



**OCR LEVEL 2
CAMBRIDGE TECHNICAL
CERTIFICATE/DIPLOMA IN
PERFORMING ARTS**

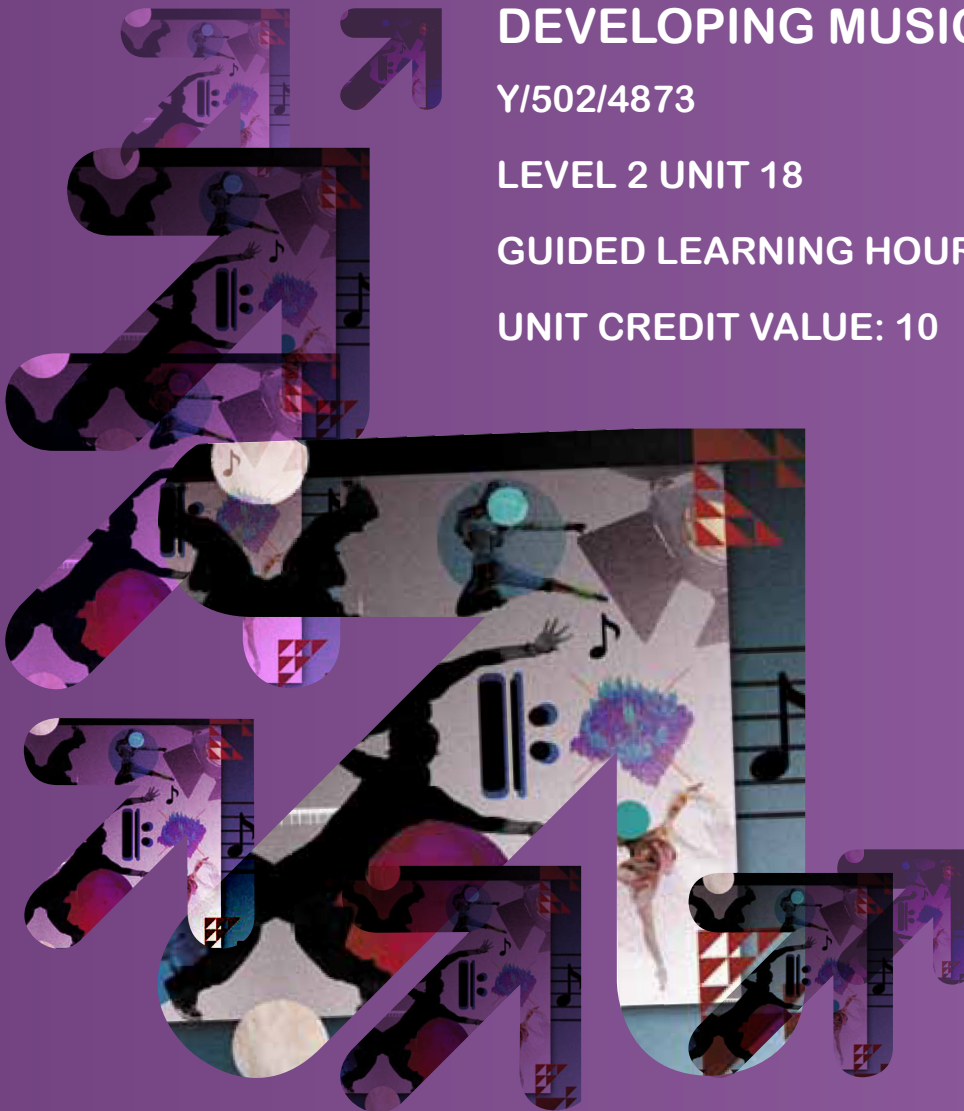
DEVELOPING MUSIC THEORY

Y/502/4873

LEVEL 2 UNIT 18

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



DEVELOPING MUSIC THEORY

Y/502/4873

LEVEL 2 UNIT 18

AIM OF UNIT

A good working knowledge of Musical Theory is essential for the 21st Century Musician across all styles and areas of the industry.

This unit equips learners with the foundations of music theory and allows the learner to become familiar with aspects of notation, harmony and transposition not only in written form but also in a practical context for their own instrument.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
The learner will:	The assessment criteria are the pass requirements for this unit. 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 notate pitch, rhythm and harmony using staff notation	P1 use staff notation to write pitch, rhythm and harmony with few errors	M1 use staff notation to write musical elements of simple composition	D1 successfully apply notation to voice or an instrument
2 Be able to notate music, showing dynamics, tempo and expression	P2 notate music using dynamic, tempo and expression markings		
3 Be able to harmonise melodies using chords	P3 apply identified primary chords, in root position, in the harmonisation of diatonic melodies	M2 apply a range of chords when harmonising diatonic melodies, including inversions/7ths	
4 Be able to transpose melody and harmony to related keys	P4 transpose melodies to related major keys, with few errors, using staff notation		
5 Know how to explore elements of timbres and textures	P5 identify elements of musical timbres and textures from audio recorded examples, with few errors	M3 suggest elements of musical timbres and textures that could be applied to a given melody	D2 apply elements of musical timbres and textures to a given melody

TEACHING CONTENT

Be able to notate pitch, rhythm and harmony using staff notation

- **Notation** - Pitch names and their places on the treble clef, duration of notes, beamed notes and dotted notes, rests, stave, score, treble and bass clefs, sharp, flat, natural, key signatures and keys, bar and double bar lines, repeat marks
- **Harmony** - Chords, chord symbols, triads, extended chords, chord root, chord inversion, polychords,
- **Pitch** - Intervals, 2nd 3rd 4th 5th 6th 7th; unison, octave, tonic, sub-dominant, dominant, stepwise, scalar, chromatic, leap, range
- **Rhythm** - Time signatures: simple duple, triple and quadruple, and compound duple, metre, pulse, off-beat, syncopation, rest/silence, cross-rhythm, polyrhythm, swung/swing rhythm.

Be able to notate music, showing dynamics, tempo and expression

- **Dynamics** - Pianissimo, Mezzo Piano, Piano, Mezzo forte, Forte, Fortissimo, Crescendo, Decrescendo, Diminuendo
- **Tempo** - BPM, Largo, Andante, Moderato, Allegro, Vivace, Presto, Rubato, Pause
- **Articulation** - Staccato, Legato, Slurred/tongued, Pizzicato, Arco, Tremolo, Accent/sforzando
- **Expression** - Amoroso, Animato, Cantabile, Con Fuoco, Dolce, Grandioso, Maestoso, Sostenuto, Tranquillo.

Be able to harmonise melodies using chords

- **Harmonic Devices** - Diatonic, Chromatic, Chords: major, minor, seventh; Cadences: perfect, imperfect, plagal, interrupted Arpeggio, broken chord, triad.

Be able to transpose melody and harmony to related keys

- **Transposition** - Intervals/ major/ minor/ accidentals, for instruments (e.g. Eb/Bb instruments).

Know how to explore elements of timbres and textures

- **Timbre** - Standard orchestral instruments and their families; common ensembles (orchestra, brass band, wind band, string orchestra, string quartet), keyboard instruments, electronic and pop instruments; different types of guitar; voices: soprano, mezzo soprano, alto/contralto, tenor, baritone, bass, treble, counter-tenor, solo, lead singer, backing vocals, chorus.
- **Texture** - Solo, homophonic/chordal, polyphonic, contrapuntal, counterpoint, unison, monophonic, parallel motion, contrary motion, counter melody, descant, obbligato, imitation, melody and accompaniment.

DELIVERY GUIDANCE

Be able to notate pitch, rhythm and harmony using staff notation / Be able to notate music, showing dynamics, tempo and expression

Delivery of these elements may be realised in a variety of written and practical formats. Classroom presentations, lectures, and seminars would all be appropriate along with practical demonstrations and workshops. It is intended to provide the learner with the underpinning knowledge and understanding of music theory required in any musical career. Sufficient time should be allowed for learners to grasp these basic elements before moving on to more complex ones. It is recommended that a range of musical styles are examined to help the learner understand the fundamental elements in different contexts and recognise the similarities and differences between styles. Learners need to recognise these elements in various forms, both written and aural and activities should be diverse to reflect this. Learners should understand the contexts of notation for recording, composing and performing music and how each strand contributes to and impacts upon the process.

Be able to harmonise melodies using chords

Learners should be encouraged to experiment practically with their own instruments/voices in groups and individually to fully explore the range of harmonies. Activities could be extended into short performance pieces to be performed in class or in more formal performance settings and recorded to raise learners' awareness and enjoyment.

Be able to transpose melody and harmony to related keys

Transposition exercises and activities should be varied and may relate to the learners own instrument or be more generalised. For example a general exercise could be to 'Transpose a C Major scale up by a Perfect Fifth', whereas a similar scale exercise for the B-flat Trumpet would be 'Transpose down by a Major Second' as the written note C would actually come out as B-flat.

Know how to explore elements of timbres and textures

For this outcome learners should draw extensively on a range of examples and repertoire as well as practically trying a range of forms for themselves. Experimenting with voice, different instruments and different arrangements should help learners to understand basic properties that affect sound. Again, activities could be extended into short performance pieces to be performed in class or in more formal performance settings and recorded to raise learners' awareness and enjoyment.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criteria P1, P2, M1, D1

For **P1** and **P2** learners must demonstrate the required elements of notation in written form. Teachers should play a series of no more than three live or recorded musical phrases from various musical styles. Each phrase can be played a maximum of three times to the learners, who should attempt to notate the phrases. The notated piece should be of no less than 16 bars in length and must be an established piece of repertoire.

For **M1** learners must accurately notate a piece of their own composition which should be of no less than 16 bars in length.

For **D1** the learner's composition should be practically demonstrated by themselves or a peer or teacher from their notation for voice or an instrument. **D1** should be awarded where the notation has allowed for effective realisation.

Assessment and Grading Criteria P3, M2

For **P3** learners must successfully demonstrate the application of harmony to a simple melody. The melody may be an established piece of repertoire or a teacher-devised piece but a different piece than is used for P1/P2. This must be notated in a written format but may be supported by a practical demonstration which should be recorded on DVD.

For **M2** learners must demonstrate the application of a range of chords in their harmony for P3 including more complex elements such as inversions and/or 7ths.

Assessment and Grading Criteria P4

Learners must produce a portfolio of notated short exercises which demonstrate proficiency in a range of transposition activities. These must be in a written format and should be no less than five separate exercises.

Assessment and Grading Criteria P5

For **P5** learners must successfully identify at least five elements from a selection of audio recorded examples.

For **M3** Learners must suggest at least two elements that could be applied to a given melody. The melody may be an established piece of repertoire or a teacher-devised piece. The melody may be for voice or instrument. The suggested elements must be appropriate to the style of piece.

For **D2** Learners must demonstrate the application of at least two elements to a given melody. The melody may be an established piece of repertoire or a teacher-devised piece. The melody may be for voice or instrument. The applied elements must be appropriate to the style of the piece and successfully enhance the performance element.

LINKS TO NOS

Suite	Ref	National Occupational Standard
Music Performers and Composers	CCSMR39	Apply music theory knowledge



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.

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