



Accredited

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

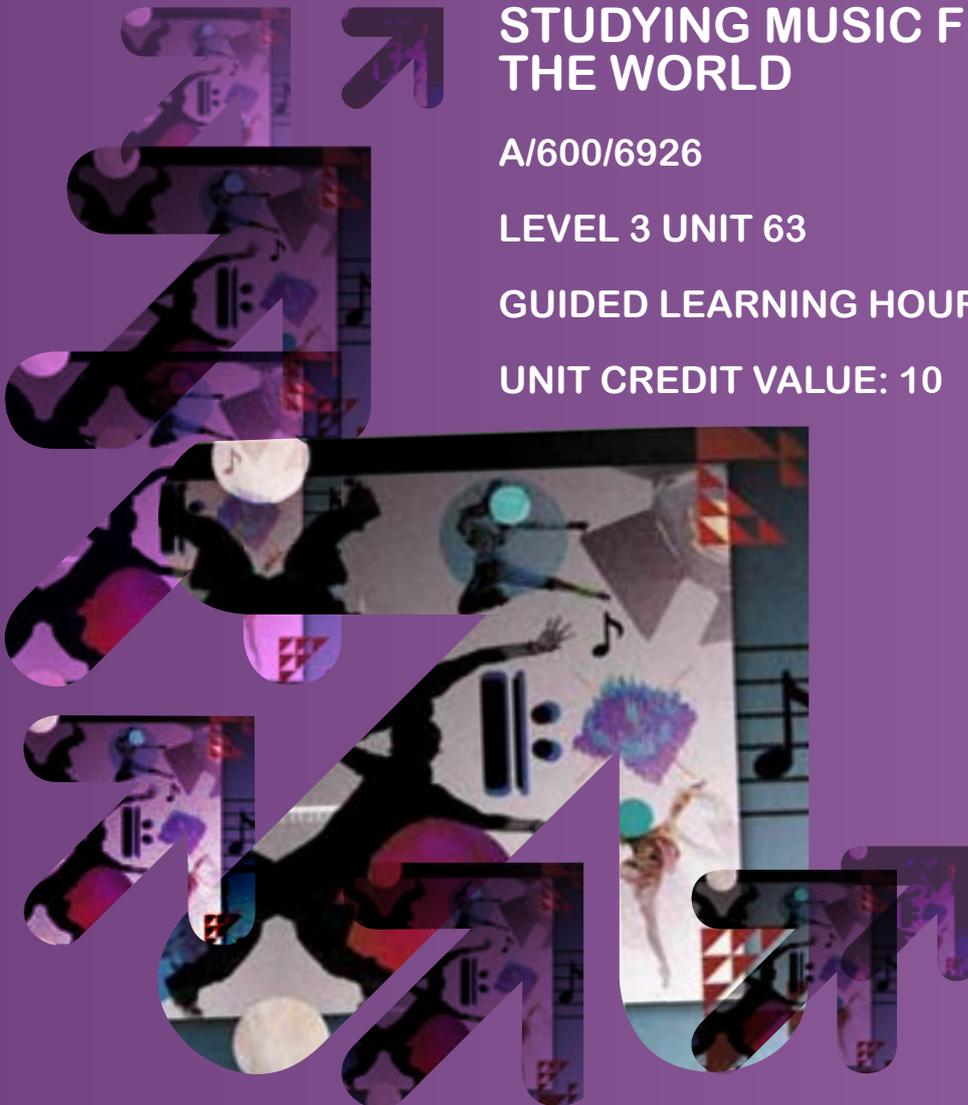
## STUDYING MUSIC FROM AROUND THE WORLD

A/600/6926

LEVEL 3 UNIT 63

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



# STUDYING MUSIC FROM AROUND THE WORLD

A/600/6926

LEVEL 3 UNIT 63

## AIM OF UNIT

This unit is designed to give learners the opportunity to explore the wide range of international music. For some learners, this will be an exciting new experience while for some it will be a way of gaining further practical understanding and knowledge of a cultural context they are already part of. In all cases it is an opportunity to share in a diverse cultural context while widening music skills and techniques into dynamic new areas; extending and broadening their use of technical language. Learners will gain understanding of the origins and social context of the chosen music genre and examine how it is integrated in the western world. They will carry out their own world music project.

## 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 the role of music in different cultures	P1 describe the role of music in a range of different cultures		
2 Know the musical features of a range of world music traditions	P2 identify the musical features from a range of world music traditions	M1 compare genres of world music citing key differences in cultural origin and development	
3 Know some of the ways in which elements of world music have been used in western music	P3 identify ways in which elements of world music have been used in western music, giving examples		
4 Be able to carry out a world music project	P4 present a world music project in an appropriate format incorporating some ideas and learning	M2 present a world music project that incorporates clear development of learning	D1 produce a critique as to how features of world music have been employed in the project and enabled appropriate skills to be acquired

## 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 the role of music in different cultures

- Defining 'world' music genre.
- Research into at least two international music genres, e.g. African, Asian and Middle Eastern, non-European classical (such as Japanese, Indian, and Tibetan), Caribbean music, Celtic, European and Judaica music, Eastern European folk, Tribal and folk from the Middle East, Africa, Asia, Oceania, and Central and South America.
- Historical, cultural and social contexts of international music genres.
- Changes over time.

### Know the musical features of a range of world music traditions

- Technical features – pitch, rhythm, tone, harmony, key, instruments, arrangements.
- Expressive aspects – tempo, phrasing, dynamics and colour, communication of meaning.
- Relationship with audience – use of traditional repertoire, story-telling, cultural, collective and religious purpose.

### Know some of the ways in which elements of world music have been used in western music

- Effects of migration.
- Hybrid forms.
- Cross-referencing and sampling in contemporary composition.
- Collaboration.

### Be able to carry out a world music project

- Research and development of a project: its scale, initial idea and identification of client group; scoping and timescales; articulating purpose, aims, objectives of project.
- Approaching groups: initial contact, negotiating the scope of the project, compromise and contingency.
- Documentation and monitoring of process.
- Acting on feedback from participants and other stake holders.
- Critical analysis of strengths and weaknesses of pilot workshop.
- Editing, adaptation and honing of final project documentation and approaches.

## DELIVERY GUIDANCE

### Know the role of music in different cultures

This outcome explores what different cultures mean by music and the impact of the cultural environment. Delivery of this outcome could be in a range of formats including lectures, demonstrations, seminars and self-directed research. It could be delivered in short illustrative workshops given by specialist practitioners or learners who have a particular skill or interest based on a cultural heritage. Learners could be given opportunities to make individual decisions and choices of music genres.

### Know the musical features of a range of world music traditions

Learners should be given a wide range of examples of genres and guidance on identifying the key factors. Learners should be given time and space to explore chosen international music genres in practical application to enable full understanding of how elements such as melody, rhythm, and texture create an infinite variety of sounds and serve as expressions of culture. If learners are bringing an already developed skill in an international genre to the course, they should be encouraged to work also in a previously unknown genre.

### Know some of the ways in which elements of world music have been used in western music

Learners should be made aware of current attitudes and debates surrounding the place and the use of world music in western music. Is it a link to the past, which allows us to recall and revive our different cultural heritages through the performances we participate in now. Or is the fusion of ideas taken from anywhere, with influences found everywhere, the end of individual cultural identity? Learners should examine artists and musical examples to assess how elements have been used and their place in contemporary society to bring context to their understanding.

### Be able to carry out a world music project

The form of the project is to be decided by the learners with guidance from teachers but should be realistic and credible and reflect the needs and objectives of the audience and/or client groups. It may be that the provision of a Commission Brief either from teachers or the group or a combination of both, provides the focus for development. Alternatively learners could draw up a brief for themselves as a way of clarifying the aims, objectives and outcomes of the project.

Learners should be encouraged to research the demands and needs of the project first rather than immediately focusing on their own creative choices and preferences although a balance between what they want to do and are capable of delivering and the demands of a relevant group is desirable. The possible range of projects is wide, from TIE tours through to music workshops with community groups, and so learners should be encouraged to examine a number of ideas and options. What is possible in a local context and the skills of the learners will be crucial but they should be encouraged to 'think outside of the box' and look for challenging projects or areas of particular need. In this way, they could develop the strategies and language needed for future funding applications. Within this context, considerations of legal and ethical issues may also be a deciding factor.

There are a range of roles that individual learners will need to focus on in the realisation of a project and they should be given the techniques, skills and strategies for carrying these out in practice. This could be done in dry runs before the actual project or could be part of the knowledge and understanding provided by the initial research, especially if they have been able to shadow a role in a professional world music project. It follows that delivery of this outcome will be practical and on the job itself and so early guidance on making independent decisions and putting contingency measures in place will be crucial.

Learners should be given the opportunity to evaluate their own and the work of others. This could include delivering strategies and methods for on-going monitoring through logs and other forms of documentation as well as DVD accounts of developmental processes. Learners should be encouraged to note the strengths and weaknesses of their work in the research, development and realisation of the project and use the results to adapt and change as they progress and to form the basis of suggestions for further projects. Learners should use notes and monitoring accounts to produce a summative report on the project.

## SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

### Assessment and Grading Criteria P1, P2, M1

Learners should present a research portfolio investigating at least two world music genres. This could accompany presentations or seminars and provide the introduction to short practical workshops that illustrates the key features of the genres. These could be in the form of introductory sessions that involve the peer group or lecture/demonstrations to a larger group of students and others or a combination of both. DVD recordings should be made of the presentations to include in research portfolios.

To achieve **P1** learners should describe the role of music in a range of different cultures.

For **P2** learners should include written evidence that shows that they have grasped the essential features including origins and technical vocabulary, of the researched and demonstrated music genres. **M1** should be awarded when portfolio evidence shows critical analysis of at least two genres and technical competence in demonstrations of key features.

### Assessment and Grading Criterion P3

Learners should provide at least two detailed examples of how features of world music have been and/or are currently used in Western music.

### Assessment and Grading Criteria P4, M2, D1

Whether a brief is given upfront or the aims of the project are generated by the group themselves, evidence will be accumulating as soon as they begin to discuss their ideas for the project. Assessment evidence will be generated in the realisation of the project, i.e. in the setting-up, running and taking down of the project itself. Evidence will therefore vary depending on the project and the extent to which observations can take place. Some of the evidence may also be ephemeral and so recordings should take place where necessary. Learners should therefore keep both written and recorded logs documenting the process. This could include minutes of meetings, action plans, budgets, texts and any other appropriate documentation generated by the process. Although some of this will be as a result of group activity and so some evidence will be replicated, learners should keep individual portfolios for assessment purposes.

For **M2** learners should construct and workshop a world music project that shows a clear consideration for development of learning in the planning and delivery of the project for the participants. For **D1** learners should produce an evaluation of their experience of the process. This may be a written or a verbal presentation and should clearly identify the features of World music they utilised and how they facilitated them to develop skills in the participants.

## LINKS TO NOS

Suite	Ref	National Occupational Standards
Analyse music	CCSMR44	<p><b>Empathise with and comprehend the different elements relating to music that have an effect upon the meaning to yourself and others.</b></p> <p><b>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.</b></p> <p><b>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.</b></p>
Understand the impact of external factors on music and the music profession	CCSMR54	<p><b>Identify a range of key factors which have impacted on the development of music and the music profession.</b></p> <p><b>Identify a range of current external factors which are impacting on music and the professional environment.</b></p> <p><b>Analyse the impact of change on music artists, music repertoire and on music industry trends.</b></p> <p><b>Engage with, assess and evaluate a wide range of alternative perspectives and views on music and on the music profession</b></p> <p><b>Assess the role of music in other fields of human endeavour and reflect on its impact.</b></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.

Telephone 02476 851509

Email [cambridgetechnicals@ocr.org.uk](mailto:cambridgetechnicals@ocr.org.uk)

[www.ocr.org.uk](http://www.ocr.org.uk)