

Cambridge TECHNICALS LEVEL 3

# PERFORMING ARTS

Cambridge  
TECHNICALS  
2016

Unit 29

Musicianship

F/507/6840

Guided learning hours: 60

Version 1 September 2015

## LEVEL 3

### UNIT 29: Musicianship

F/507/6840

Guided learning hours: 60

Essential resources required for this unit: none

This unit is internally assessed and externally moderated by OCR.

#### UNIT AIM

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As a working musician you need to have the theoretical skills that underpin all elements of music and be able to apply them practically.

You will learn musicianship skills that will equip you for the world of professional work, especially as you develop your aural awareness and the ability to transcribe music using forms of notation, particularly staff notation.

## TEACHING CONTENT

The teaching content in every unit states what has to be taught to ensure that learners are able to access the highest grades.

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 in their work, although these do not need to be the same ones specified in the unit content.

For internally assessed units you need to ensure that any assignments you create, or any modifications you make to an assignment, do not expect the learner to do more than they have been taught, but must enable them to access the full range of grades as described in the grading criteria.

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
1. Understand different musical styles and structures	1.1 Musical language, e.g. form (binary, ternary, rondo, sonata), texture (monophony, homophony, polyphony), harmony (diatonic, modal, chromatic) 1.2 Components, e.g. melody, harmony, tonality, time signatures, instrumentation 1.3 Musical, e.g. narrative and descriptive overview of the entire piece, analytical detail of special features of musical language, comparisons to other works 1.4 Rhythm, e.g. bars, bar lines, double bar lines, all note values (including 'dotted' notes), all rest values (including 'dotted' rests), time signatures, simple time, compound time, correct note and rest groupings
2. Be able to perform music from written notation	2.1 Communication of intention and style of piece: emotional impact, narrative content, personal interpretation 2.2 Engagement with audience: dynamics of performance, stage profile and image, theme and/or coherence of programme, focus and confidence 2.3 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
3. Be able to replicate music using aural skills	3.1 Recognising intervals, pitch, chord progressions, time signatures, rhythms 3.2 Accurate recall of parts by ear with sympathy to genre, e.g. melody, rhythm, harmony, dynamics, ornamentation 3.3 Accurate transcription with sympathy to genre, e.g. notation, lead sheet, chord sheet, guitar tablature, etc. 3.4 Communication of intention and style of piece: emotional impact, narrative content, personal interpretation

## GRADING CRITERIA

LO	Pass	Merit	Distinction
	The assessment criteria are the Pass requirements for this unit.	To achieve a Merit the evidence must show that, in addition to the Pass criteria, the candidate is able to:	To achieve a Distinction the evidence must show that, in addition to the pass and merit criteria, the candidate is able to:
1. Understand different musical styles and structures	P1: Describe the key elements of style and structure		
2. Be able to perform music from written notation	P2: Perform music from written notation	M1: Perform music from written notation accurately with musicality	
3. Be able to replicate music using aural skills	P3: Replicate music using aural skills	M2: Produce a written transcription for own use, using aural skills	D1: Produce an accurate transcription for others to use, using aural skills

## ASSESSMENT GUIDANCE

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### Assessment and Grading Criteria P1

To achieve **P1**, learners must accurately describe the key elements of style and structure using appropriate technical terms. The key elements should cover at least 1.1-1.4 of the teaching content, including some examples from each of these.

### Assessment and Grading Criteria P2, M1

To achieve **P2**, learners should perform 2 pieces with a mostly competent level of technical and stylistic skill which makes evident the learner has generally grasped the demands of the pieces being performed.

**M1** should be awarded when the learner's performance is more accomplished, evidencing a clear grasp of the key technical and stylistic features of the 2 pieces.

### Assessment and Grading Criteria P3, M2, D1

To achieve **P3**, learners should perform with a mostly competent level of technical and stylistic skill which makes it evident that the learner has generally grasped the demands of the piece being performed. The recall of the piece should be mostly accurate and demonstrate a competent level of aural skills. Learners can 'play by ear' and are not expected to produce a transcription to play from to achieve P3.

**M2** should be awarded when the learner can create a basic transcription of a piece using aural skills. The transcription should be mostly accurate and presented in a format which allows the learner to recreate the piece. This may be a basic score, but could use alternative methods of notation, such as a graphic score or basic guitar tablature.

To achieve **D1**, the transcription should be accurate and presented in a technically correct format appropriate to the genre. Attention will be given to accurate notation of pitch and rhythm with dynamic markings and ornamentation added where appropriate. Where the learner has selected to use guitar chord boxes or tablature, this should be accompanied by a notated top line in order to demonstrate sufficient aural and transcription skills. The transcription must be presented to another instrumentalist who is unfamiliar with the piece of music that has been aurally transcribed, and they should be able to replicate the piece using the transcription produced by the learner.

Learners should be given the opportunity to produce performances showcasing solo work that has been derived from a transcription of a selected piece using aural skills and presented in a manner appropriate to the genre.

Suitably unedited recorded DVD evidence of all performances should be kept along with printed evidence of transcriptions, either handwritten or produced using notation software. These should be accompanied by technically appropriate observations on individual learners from tutors.



## MEANINGFUL EMPLOYER INVOLVEMENT - a requirement for the Foundation Diploma and Diploma (Tech Level) qualifications

The 'Diploma' qualifications have been designed to be recognised as Tech Levels in performance tables in England. It is a requirement of these qualifications for centres to secure for every learner employer involvement through delivery and/or assessment of these qualifications.

The minimum amount of employer involvement must relate to at least one of the mandatory, although we encourage you to find ways to engage with employers for other units as well.

Eligible activities and suggestions/ideas that may help you in securing meaningful employer involvement for this unit are given in the table below.

Please refer to the *Qualification Handbook* for further information including a list of activities that are not considered to meet this requirement.

Meaningful employer involvement	Suggestion/ideas for centres when delivering this unit
1. Learners undertake structured work experience or work placements that develop skills and knowledge relevant to the qualification.	Learners could visit recitals and performances in order to inform their studies.
2. Learners undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s).	
3. Learners take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures.	Seminars or master classes from writers and performers could be used as a precursor to the learners being given a "set task" for their transcription exercise which the writers or performers may then act as expert witnesses or observers for.
4. Industry practitioners operating as 'expert witnesses' that contribute to the assessment of a learner's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification.	

To find out more

**[ocr.org.uk/performingarts](http://ocr.org.uk/performingarts)**

or call our Customer Contact Centre on **02476 851509**

Alternatively, you can email us on **[vocational.qualifications@ocr.org.uk](mailto:vocational.qualifications@ocr.org.uk)**



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