



Accredited

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

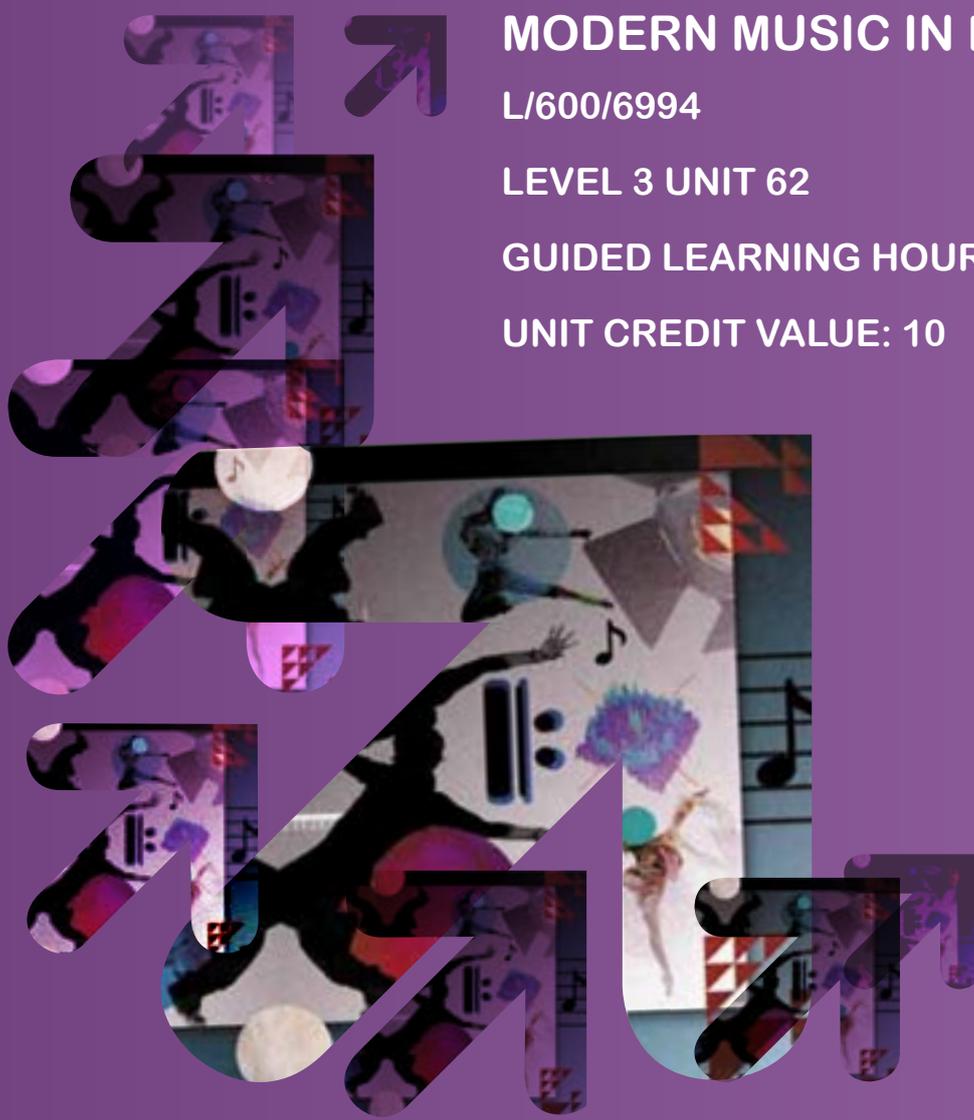
MODERN MUSIC IN PRACTICE

L/600/6994

LEVEL 3 UNIT 62

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



MODERN MUSIC IN PRACTICE

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AIM OF UNIT

This unit will give learners the opportunity to study and perform pieces from an experimental and radical movement that, although initiated in the late 19th century, still has resonance and influence today. This is therefore not a unit that is concerned with 'Popular' music but it is an opportunity to study and practice the historical and current movements/ and composers that inform and inspire all contemporary music in whatever form. Mostly practical, the unit is designed to allow learners to perform Modern music to audiences and to decide how the experience could be supported by programme notes and information.

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 Modern music developed	P1 describe, with reference to examples, how music developed in the modern era	M1 analyse the work of a modern composer	
2 Know how to create programme notes for a concert	P2 create programme notes for a concert that describes the performance pieces		
3 Be able to perform Modern music as a soloist	P3 perform pieces from the modern idiom as a soloist with errors that do not detract from the overall performance	M2 perform competently at least three modern pieces as a soloist	
4 Be able to perform Modern music as part of an ensemble	P4 perform a variety of pieces in a modern idiom as part of an ensemble with errors that do not detract from the overall performance	M3 use skills to produce competent ensemble performance	D1 produce accomplished performances

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

Know how Modern music developed

- Historical and social context of Modern music, e.g. late 19th/early 20th century artistic and political movements, modernism, post-modernism.
- Key musicians and composers, e.g. Debussy, Satie, Stravinsky, Stockhausen, John Cage, Philip Glass.
- Artistic and technical innovations, e.g. electronic, electro-acoustic.
- Styles of Modern music, e.g. Impressionist, Minimalist.

Know how to create programme notes for a concert

- Skill level - matching repertoire or programme to skill range and ability.
- Balance of programme.
- Nature and profile of audience.
- Description of genres and styles.
- Composer and interpretation notes.

Be able to perform Modern music as a soloist

Be able to perform Modern music as part of an ensemble

- Engagement with audience: dynamics of performance, stage profile and image, theme and/or coherence of programme, focus and confidence.
- Communication of intention and style of piece: emotional impact, narrative content, personal interpretation.
- 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.
- On-stage communication, e.g. musicality, keeping rhythm, lead-ins. Communication between ensemble members, building rapport and non-verbal communication, understanding personal styles.

- Ensemble style and profile; choice of clothes and image.
- Adapting to venue, e.g. sound levels, use of amplification.

DELIVERY GUIDANCE

Know how Modern music developed

Choice of examples to study will be made by the centre and will depend on skill levels and the preferences of both learner and teacher. This could be predicated on the instruments and resources available. A useful approach to examples chosen might be to begin with a visit to see a live performance of two or three pieces from any of the forms suggested. If resources are limited then a class viewing of a commercially produced DVD would suffice. These examples should be placed in their historical and social context which, although, may provoke discussion as to when the Modern era began as would be expected with any artistic movement, should be from the late 19th/early 20th century up to the current age. Although there will be some crossover between Modern and Popular music (such as in the work of Brian Eno or Kraftwerk) and learners should be encouraged to study these connections, the unit is intended to be a study of the experimental and radical movements defined as Modern music.

Know how to create programme notes for a concert

Learners should have opportunities to use classroom activities and group discussions to design potential programmes. These activities should clearly be informed by and form part of the suggested guidance outlined below. In this way, classroom activity, demonstrations and talks could inform a performance schedule. Learners could be given programmes for professional concerts as examples to use in their discussions.

Be able to perform modern music as a soloist

Be able to perform modern music as part of an ensemble

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 be given classes, seminars and demonstrations on basic practice techniques and the technical requirements of performance in the context of the demands likely to be placed upon musicians embarking on a professional or vocational career or progression route. Talks and advice from professional musicians could also be used to explore a range of practice techniques and performance skills. It is helpful if learners perform to peers, giving and receiving feedback, allowing for refinement before assessment takes place. Learners will be expected to take part in regular skills and techniques development classes, contextualised by the musical demands of the ensemble. 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 and soloists 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

Learners should produce portfolios of evidence based on their research of at least three examples of Modern music, with this research framing further study of a named composer. This portfolio could be in the form of formal written responses and/or notes accompanying presentations and learner-led seminars and demonstrations.

To achieve **P1** learners should produce evidence of a competent level of understanding and knowledge of at least three examples of Modern music.

M1 should be awarded when learners show evidence of their ability to critically analysis a named composer working in the Modern idiom.

Assessment and Grading Criterion P2

To achieve **P2** learners must produce notes that show that they have an understanding of the purpose, design and contents of a programme for a Modern music concert that accurately describes the performance pieces. The programme notes could be for the concert or performance opportunities outlined below. They could therefore cover a series of workshop performances over a period of time or a single concert. There is an assumption of an audience however in whatever format of performance notes the learners produce.

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

Centres should give learners the opportunity to produce performances showcasing solo and ensemble work that has been derived from technical and skill development and level, artistic preference and resources as well as their understanding of the pieces selected. For the ensemble pieces, 'variety' can mean that an individual learner would be expected to take part in at least two ensemble pieces, but the ensemble performance itself, depending on the size of the group overall, could produce a wider range of pieces with different combinations of learners. Centres should keep suitably recorded DVD evidence of all performances. These should be accompanied by technically appropriate observations on individual learners from teachers.

To achieve **P3** and **P4** learners should perform 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.

M2 and **M3** should be awarded when the learner is moving towards a more accomplished performance of the key technical and stylistic features of the pieces.

D1 can be awarded when the learner produces accomplished performances in all of the pieces.

LINKS TO NOS

Suite	Ref	National Occupational Standards
Analyse music	CCSMR44	Empathise with and comprehend the different elements relating to music that have an effect upon the meaning to yourself and others. Distinguish between these elements in analysing music and the effect that they have through music upon a person or group of people in a social and cultural environment. Use a range of analysis techniques, including musical and non-musical disciplines, to study the different relevant elements to inform your knowledge and appreciation of their function.
Perform music	CCSMR24	Make appropriate musical preparations required for a range of musical performances. Perform music effectively and as intended and/or directed in a range of live performance situations. Reflect on the success of a range of performances and make specific recommendations for improvement.
Use digital production technology in composing music	CCSMR15	Compose a piece of music, using digital software creatively, for different styles and genres. Produce and evaluate music compositions for relevant markets. Review and respond appropriately to feedback on music compositions.



CONTACT US

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Telephone 02476 851509

Email cambridgetechnicals@ocr.org.uk

www.ocr.org.uk