

Unit Code: 201ta

Unit Title: Musical Knowledge – Internal Core

Level: 2

TQT/GLH: 40/30

Credit Value: 4

UNIT AIM

The aim of this unit is to build the learner's musical knowledge and give them the ability to articulate their thoughts and feelings about music using the appropriate industry & theoretical language whilst drawing upon knowledge learned within this unit.

Learners will study musical styles and the various distinctive traits that comprise them. Through study of this unit learners will build a wider contextual and theoretical knowledge of contemporary music. This knowledge will be demonstrated through the ability to identify and analyse the key stylistic and musical elements present within contemporary music.

UNIT CONTENT

Using the learning outcomes as the main point of reference, a scheme of work for this unit will include opportunities for learners to develop the following:

Listening Skills

- How to listen to music and identify musical styles
- Recognition of musical elements
- Knowledge of musical characteristics within contemporary music

Analytical Skills

- Analysing differences in music styles
- Analysing musical styles in a wider context

Research Skills

- Research through reading, watching, listening
- Critical thinking

Communication Skills

- Annotated diagrams
- Presentation skills
- Essay writing
- Clear and Concise presentation of information

IT Skills

- Using the internet for research
- Using word processing software, image software or presentation software
- Audio recording software

LEARNING OUTCOMES

The learner will be able to:

- 1 Identify and describe contrasting musical styles
- 2 Recognise and discuss key musical elements

ASSESSMENT CRITERIA

The learner can:

- 1.1 Describe the contributing traits of two contrasting contemporary musical styles through consideration of:
 - a. The factors that influenced its inception
 - b. Significant artists/bands/producers
 - c. Important recordings/performances/events
 - d. Imagery and fashion associated with the style
- 2.1 Listen to a piece of music, recognising and discussing the following musical elements:
 - a. Tonality
 - b. Tempo
 - c. Instrumentation
 - d. Lyrical content (where applicable)
 - e. Production Techniques

GRADING CRITERIA

Unclassified

A learner not on course to achieve this unit might evidence a significant number of the following:

- 1.1 Insufficient ability to describe the contributing traits of two contrasting contemporary musical styles through consideration of:
 - a. The factors that influenced its inception
 - b. Significant artists/bands/producers
 - c. Important recordings/performances/events
 - d. Imagery and fashion associated with the style
- 2.1 Insufficient ability to recognise and discuss at least four of the following musical elements:
 - a. Tonality
 - b. Tempo
 - c. Instrumentation
 - d. Lyrical content (where applicable)
 - e. Production Techniques

Pass

To achieve a pass, all learners must:

- 1.1 Describe the contributing traits of two contrasting contemporary musical styles through consideration of:
 - a. The factors that influenced its inception
 - b. Significant artists/bands/producers
 - c. Important recordings/performances/events
 - d. Imagery and fashion associated with the style

- 2.1** Display the ability to accurately recognise and discuss at least four of the following musical elements:
- Tonality
 - Tempo
 - Instrumentation
 - Lyrical content (where applicable)
 - Production Techniques

Merit

To achieve a merit, learners should:

- 1.1** Clearly describe the contributing traits of two contrasting contemporary musical styles through consideration of:
- The factors that influenced its inception
 - Significant artists/bands/producers
 - Important recordings/performances/events
 - Imagery and fashion associated with the style.
- 2.1** Display the ability to accurately recognise and discuss in detail at least four of the following musical elements:
- Tonality
 - Tempo
 - Instrumentation
 - Lyrical content (where applicable)
 - Production Techniques

Distinction

To achieve a distinction, learners should:

- 1.1** Comprehensively describe the contributing traits of two contrasting contemporary musical styles through consideration of:
- The factors that influenced its inception
 - Significant artists/bands/producers
 - Important recordings/performances/events
 - Imagery and fashion associated with the style
- 2.1** Display the ability to accurately recognise and discuss insightfully at least four of the following musical elements:
- Tonality
 - Tempo
 - Instrumentation
 - Lyrical content (where applicable)
 - Production Techniques

RECOMMENDED EVIDENCE

*This unit will be evidenced through the following; **written work, video presentation, blog, vlog or podcast**. Learners are not limited to a single submission type and may wish to use different methods of evidence dependent on their suitability to each learning outcome. Learners may use multiple evidence methods for the same learning outcome if they wish but should clearly state the learning outcome/assessment criteria they are addressing with their work.*

Learning Outcome 1 – Identify and describe the contributing traits of two musical styles

Evidence for this Learning outcome may be presented as; written work, video presentation, or podcast.

Total written evidence for this learning outcome must not exceed 1500 words

Total audio/visual evidence for this learning outcome must not exceed 10 minutes

Learning Outcome 2 - Recognise and discuss key musical elements

Evidence for this learning outcome may be presented as; written work, video presentation, or podcast.

Total written evidence for this learning outcome must not exceed 1000 words

Total audio/visual evidence for this learning outcome must not exceed 7 minutes

The maximum evidence is stated in order to prevent learners from preparing and submitting work which is surplus to the requirements of the qualification. The minimum requirement for evidence is whatever is necessary for the individual learner to demonstrate all assessment criteria (in whichever stated, appropriate format) as long as the volume of work does not exceed the stated maximum. The maximum requirement should not be confused for a minimum requirement. Marks are awarded purely for how effectively the learner has met all assessment criteria within the maximum requirement boundary. In some instances, the assessment criteria (or an external RSL Brief) will set a minimum evidence requirement and in these cases the minimum evidence requirement must also be adhered to.

N.B. RSL advises that for each learning outcome a 20% buffer on exceeding the stated maximum limits should be used. RSL recommends that any evidence that exceeds this 20% should not to be considered during grading.

SUMMATIVE ASSESSMENT METHODS

In order to be assessed, learners should describe two distinct musical styles of their choosing and address the following criteria:

The factors that influenced its inception – Learners will consider the economic/political/social climate that led to the inception of the chosen style

Significant artists/bands/producers – Learners will select prominent artists/band/producers that accurately illustrate the chosen style

Important recordings/performances/events – Learners will select seminal recordings/performances/events that accurately relate to, and illustrate the chosen style

Imagery and fashion associated with the style – Learners will provide examples of imagery and fashion describing how they were used and to what effect.

In order to be assessed, learners will demonstrate their knowledge and understanding of the key elements of music, through consideration of the following:

Tonality – Learners will identify the Major/Minor, Tonal/Atonal characteristics of the track

Tempo – Learners will identify the tempo and relate this to the feel of the track

Instrumentation – Learners will identify contemporary instrumentation present on the selected track and describe the effect this instrumentation has on the overall recording

Lyrical content – Learners will consider and analyse lyrical content (where appropriate) and analyse the tracks meaning

Production techniques – Learners will recognise the balance of the tracks mix, panning, effects, and EQ.

SUGGESTED DELIVERY IDEAS

Through study of this unit learners will be introduced to a range of unfamiliar musical styles and exploring the context around their inception. Learners can be guided through styles in any order and do not need to follow a chronological progression. For reference RSL has included a list of prominent musical styles, artists, & recordings that would provide learners with a varied selection of material that would be appropriate for the assessment task. It is not expected that learners will cover all listed styles but they must have enough variance in stylistic exploration for them to build their musical knowledge and literacy.

You may wish to use, but are not limited to, the following:

Blues

Important artists/bands/producers could include; Robert Johnson, Bessie Smith, B.B. King, Seasick Steve

An example of a seminal recording could be; Johnson, Robert. "Crossroads." *Cross Road Blues*, Vocalion, 1936.

Jazz

Important artists could include; Billie Holiday, Louis Armstrong, Miles Davis, Chick Corea, Keith Jarrett

An example of a seminal recording could be; Holiday, Billie. "Strange Fruit." Commodore, 1939.

Country

Important artists could include; Hank Williams, Jimmie Rodgers, Kitty Wells, Lady Antebellum, Carrie Underwood

An example of a seminal recording could be; Williams, Hank. "Your Cheatin' Heart." MGM, 1952.

Rock

Important artists could include; Elvis Presley, Chuck Berry, Led Zeppelin, Red Hot Chili Peppers, Foo Fighters

An example of a seminal recording could be; Berry, Chuck. "Johnny B. Goode." Chess, 1958.

R 'n' B

Important artists could include; Aretha Franklin, Marvin Gaye, Sam Cooke, Drake, Beyoncé

An example of a seminal recording could be; Cooke, Sam. "A Change is Gonna Come." *Ain't That Good News*, RCA Victor, 1964.

Funk

Important artists could include; Sly & the Family Stone, Parliament, Earth, Wind and Fire, Tower of Power, Jamiroquai,

An example of a seminal recording could be; Parliament. "Give Up the Funk." *Mothership Connection*, Casablanca, 1975.

Punk

Important artists could include; Sex Pistols, Ramones, The Clash, Blink 182, Green Day,

An example of a seminal recording could be; The Sex Pistols. "God Save the Queen." *Never Mind the Bollocks, Here's the Sex Pistols*, Virgin, 1977.

Rap

Important artists could include; Public Enemy, Grandmaster Flash, Missy Elliott, Jay Z, Eminem

An example of a seminal recording could be; Grandmaster Flash and the Furious Five. "The Message." Sugar Hill, 1982.

Pop

Important artists could include; Michael Jackson, ABBA, Whitney Houston, Britney Spears, P!nk

An example of a seminal recording could be; Jackson, Michael. "Thriller." *Thriller*, Epic/CBS, 1982.

Electronica

Important artists could include; Kraftwerk, New Order, Daft Punk, Aphex Twin, Chemical Brothers

An example of a seminal recording could be; Kraftwerk. "Autobahn." *Autobahn*, Philips, 1974.

Learners should be encouraged to expand their musical vocabulary and theoretical knowledge whilst exploring different styles. The glossary of terms will provide a basis of the vocabulary to use in the description and exploration of these chosen styles. The musical elements can be approached in any order but are best delivered by drawing comparisons across styles to demonstrate the different musical elements that may be present.

For example:

Tempo

Comparison between the tempo of a typical Punk track compared with a Jazz piece. It would be expected that Punk music is performed and recorded at a higher tempo, what effect does this have on the song?

Instrumentation

Comparison of the instrumentation present on a Blues track compared to a Funk track. It would be common for Blues to be comprised of vocals & guitar or piano, whereas Funk may include a wider range of instruments that could include Bass, Drums, Keys, Horns, Percussion, Synthesizers. What effect does this have on the overall sound?

Lyrical Content

Comparison of Rap lyrics against Rock n roll. Rap commonly contains culturally significant lyrics that comment on the artists life and experience. Rock n Roll may do the same but is it associated with the same type of discrimination and social challenge?

SUGGESTED ACTIVITY IDEAS

Learners may watch and comment on documentaries (videos) that exemplify the development and context of different musical styles and engage in group discussions.

Learners may listen to musical examples in different styles and try to identify instrumentation and instrumental roles; lyrical content; rhythmic and melodic content and production values/characteristics.

Learners may conduct their own research of a style of their choosing making use of the school intranet/internet or by conducting verbal research with friends or family members fluent in the chosen style.

Learners may identify specific bands/artists within a style and analyse the musical elements that define the style. Learners may develop posters, presentations or annotated diagrams to demonstrate their learning.

Learners may discuss examples of newspaper, magazine and other media articles about different genres of music to analyse how those genres are represented.

Learners may also need to study political, moral, religious and economic issues relating to different cultures. Videos and internet research would be useful in developing this knowledge as well as group discussions.

To help learners develop their listening skills and understanding of key musical elements teachers can use stylistic examples that display those elements and offer the learner opportunity to question and discuss how they apply to different musical pieces. Tasks can be tailored to each learner's selected musical style and discussion can follow comparing the stylistic traits.

GLOSSARY

Style	The style or genre of music (Blues, Rap, Country are 3 examples of different musical styles)
Inception	How this was formed, this can relate to styles, substyles or revivals
Significant	An artist/band/producer that is either prominent with the style or has in some way contributed to its evolution
Important	A recording that received commercial, cultural, or innovative recognition
Imagery	Album covers, associated artwork, artist/band/producer stage appearance
Fashion	Clothing/accessories associated with the style. Worn or referenced by either artist/band/producer or fans
Musical Elements	The components that are present within the selected musical piece these consist of the following:
Tonality	Major, Minor, Tonal, Atonal (essential for assessment) modulation, relative major/minor, tonic major/minor (good practice)
Tempo	The BPM (beats per minute) of the given piece of music (essential for assessment), simple and compound time (good practice)
Instrumentation	The instrumentation present within the given piece of music, e.g. The Beatles – Drums, Bass, 2 x Guitar, 4 x Vocals (essential for assessment)
Lyrical Content	The lyrical message of the track or specific language used
Production Techniques	The use of production during the recording process or applied afterwards. This can consist of, but is not limited to: Panning The way the track is presented in stereo sound (the balance between left and right). Are different instruments or vocals more prominent on one side of the recording Mix Levels How the track is mixed, i.e. the relative volumes of each instrument or vocal. EQ How the tone of instruments is sculpted to enhance or change them. Effects How processes are added to sounds to alter their characteristics.