



Accredited

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

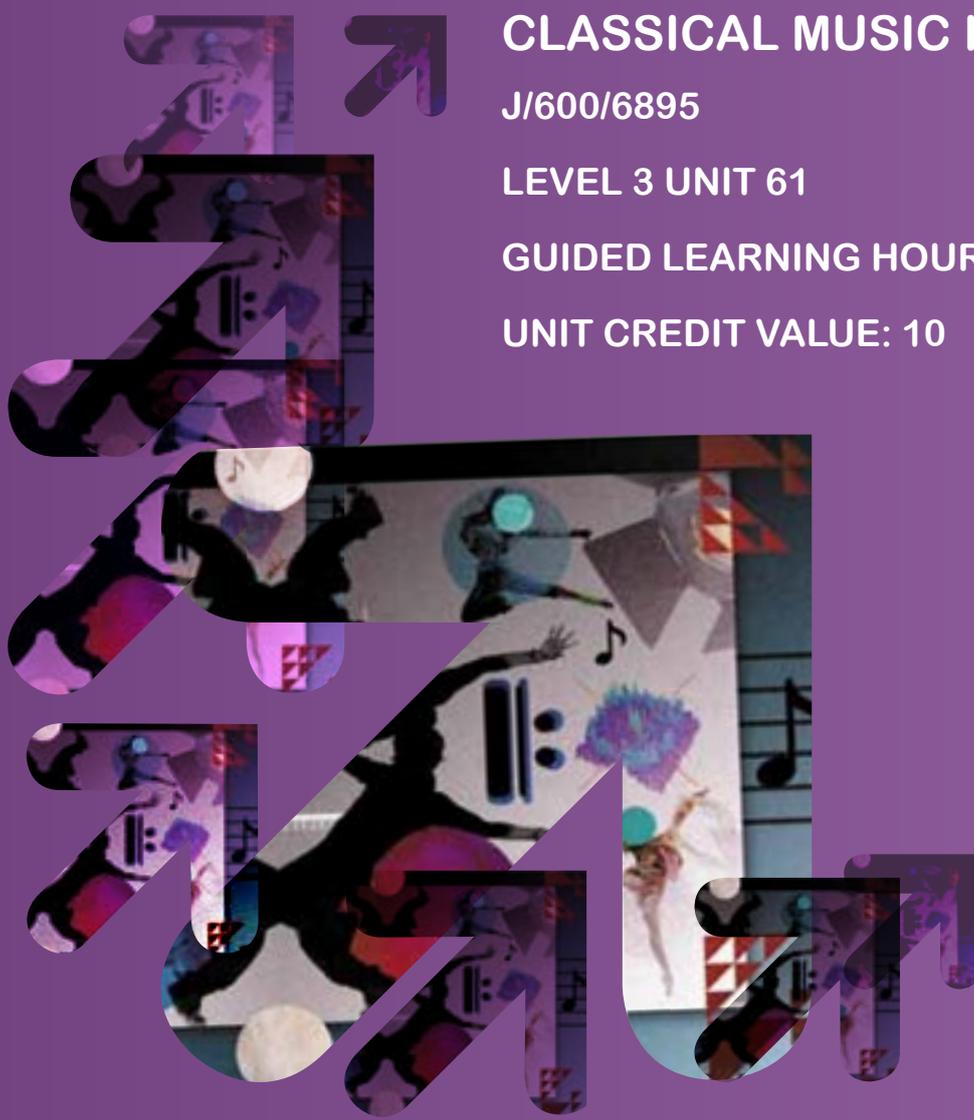
CLASSICAL MUSIC IN PRACTICE

J/600/6895

LEVEL 3 UNIT 61

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



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AIM OF UNIT

This unit aims to provide learners with opportunities to experience the demands and exhilaration of showcasing their work in live performance. It requires commitment and hard work to achieve performance standard in the professional world and this unit aims to replicate that experience for the learner by providing the opportunity to execute a range of skills in various styles. The unit provides opportunities for learners to become familiar with classical repertoire by applying research to performance whilst exploring and discovering their musical range.

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 how classical music developed	P1 describe, with reference to examples, how music developed through the Renaissance, Baroque, Classical and Romantic periods	M1 discuss the style and features of any one major practitioner from any one period	D1 compare and contrast the style and features of two major practitioners from any one genre
2 Know how to create programme notes	P2 create programme notes for a concert that describe the performance pieces	M2 create programme notes that offer a critical evaluation of the performance pieces	
3 Be able to perform classical music as a soloist	P3 perform pieces in an appropriate style as a soloist (there may be errors that do not detract from the overall performance)		
4 Be able to perform classical music as part of an ensemble	P4 perform a variety of pieces from the classical repertoire as part of an ensemble with errors that do not detract from the overall performance	M3 produce an ensemble performance with technical accuracy and engagement with the audience	D2 produce an accomplished ensemble performance with sense of style

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 how classical music developed

- Socio-historical context, e.g. historical events, styles and conventions, influences, practitioners and cultural influences during the Baroque, Classical and Romantic movements.
- Political context, e.g. world and national events, legislation, censorship, propaganda, satire, the influence of the court, religious thought.
- Audiences, performance conditions.

Know how to create programme notes

- Demands of genres and styles.
- Skill level – Matching repertoire or programme to skill range and ability.
- Balance of programme.
- Audience – make up of audience in terms of age, demographics.
- Accompaniment.

Be able to perform classical music as a soloist

Be able to perform classical music as part of an ensemble

- Communication of intention and style of piece: emotional impact, narrative content, personal interpretation.
- Engagement with audience: dynamics of performance, stage profile and image, theme and/or coherence of programme, focus and confidence.
- Skills and techniques, e.g. reading music and musical notation, tuning, instrument manipulation, timing, rhythm, pace, inflection, control of breath and body, following musical direction.
- Personal health and safety: posture, relaxation and control, care of voice, sustainable practice regimes, physical care, e.g. avoiding RSI.
- Ensemble style and profile; choice of clothes and image.

- Adapting to venue, e.g. sound levels, use of amplification.

DELIVERY GUIDANCE

Know how classical music developed

A useful approach to this unit might be to begin with a visit to see a live performance of two or three pieces from any of the periods suggested. If resources are limited then a class viewing of a commercially produced DVD would suffice.

Know how to create programme notes

Delivery should be concerned with learners exploring and discovering their musical range. This should include technical exercises to identify their skill level and also determine the genre and style of piece that best suits them. This can be done initially in group classes and workshops during induction sessions but should move on to individual sessions where the learners can focus specifically on their own instrument. Learners could have opportunities to use classroom activities and group discussions to design potential programmes.

Be able to perform classical music as a soloist

Learners could be given classes, seminars and demonstrations on basic practice techniques and the technical requirements of performance in the context of the demands of the pieces. Talks and advice from professional musicians could also be used to explore a range of practice techniques and performance skills. Appropriate time should be allowed for performers to practice pieces and develop their skills. It is helpful if learners perform to peers, giving and receiving feedback, allowing for refinement before assessment takes place.

Be able to perform classical music as part of an ensemble

Learners will be expected to take part in regular skills and techniques development classes contextualised by the musical demands of the ensemble. As above, classroom activity, demonstrations and talks should also inform a performance schedule. There could also be other delivery methods of building good rapport and communication between learners and this could involve team-building games and exercises and problem solving. Examples of a range of professional ensembles could be studied to unpick their style and their choice of music.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criteria P1, M1, D1

Evidence for this criterion should consist of a portfolio that includes detail of the historical, social and cultural context of the given periods. This will consist of class notes, written tasks, assignments and any relevant charts and illustrations to evidence the learner's studies.

P1 will be demonstrated by detailing the history and context of these genres.

M1 will be demonstrated where P1 is extended to give an account of one practitioner within the chosen genre.

D1 will be demonstrated where M1 is extended to give a comparison of two practitioners within the chosen genre.

Assessment and Grading Criteria P2/M2

Learners should produce a programme consisting of four pieces of music they have selected for performance. They should identify the title, composer and style of each piece and provide a short rationale for their selection. Learners should justify their choice and how it suits their skill level and experience. The programme should be retained in a portfolio and made available for moderation.

Assessment and Grading Criteria P3/ P4/ M3/ D2

Learners should participate in a showcase performance of their selected pieces from P2. This could be with an audience and in a formal performance setting at the centre, or a local venue as appropriate, but may also include audio recordings in a suitable format or a combination of both. These should be supported by reports from teachers or other suitably qualified observers. All items should be retained in the portfolio and made available for moderation.

To achieve **P3** learners should perform with a competent level of technical and stylistic skill which makes evident they have grasped the demands of the style and **P4** where it is evident they have grasped the demands of an ensemble performance. **M3** requires the learner to show evidence of a focused and fluent performance and **D2** if the learner has fully embraced the style and is displaying real skill and flair in their performance.

Learners should make DVD recordings of all performances, which could also be supplemented by audio recordings, photographs and DVDs of rehearsal and workshops showing both musical and ensemble development. These should be included in a portfolio that should also include logs, journals and annotated lecture notes and research. Annotated music showing changes and interpretations could be included along with observations and witness statements.

LINKS TO NOS

Suite	Ref	National Occupational Standards
	CCSMPR 54	Understand the impact of external factors on the music profession
	CCSMPR 3	Attain and maintain skills to play a musical instrument
	CCSMPR 17	Create a musical accompaniment



CONTACT US

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