



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

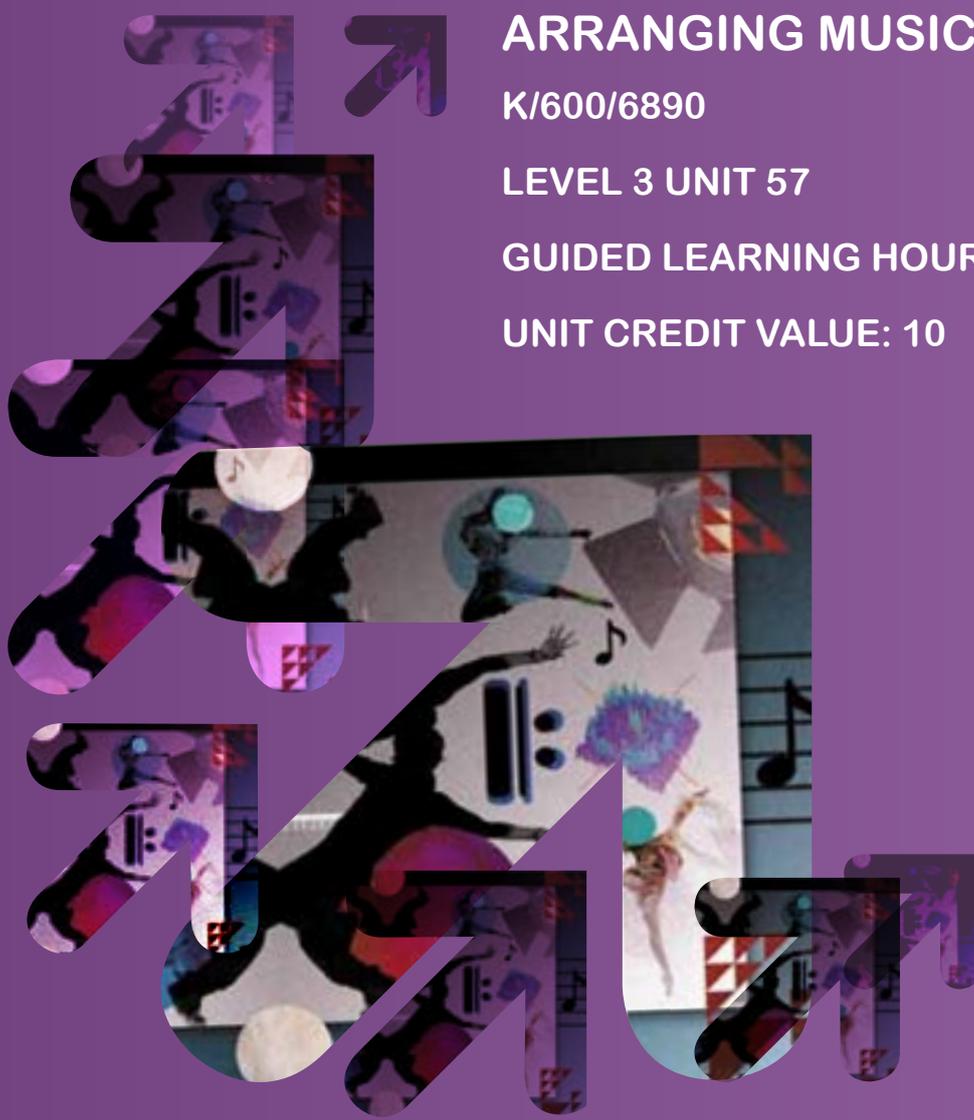
ARRANGING MUSIC

K/600/6890

LEVEL 3 UNIT 57

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



ARRANGING MUSIC

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AIM OF UNIT

Although sometimes overlooked and rarely in the limelight, Music Arrangers are a vital part of the music industry. They are not composers or producers (although they sometimes overlap) but music professionals who can turn ordinary songs into popular hits by taking the components and arranging them into something memorable and unique. The skills and techniques they employ have a part to play in all genres and styles and can be employed across all platforms including hand-written scores and digital technology. This unit will provide learners with the opportunity to explore a range of musical arrangements and apply the skills and techniques identified in these works to their own projects. It will look at what great arrangers do and then apply acquired knowledge and understanding in their own arrangements.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
The learner will:	The learner can:	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Know arranging techniques through the study of musical arrangements of others	P1 identify a range of arranging techniques used by other arrangers	M1 illustrate skills and techniques with reference to other arrangers using examples of their work	
2 Be able to arrange music for different groups and resources	P2 produce contrasting musical arrangements for different instrumental/vocal combinations, competently with few errors	M2 produce arrangements with some coherence and fluency	D1 produce a wide range of coherent and accomplished arrangements
3 Be able to manipulate elements of music to produce musical arrangements	P3 manipulate elements of music to produce arrangements appropriate for the intended style and function competently, with minor errors that do not detract from the overall effect	M3 manipulate elements of music to create effective stylistic arrangements	
4 Be able to create scores and parts of arrangements for different instruments/voices	P4 notate music for different instruments/voices through the production of appropriate scores competently, with few errors		

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although those do not need to be the same ones specified in the unit content.

Know arranging techniques through the study of musical arrangements of others

- Defining arranging: differences between composing, producing, mixing and arranging
- Arranging skills and techniques, eg. working with rhythms, dynamics, melody, different instrumental forces and combinations, changing instruments to produce different genre, eg use of Steel Guitar
- The study of arrangers and arrangements and the range of different musical techniques identified, e.g. Quincy Jones and his range of work, John Williams and arrangements of his film music.

Be able to arrange music for different groups and resources

- Understand the musical elements of a range of contrasting musical styles, e.g. classical, rock, country.
- Function and context of arranging, e.g. film and incidental music, use of music in adverts and idents.
- Musicians and instruments, e.g. orchestras, bands, vocalists, changing dynamics to foreground different instruments.
- Responding to briefs and/or stimuli.

Be able to manipulate elements of music to produce musical arrangements

- Manipulation through a range of compositional devices such as melodic and rhythmic variation, transposition, re-harmonisation, re-orchestration.
- Elements, e.g. metre, rhythm, melody, harmony, timbre, pitch.

Be able to create scores and parts of arrangements for different instruments/voices

- Appropriate notation and scores, eg staff notation, paper-based, handwritten, computer generated, tabs.
- Writing parts for instrumentalists, vocalists and conductors.

DELIVERY GUIDANCE

Know arranging techniques through the study of musical arrangements of others

Delivery of this outcome could be in the form of lectures, classroom activity and seminars. It is intended to provide the underpinning knowledge and understanding of what music arrangement is and what music arrangers do and should draw extensively on a range of examples and repertoire. Learners could identify individual interests in the area and be encouraged to do self-directed research and study chosen arrangers and specific techniques as well as to concentrate on their own instrument or ensemble of instruments. However, arrangements studied should be contrasting and so learners should be directed to music that might be outside of their own specialism.

Be able to arrange music for different groups and resources

Learners should be given a wide range of musical contexts in which to work. This will usually be as individuals but should give them the opportunities to understand the logistical, as well as the musical, challenges of working with different instruments, musicians and resources. Coming out of outcome one, this outcome should also give them the possibility of refining choices and becoming more focused on a specific style and platform. This could be done through tutorial and seminar discussions and more focused classroom activity giving them specific briefs to work to.

Be able to manipulate elements of music to produce musical arrangements

This outcome could be contextualised by the choices the learner has started to make on musical styles and preferences and the level of skill that they have reached. It could therefore be in the form of self-directed study and research supported by tutorials and group seminars to share on-going work. Workshops and demonstrations by professional arrangers could supplement this process.

Be able to create scores and parts of arrangements for different instruments/voices

The form of the notation is flexible and will depend in part on the resources and the approach of the centre. Notation should reflect what's appropriate and fit-for-purpose in vocational and professional contexts and could include music technology mixing logs and documentation. Delivery could therefore respond to the needs of the working relationship between the arranger and the musician. Learners should be given demonstrations and tutorials on working with parts and harmonies.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criteria P1, M1

The focus of the evidence is on the skills and techniques and how these are illustrated by the professional examples. Evidence for this criterion could consist of presentations and learner-led seminars. There could be a series of these or a single presentation on named arrangers or musical genre accompanied by a DVD recording, documentation and notes. Learners could also produce portfolios of their research into arranging that include annotated lecture notes, biographies, examples of scores and other documentation.

To achieve **P1** learners should be able to articulate, using technical vocabulary, the key elements of arranging.

M1 should be awarded when learners present evidence of their competent understanding of arranging through the work of at least two contrasting arrangers.

Assessment and Grading Criteria P2, P3, P4, M2, M3, D1

Learners should keep a portfolio of their work to be presented as evidence for moderation. This could be structured to respond to the demands of each criterion but should show links and the developmental process that underpins the acquired knowledge and understanding. The portfolios could present the journey that the learner has been on from initial explorations and definitions of arranging through their accounts of professional work to their experiences of different instruments, genres and style. There could then be self-assessment statements and commentaries that evidence a developing and specific focus for final arrangements.

To achieve **P2**, learners should produce evidence that they have competently grasped the key technical features of arranging music within various instrumental/vocal combinations. For **P3** learners should demonstrate that they are able to produce an arrangement for an identified style. The style and content may be decided by the teacher or the learner but should be a workable arrangement. **P3** and **P4** may be supported by CD/DVD recordings of the arrangements to demonstrate feasibility.

P4 will be evidenced in the appropriate scores and instrumental parts produced for **P2** and **P3**.

M2 and **M3** should be awarded when learners are moving towards more accomplished musical arranging.

D1 can be awarded when learners show evidence of being accomplished musical arrangers.

LINKS TO NOS

Suite	REF	National Occupational Standards
Use digital production technology in composing music	CCSMR15	<p>Compose a piece of music, using digital software creatively, for different styles and genres</p> <p>Produce and evaluate music compositions for relevant markets</p> <p>Review and respond appropriately to feedback on music compositions</p>
Arrange music for the stage	CCSMR5	<p>Identify relevant musical genres, styles and contexts of stage productions</p> <p>Incorporate appropriate musical material throughout the arrangement</p> <p>Choose appropriate instruments and sounds</p> <p>Communicate your intentions by notation, recording or performance</p> <p>Acknowledge copyright owner</p>



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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