



Accredited

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

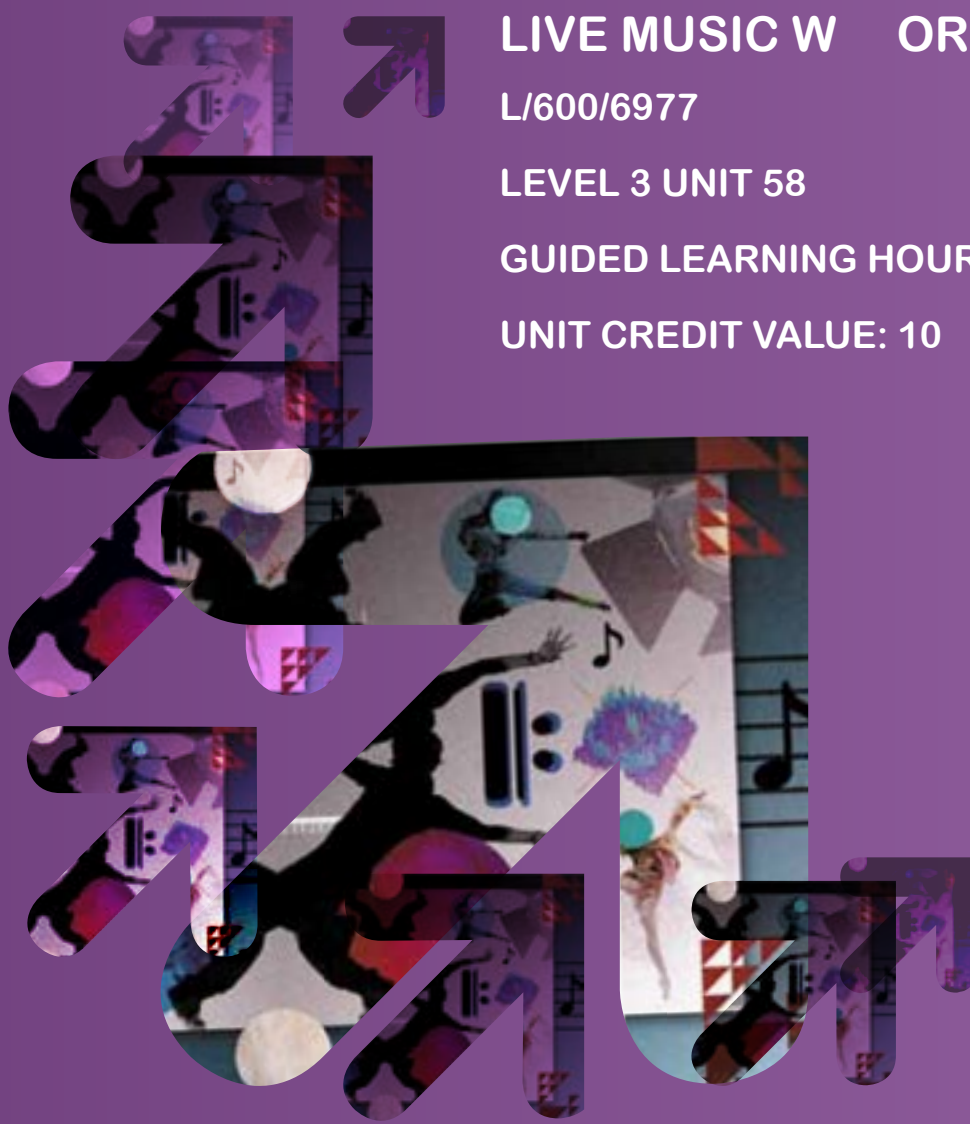
LIVE MUSIC WORKSHOP

L/600/6977

LEVEL 3 UNIT 58

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



OCR 

LIVE MUSIC WORKSHOP

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LEVEL 3 UNIT 58

AIM OF UNIT

The aim of this unit is to give learners the opportunity to exploit their creative and musical ideas in workshop sessions and then to showcase these ideas in performance. Learners will build interpretative skills and learn how to improvise and experiment to build performance pieces. This could involve integrating instruments, genres and styles or using technology within a live context; the full range of possibilities will only be determined by what learners themselves bring to the workshop and the extent of their musical skills, creativity and imagination.

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 Be able to interpret ideas for performance material	P1 show a response to source material through experimentation in practical workshops, recognising obvious possibilities as performance material		
2 Know how to apply ideas creatively	P2 develop and shape workable ideas	M1 improvise creatively with workable ideas for live music	
3 Be able to take part in workshop performances	P3 perform with a level of skill appropriate to the chosen medium showing commitment and engagement with the material		
4 Be able to evaluate the workshop process in light of performance	P4 evaluate the potential of the work in artistic, professional and vocational terms with recognition of the strengths and weaknesses of the work	M2 analyse workshop performances producing ideas for further development and improvement	D1 produce accomplished live workshop performances utilising evaluative and improvisational processes

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 these do not need to be the same ones specified in the unit content.

Be able to interpret ideas for performance material

- Source material, e.g. visual images, photographs, artwork, media imaging, film; aural stimuli, e.g. music, sound effects, spoken text, poetry, prose.
- Use of themes, e.g. emotions, ideas, narratives.
- Musical responses, e.g. accent, timing, responding to sound cues, major/minor roles.
- Working in solo, in pairs and/or groups; using and responding to the ideas of others.
- Experimenting with hybrid genres and styles.

Know how to apply ideas creatively

- Shaping – melody, harmony, accompaniment, solo, collectively.
- Use of technology and software in improvisation and workshop sessions, use of sampling and recorded material.
- Interpretative skills.
- Improvisation-structured and unstructured, use of improvised musical phrases, motif development, action and reaction.

Be able to take part in workshop performances

- 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, focus and confidence.
- Improvisation in workshop performances.

Be able to evaluate the workshop process in light of performance

- Evaluating the context of the live workshop performances, e.g. audience profile and level of engagement, potential professional work and vocational routes for skills and techniques acquired.
- Incorporating evaluative processes into improvised live workshop performance.
- Monitoring, logging and documenting/scoring ideas and improvisational sessions.
- Post performance analysis and ideas/changes for future work.

DELIVERY GUIDANCE

Be able to interpret ideas for performance material

Know how to apply ideas creatively

Learners should be given the opportunity to experiment and improvise with a range of given and own ideas. This should be as solo musicians and in ensembles. These outcomes are integrated because this is a holistic and creative process and ideas for performance material will come from interpretative and applied ideas in practice and in discussion and learners should be encouraged to recognise this fluidity of process. Delivery therefore will depend on how the centre wants to provide the context for the creative process. Teachers could give historical or contemporary examples of the way professional musicians have performed live music in workshop or improvisational contexts. They could invite professional musicians in to give and/or lead demonstrative sessions, or where skills and support are appropriate, learners could be allowed to work independently.

Be able to take part in workshop performances

Learners should be given opportunities to take part in workshop performances. The range and scale of these will depend on the pace of development of appropriate skills and the resources of the centre, but a 'workshop performance' should involve an external audience who have not followed or observed the entire developmental process. In this way, learners are given the tension and context necessary for engagement and commitment to occur as well as the appropriate creative, interpretative and improvisational musical environment.

Be able to evaluate the workshop process in light of performance

In work that will sometimes be improvisational and ephemeral and in both workshop development and performance, it is crucial for learners to be given guidance on monitoring and documenting the process as part of their evaluation. They should also understand how different audiences can respond to live music. However, the overall purpose of this outcome, which should be reflected in delivery, is for the learners to incorporate evaluations in an organic and creative way. Written and notated material should act as prompts as well as evidence of understanding and knowledge but there should also be a coherence and an embodying of self-evaluation processes in live work.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criteria P1, P2, M1

Learners should keep appropriate evidence to document experimentation in practical workshops and to show how they have shaped and developed material. This should include recorded and DVD evidence. If working principally in groups, individual learners will need to keep evidence of their contribution as well as the progress of the ensemble work.

To achieve **P1** learners should show evidence of an understanding of experimental musical strategies in practical workshops and evidence of independently responding to stimuli with ideas.

To achieve **P2** learners should evidence musically competent handling of ideas and stimuli.

M1 should be awarded when learners show evidence of improvising with own ideas and the ideas of others using appropriate technical skills with competence.

Assessment and Grading Criteria on P3

Centres should keep suitably recorded evidence of workshop performances. DVDs should be chaptered and identify individual learners clearly.

To achieve **P3** learners should show evidence of technical competence in workshop performances showing commitment and engagement with the material.

Assessment and Grading Criteria P4, M2, D1

As part of the evidence outlined above, learners will need to keep on-going evidence of the monitoring processes involved in developing live workshop performance. This should include self and peer evaluations, observations from teachers and commentaries. There should be evidence of the way these evaluative techniques have fed back into creative ideas and music practice.

To achieve **P4** learners should show a competent level of knowledge and understanding of the context of live music workshops and can describe with some accuracy their strengths and weaknesses in the development of material.

M2 should be awarded when there is evidence of evaluative processes being used to adapt and/or improve live work in workshops and in workshop performances.

D1 can be awarded when learners fully integrate evaluative processes into live workshop performances producing coherent and accomplished material.

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> <p>Make appropriate musical preparations required for a range of solo musical performances</p>
Perform music as a soloist	CCSMR26	<p>Perform music effectively and as intended and/or directed in a range of solo performance situations</p> <p>Reflect on the success of a range of solo performances and make specific recommendations for improvement</p>



CONTACT US

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

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