

Into the Woods — mapping to the UAL Level 3 Diploma and Extended Diploma in Music Performance & Production

Source: UAL Level 3 Diploma and Extended Diploma in Music Performance & Production specification (University of the Arts London, UAL Awarding Body).

1. Enquiry into technique through graphed analysis

Unit 2: Critical listening and music composition

Unit aim: *Provide students with the opportunity to expand and develop listening and compositional skills to help inform musical performance and production ideas and communicate clearly using music and terminology.*

Learning outcomes and assessment criteria met:

- *LO1 Be able to analyse and research musical and production components in music performance. 1.1 Analyse a range of music production techniques applied in different genres and environments. 1.2 Apply research activities to support the use and application of production and musical techniques.*
- *LO2 Be able to analyse and research use of music composition. 2.1 Analyse a range of compositions and techniques used for specified audiences. 2.2 Apply research activities to support the use and application of compositions for specified audiences.*
- *LO3 Be able to apply and evaluate composition and critical listening skills. 3.1 Analyse the effectiveness of the use and application of compositions to communicate effectively to a specified audience.*

Relevant indicative content: the specification lists, among the activities centres might use —

- *Opportunities for expanding musical experiences*
- *Application and experimentation of techniques*
- *Music theory and composition lectures*
- *Research into musical and music production/technology terminology*
- *Discussion groups to analyse the effectiveness of various techniques*
- *Individual presentations and group work*
- *Peer and self-assessment*

The specification further states that the range of activities “could include but is not limited to: listening and analysis, music theory, compositional structure and soundscape studies”, and that the unit “should be used to encourage the development of a range of terminology used within music and music production environments to communicate creative musical ideas clearly and identify and solve problems.”

How Does Into the Woods Meet the Criteria:

Students analyse commercially released repertoire in a single key using a consistent graphical notation of harmonic movement. The notation functions as the shared terminology required by the unit aim: students identify, name and compare harmonic techniques across genres and eras, evaluate the effect of each technique on a listener, and record that analysis in a transferable visual form. Analysis is conducted aurally and collectively before it is formalised, addressing the critical listening component directly. They then apply their learning with specific compositional challenges that contribute to assessment portfolios.

2. Deep dive: critical and contextual perspectives

Unit 4: Critical and contextual awareness for music performance and production

Unit aim: *Provide students with an introduction to the investigation of both historical and contemporary contexts and perspectives that influence the development of ideas within the music performance and production.*

Learning outcomes and assessment criteria met:

- *LO1 Understand critical perspectives that influence the analysis of performance and production activities. 1.1 Critically compare a range of critical perspectives that influence the analysis of music performance and production activities. 1.2 Apply knowledge of critical perspectives to the analysis of a range of music performance and production activities. 1.3 Apply knowledge and understanding of critical perspectives to support own practice.*
- *LO2 Understand the contexts within which music performance and production are positioned. 2.1 Critically compare a range of contexts within which music performance and production are situated. 2.2 Apply an understanding of a range of contextual parameters to support own creative development.*

Relevant specification text:

Critical awareness may address language and communication, form and meaning, values and purpose, and other related issues.

Contextual awareness may address cultural and ethical perspectives (historical and contemporary), social perspectives (shaping and representing society), professional contexts (workplaces, organisations and careers) and other related issues.

*Students should be encouraged to be **adventurous and open-minded** in their exploration of critical and contextual perspectives. They should also be encouraged to recognise the informative relationship between the study of critical analysis and contextual perspectives and their own creative activities.*

Relevant indicative content:

- *An exploration of critical perspectives through a range of delivery forms, including lectures, seminars, discussion groups and workshops*
- *An exploration of contextual awareness, language and communication through a range of delivery forms, including lectures, seminars, discussion groups and workshops*

How Does Into the Woods Meet the Criteria:

The deeper dive session examines the historical and cross-cultural derivation of the materials students use daily: the origin of the twelve-note chromatic set and the seven-note scale, the recognition of natural intervals and the movement from Pythagorean tuning to equal temperament and the compromise this represents, the physics of the vibrating string and the harmonic series, the neuroscience of expectation and resolution in listening, and comparative perspectives from non-Western musical systems. When we go to 'the dawn of time' in different cultures, we consistently find a metaphysics of music that informs a spiritual and cosmic basis of the purpose and value of music. This work addresses cultural and historical contextual awareness as defined above, in an *adventurous and open-minded* way whilst giving students a critical vocabulary for the values and purpose of the tuning and harmonic conventions within which they work.

3. Applied composition challenge

Unit 1: Principles of music performance and production

Unit aim: *Provide students with an introduction to a range of activities essential to the development and delivery of music performance and production. The unit will introduce the basic elements of music performance, production and technology and impart an understanding of performance as a collaborative activity.*

- *LO1 Understand a range of activities in developing and producing a musical performance. 1.1 Critically compare and interpret activities used in performance and production.*
- *LO2 Understand the roles and relationships in a collaborative activity. 2.1 Evaluate the effectiveness of own and others roles in the production of a performance.*

Unit 8: Collaborative music performance and production project

Unit 8 is the summative unit and determines the overall Level 3 Diploma grade. A visiting workshop cannot deliver Unit 8, but can provide preparatory technique and method that students carry into it.

- *LO3 Be able to use skills knowledge and understanding in the completion of a collaborative performance project. 3.1 Demonstrate the ability to contribute to the planning, organisation and development of a collaborative performance. 3.2 Apply practical skills, knowledge and understanding to complete a collaborative performance project within an agreed time-frame.*
- *LO4 Be able to evaluate own and others contribution to a collaborative performance project. 4.1 Critically evaluate a collaborative performance project against the agreed requirements and parameters.*

Unit 9: Developing music performance and production skills (Year 2)

- *LO1 Be able to identify, select and use appropriate techniques and skills for an identified discipline. 1.1 Identify and select appropriate techniques to develop ideas. 1.2 Demonstrate practical, technical and theoretical understanding.*
- *LO2 Be able to use a range of skills, knowledge and understanding in the context of a music performance and production activity. 2.1 Use critical and contextual approaches to inform ideas. 2.2 Use knowledge to plan and develop ideas for a specified activity.*
- *LO4 Be able to use evaluation in support of music performance and production activities. 4.2 Critically reflect and evaluate own progress and performance.*

How Does Into the Woods Meet the Criteria:

Having identified specific harmonic techniques through analysis, students are set a constrained composition brief requiring the deliberate application of named techniques — for example, the use of a borrowed chord, using different base notes to generate different emotional bridges, a modal interchange, a controlled departure from and return to the tonic, a sliding door maj7. Work is produced collaboratively in the session, performed, and evaluated against the stated intention. This sequence — analyse, select technique, apply under constraint, perform, evaluate — maps directly onto Unit 9 criteria 1.1, 1.2 and 2.1, and rehearses the collaborative and evaluative demands of Unit 8.

4. Assessment

The specification states:

Units 1–7 and Units 9–11 of the Level 3 Extended Diploma in Music Performance & Production will be internally assessed and internally verified through students' portfolios of evidence and are subject to UAL Awarding Body's external quality assurance.

For Units 1, 2 and 4 the specification states that evidence is not prescribed, and lists as typical:

Personal reflective journals, workbooks, notebooks, blogs, digital diaries, website, video/audio documentary, research portfolios, digital recordings, performances and presentations.

This list is not exhaustive and students should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and assessment criteria.

Evidence generated by the workshop

- Completed harmonic analysis graphs of studied repertoire, annotated by the student — research portfolio evidence for Unit 2, 1.1, 1.2, 2.1.
- Written or recorded evaluation of the effect of identified techniques on a specified audience — Unit 2, 3.1.
- Reflective journal entries on the contextual material and its bearing on the student's own practice — Unit 4, 1.3 and 2.2.
- A recorded or performed composition fragment produced to the constrained brief, with a statement of the technique applied and the intended effect — Unit 9, 1.1, 1.2, 2.2.
- Peer and self-assessment records from the group work — named in the indicative content of Units 1, 2 and 9.

Transferable skills

The specification lists the personal and professional development outcomes the programme allows students to demonstrate:

Initiative; Independent inquiry; Creative thinking; Reflective learning; Team-working; Self management; Effective participation; Problem solving; Communication; Numeracy.

The workshop format — collective analysis, group discussion, constrained collaborative composition and evaluation — provides evidence opportunities against

independent inquiry, creative thinking, reflective learning, team-working, effective participation, problem solving and communication.

5. Delivery flexibility

The specification explicitly permits centres to determine the activities through which outcomes are met:

Centres delivering the qualification should design activities and assignments that will provide the learning necessary to enable students to achieve the assessment criteria. The length and complexity of assignments, and the specific activities with which students are asked to engage, are at the discretion of the centre.

Not every centre delivering the Level 3 Diploma and Extended Diploma in Music Performance & Production will be expected to provide an identical programme. Centres are required to cover the same learning outcomes and assessment criteria and ensure coherent sequencing.

The specification also confirms that Units 1, 2, 3 and 4 may be linked through common assignments: “Unit 4 may be linked formally through a common assignment or assignments with Units 1, 2 and 3.” A single workshop can therefore contribute evidence across more than one unit within an integrated assignment.