

Unit 36: Studying Music from Around the World

Unit code:	A/600/6926
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

The aim of this unit is to enable learners to develop their knowledge of music from different cultures, how world music styles and techniques have influenced music from the western tradition, and developing skills to carry out a world music project.

● Unit introduction

This unit enables learners to develop their knowledge and musical skills through a study of 'world music' from different geographical and cultural regions. The unit will explore a number of aspects of the relationship between music and society and will introduce learners to the diverse wealth of compositional systems employed around the world.

The unit explores instrumental and vocal traditions from different cultures. Learners will have the opportunity to devise and perform music using characteristics taken from world music traditions. They will also gain valuable research skills by engaging in a short fieldwork project. As well as developing both analytical and practical skills, this kind of study is relevant for many roles within the music industry because the current musical climate boasts an ever increasing public interest in the world music genre.

This unit involves the cultural, theoretical and practical study of world music and provides creative opportunities for learners. It will investigate a range of musical traditions by examining some of their musical features and applying the studied principles and practices. Learners will have the opportunity to perform music from non-familiar traditions; this experience should provide them with a greater understanding of the differences between world music and western music styles.

*The term 'world music' is controversial and its precise definition has sparked much debate. For the purposes of this unit, it refers to musical traditions outside western classical art music and 'purely' western rock and pop music.

● Learning outcomes

On completion of this unit a learner should:

- 1 Know the role of music in different cultures
- 2 Know the musical features of a range of world music traditions
- 3 Know some of the influences of world music on different genres of western music
- 4 Be able to carry out a world music project.

Unit content

1 Know the role of music in different cultures

Cultural roles of music: functional music eg ceremonial, religious, ritual, recreational dance; commercial uses eg advertisements, jingles; celebratory; social eg mardi gras, carnival

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

The structural and theoretical organisation of musical traditions: eg polyrhythm, polyphony, melodic cycles, rhythmic cycles, improvisation, scales, melodies, call and response

Styles and characteristics: eg influences, forms, historic development, geographical location, improvisation, specialised ethnic instrumentation, scales, rhythms and harmony, polyrhythm, ragas, ostinatos, polyphony, melodic cycles, rhythmic cycles, improvisation, scales, melodies, call and response

Vocal styles and techniques: eg ensembles, a cappella, chants, yodelling, overtone singing, improvisation, hocketing

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

Influences: eg styles, characteristics, forms, historical developments, geographical location, improvisation, specialised ethnic instrumentation, scales, modes, rhythms and harmony, polyrhythm, ragas, ostinato, polyphony, melodic cycles, rhythmic cycles, call and response, technological advances eg internet, file sharing

4 Be able to carry out a world music project

Choose one of the following:

Performance project: eg practical experience of 'world music' traditions, learning and performing music from one or more world music traditions, awareness of the challenges of 'bi-musicality', the pros and cons of learning to play music from more than one world music tradition

Composition project: eg past influences and current trends the influence of world music on western musical composition, applying knowledge to create original compositions, composing using influences from one or more world music traditions

Research project: eg methodology (fieldwork, audio/video recording, gathering musicians' biographical data), research focus (investigating instrumental/vocal traditions, investigating compositional systems, exploring world music in the local community)

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe the role of music in a range of different cultures [IE]	M1 explain the role of music in a range of different cultures	D1 compare and contrast the role of music in a range of different cultures
P2 identify the musical features from a range of world music traditions [IE]	M2 describe the musical features from a range of world music traditions	D2 compare and contrast the musical features from a range of world music traditions
P3 identify ways in which elements of world music have been used in western music, giving examples [IE]	M3 describe ways in which elements of world music have been used in western music, giving examples	D3 comment critically on ways in which elements of world music have been used in western music, giving examples
P4 present a world music project in an appropriate format incorporating some ideas and learning. [IE, SM]	M4 present a world music project in an appropriate format that demonstrates a significant development of ideas and relevant skills.	D4 present a world music project in an appropriate format that incorporates a high level of creativity and relevant technical skills.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

Essential guidance for tutors

Delivery

This unit involves the theoretical and practical study of world music. Along with traditional resources such as books, articles, CDs and videos, etc learners should be encouraged to use the internet for research because it is particularly well resourced for world music. Theoretical teaching will involve a combination of lecture notes, recorded audio/video examples and, where appropriate, transcriptions. Tutor observations and/or video/audio recordings will provide evidence of practical activities. Practical study will be facilitated by workshops led by the tutor or visiting practitioner/s. Evidence for this unit is likely to be generated through a combination of some or all of the following: written assignments, practical demonstration/performances, composition and research projects.

Learners will examine the reciprocal relationship between society and music. This will include the social uses of music across different cultures, and learners will make comparisons. These could include such areas as religious ritual, eg Turkish *Sufi* worship, ceremonial practice, eg African rites of passage, recreational music-making, eg Irish traditional dance music, Inuit vocal games and any associated dance styles. Learners may include their own local culture as one such example.

Learners will explore the musical features of a number of world traditions along with their instrumental and vocal styles and techniques. Examples of such systems include improvisation, eg Indian classical music, North American blues, polyrhythm, eg West African dance drumming, Brazilian *Samba*, polyphony, eg South African choral singing, melodic cycles (Javanese/Balinese *gamelan* ensembles), rhythmic cycles (Indian *tala* system), scales (Indian *raga* system), melodies, eg European folk song, Chinese opera and call and response (West African song, Gospel music).

The study of the world's musical traditions has influenced, and continues to influence, composers in numerous genres. Learners might be made aware of such influence in, for example, western classical music (such as Claude Debussy, Olivier Messiaen, Steve Reich) or pop (The Beatles, Paul Simon, UK Bhangra pop). When this has been considered, and a body of theoretical and practical knowledge in world music has been acquired, learners will employ this knowledge to create original composition. They are encouraged to perform their work.

Learners are asked to complete a world music project of their choice. Having completed a range of practical activities as described above, learners could produce a performance or a composition based on what they have discovered. If either of these options is chosen, learners may keep a log documenting the decisions they make along the way. A written accompaniment to their performance/composition will also enable learners to demonstrate their level of understanding of the concepts they have learnt. For example, they may describe the context in which their composition would be performed.

Alternatively, learners could complete a short research project based on any area of world music of their choice. An example of a suitable topic for research might be fieldwork within the local¹ community. Learners following this route are encouraged to make notes and (although not essential) video/audio recordings to use as a basis for their writing and to include as part of the project. While some learners might have a wealth of 'world music' practitioners in their locality, others might not and so this project can take numerous forms. These could include such topics as instrumental technique, instrumental manufacture, a specific musical genre or a regular musical gathering, etc. In keeping with the current trend in 'doorstep ethnomusicology', some of which investigates western classical or pop music, it is not necessary that the topic must lie within the traditional 'world music' or 'ethnic' sphere. It may be that they investigate a fellow learner's musical upbringing, which could be as a classical violinist. The objective is to introduce learners to the concept of gathering data, collating it and presenting it in written form as is the standard academic ethnomusicological approach. It is intended as a preparation for further study of ethnomusicology.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
Introduction to the unit and structure of the programme of learning.
Whole class sessions covering the role of music in a range of different cultures.
Assignment 1: The Role of Music in a Range of Cultures – P1, M1, D1
<ul style="list-style-type: none"> • Class sessions – examples. • Individual research and preparation of materials. • Assessment feedback, review and further opportunities to address learning outcome.
Whole class sessions covering the exploration of musical features from a range of different world music traditions.
Assignment 2: Musical Features in World Music – P2, M2, D2
<ul style="list-style-type: none"> • Class sessions – different features of World Music. • Individual research and preparation of materials. • Assessment feedback, review and further opportunities to address learning outcome.
Whole class sessions covering ways in which elements of World Music have been incorporated into western music.
Assignment 3: World Music Elements in Western Music – P3, M3, D3
<ul style="list-style-type: none"> • Class sessions – examples of the use of elements of World Music being used in Western music. • Consultation and review. • Assessment feedback, review and further opportunities to address learning outcome.
Whole class sessions covering roles and commercial practice.
Assignment 4: World Music Project – P4, M4, D4
<ul style="list-style-type: none"> • Individual, group and class discussions. • Rehearsing/composing/collating evidence, report writing. • Assessment feedback, review and further opportunities to address learning outcome.
Review unit and assignments.

¹ While it is presumed that for practical reasons most learners will conduct fieldwork within their home locality, it is perfectly acceptable for it to be undertaken outside this.

Assessment

Evidence for this unit should be generated through some or all of the following:

- written assignments
- practical demonstrations
- seminars
- composition
- research projects
- written assignments could take such forms as essays, evaluations, reports on practical activities or reviews.

To satisfy learning outcome 1, learners will demonstrate some knowledge of music's role in at least three different cultures. For P1, learners should describe the role of music and for M1 they should explain how the roles work within the different cultures. D1 could be achieved by learners giving a presentation or written report, such as comparing music's use in religious worship by some cultural groups and not by others.

In order to address learning outcome 2, learners are required to provide evidence of knowledge of the musical features of at least three world music traditions. These elements could be evidenced through written work, practical work, or a combination of the two. Centres could record workshops where learners play world music instruments in order to demonstrate their understanding. It may be that as part of a workshop setting tutors ask learners questions about the vocal style and/or instruments they are using; this will provide another chance for learners to evidence what they know. For P2, learners should make a list of features from each of the three world music traditions. For M2, they should describe the features and for D2, they should compare and contrast the features identified and described in P2 and M2.

Learning outcome 3 requires the learners to explore the ways in which elements of world music have been used in western music, such as the use of the sitar by western pop/rock bands. Learners could be asked to work on a small project that in turn could lead to a presentation, information sheet or CD with sleeve notes, identifying (P3) and describing (M3) at least three examples of the fusion of world musical features into western music. This could be illustrated by the use of a particular instrument or vocal style, or a theoretical aspect such as polyrhythm or a specific scale from world music. D3 requires the learner to comment critically on the use of world music elements in western music. An effective way of achieving this would be to focus on comparing the use of the same element – eg Spanish/Latin rhythms/instruments – in 'Carmen' by George Bizet and 'La Isla Bonita' by Madonna.

For learning outcome 4, learners should select one from three different areas as the focus of their project: Performance, Composition or Research. Learners may approach this learning outcome either as individuals or in groups. As always, tutors should ensure that all learners are able to access the grading criteria and that they submit their own work, rather than on behalf of the group. Learners choosing the Performance route should prepare and perform at least one piece of music. Learners might perform on world music instruments, subject to availability, but this is not compulsory. The real requirement here is for the learners to give a practical demonstration of their understanding of the musical techniques and styles that are inherent in their chosen world music genre. Learners opting for the Composition pathway should compose at least one piece of music. Learners will put their newly acquired knowledge into practice by creating new music based on world music compositional principles. A wide spectrum of compositional styles is acceptable, varying from highly traditional using traditional instruments (such as a new West African dance piece), to 'new' music using any single or combination of instruments. Compositions should be recorded in audio or video form and may include a playable score or detailed performance directions. The purpose is to illustrate an understanding of one or more world compositional processes. Tutor observations and/or video/audio recordings can provide evidence of practical music-making activities. Alternatively, such evidence may be in the form of original composition performed live in which learners demonstrate practical ability in the 'world music' genre. This could be, for example, a new piece written for Javanese gamelan instruments or an original set of Scottish dance tunes.

For learners who choose to complete a fieldwork project, this is not expected to be lengthy but it should show that learners have investigated a living aspect of world music (perhaps music in their community), have collated the information in a structured way, and have drawn sensible conclusions.

Evidence for this unit should be generated through written assignments/oral presentations and practical demonstrations. Written assignments may take the form of essays, evaluations, reviews or research projects. Where appropriate, tutors should provide the opportunity for learners to present their evidence in the form of an oral presentation, especially where learners may not have strong abilities in preparing written work. Tutor observations and/or video/audio recordings will provide evidence of practical activities, and compositions should be recorded in audio or video form.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1 M1 D1	The Role of Music in a Range of Cultures	As part of a 'Musical Youth Festival' being held locally, you have been asked to give a presentation which includes audio examples of how music is used in different cultures.	Evidence to include: <ul style="list-style-type: none"> • presentation • handouts • audio examples • tutor observation.
P2 M2 D2	Musical Features in World Music	Your local radio station has invited you to take part in a discussion about different musical features from world music traditions.	Evidence to include: <ul style="list-style-type: none"> • script/notes • audio evidence • tutor observation.
P3 M3 D3	World Music Elements in Western Music	You have been asked to provide an entry for a national competition, which focuses on world music. Your submission should provide examples of how elements of world music have been used in western music.	Evidence to include: <ul style="list-style-type: none"> • written essay or report • audio examples.

Criteria covered	Assignment title	Scenario	Assessment method
P4 M4 D4	World Music Project	As the finale of the 'Musical Youth Festival' being held locally, you have been asked to give a presentation which includes audio examples of how music is used in different cultures.	Evidence to include: Either: <ul style="list-style-type: none"> performance with video and supporting methodology tutor observation Or: <ul style="list-style-type: none"> composition with score and/or video, supported by written report Or: <ul style="list-style-type: none"> presentation or written submission with supporting methodology.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Music and Music Technology sector suite. This unit has particular links with the following unit titles in the BTEC Music and Music Technology suite:

Level 1	Level 2	Level 3
Preparing Performing Arts Work	Solo Musical Performance	Solo Musical Performance
Presenting Performing Arts Work	Working as a Musical Ensemble	Live Music Workshop
Taking Part in a Performance	The Musical World	Working and Developing as a Musical Ensemble
		Singing Techniques and Performance
		Major Music Project
		Music Performance Techniques

This unit also has links with the following National Occupational Standards:

Community Arts

- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision.

Essential resources

Learners will need access to a range of musical instruments on which to perform musical styles from around the world. Tuned and non-tuned percussion are of particular relevance. Any other specifically 'world instruments' (African, Indonesian, Javanese, Caribbean, Chinese etc) are useful both for demonstration and, where possible, for performance.

Other resources for the unit are:

- a collection of audio and/or video recordings that represent the world's musical diversity
- internet access to help learners investigate the musical world
- audio and video recording facilities.

Indicative reading for learners

Textbooks

Anderson W and Campbell P – *Multicultural Perspectives in Music Education* (Music Educators National, 1996) ISBN 978-1565450974

Broughton, Ellingham and Trillo (editors) – *World Music: The Rough Guide Vol. 1 and 2* (Rough Guides, 2000) ISBN 978-1858286358

Koskoff et al – *The Concise Garland Encyclopedia of World Music* (Routledge, 2008) ISBN 978-0415994040

Nidel R – *World Music: The Basics* (Routledge, 2005) ISBN 978-0415968010

Sharma E – *Music Worldwide* (Cambridge University Press, 1998) ISBN 978-0521376228

Solis T (editor) – *Performing Ethnomusicology* (University of California Press, 2004) ISBN 978-0520238312

Stock J – *World Sound Matters (Teacher's Manual/Transcriptions and CD set)* (Schott Publishing, 1996) ISBN 978-0946535798

Sturman P – *Creating Music Around the World* (Cambridge University Press, 1988) ISBN 978-0582243866

Titan J T (editor) – *Worlds of Music* (Thompson/Schirmer, 2005) ISBN 978-0534595395

Wade B and Campbell P S (editors) – *Global Music Series (17 titles with CDs)* (Oxford University Press, 2004) ISBN 978-0195136647

Audio/video recordings

Earthworks Collection (Earthworks)

JVC Smithsonian Folkways Video Collection (JVC)

Rough Guide to World Music Collection (Rough Guides)

World Music Collection (Nimbus Records)

World Music Collection (Real World Records)

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Independent enquirers	investigating and collating research materials
Creative thinkers	composing music
Reflective learners	evaluating the success of a performance, composition or research project
Team workers	working with others in performance
Self-managers	managing time whilst undertaking research activities
Effective participators	setting up and rehearsing for the performance.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
Independent enquirers	considering the needs of the performer
Self-managers	ensuring deadlines are met.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	undertaking research activities
Manage information storage to enable efficient retrieval	undertaking research activities
Follow and understand the need for safety and security practices	undertaking research activities
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	undertaking research activities
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	undertaking research activities
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> • text and tables • images • numbers • records 	preparing text based documents preparing PowerPoint presentations preparing handouts
Bring together information to suit content and purpose	undertaking research activities
Present information in ways that are fit for purpose and audience	using ITC to create publicity materials
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	making presentations
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	undertaking research activities
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	undertaking research activities.