



Republic of Rwanda
Ministry of Education



RTB | RWANDA
TVET BOARD

MUSIC GROUP PERFORMANCE

MPAMG401

Perform music as part of group

Competence

RQF Level: 4

Learning Hours



120

Credits: 12

Sector: Art and Craft

Trade: Music and performing arts

Module Type: Specific

Curriculum: ARCMUS4001- TVET Certificate 4 in Music Music and performing arts

Copyright: © Rwanda TVET Board, 2022

Issue Date: December, 2022

Purpose statement	This module describes the performance outcomes, skills and knowledge required to develop perform music as part of a group. The student will learn how to perform warm-up routine, apply technical and musicianship skills in performance, interact with group members and evaluate performance.				
Delivery modality	Training delivery	100%	Assessment		Total 100%
	Theoretical content	30%	Formative assessment	30%	50%
	Practical work:	70%		70%	
	<ul style="list-style-type: none"> Group project and presentation 	20%		Summative Assessment	50%
	<ul style="list-style-type: none"> Individual project /Work 	50%			

Elements of Competency and Performance Criteria

Elements of competency	Performance criteria
1. Perform warm-up routine	<p>1.1. Instruments and other equipment required for the performances are properly checked up to ensure their reliability in performances.</p> <p>1.2. Instruments are tuned correctly, and group members are liaised with to ensure the required pitch.</p> <p>1.3. Regular warm ups are done to ensure that sound production is secure before beginning the performance.</p> <p>1.4. Relaxation techniques are appropriately used to overcome performance anxiety as required. put this in tabular form with rows only</p>
2. Apply technical and musicianship	<p>2.1. 2.1. Concentration and focus are properly maintained throughout the performance.</p> <p>2.2. The technical and interpretive requirements of the music and staging requirements of the performance are adequately met.</p>

<p>skills in performance</p>	<p>2.2. Music knowledge of genres, styles, musical elements, solo and ensemble practices, and music literacy are properly applied to enhance interpretive aspects of performance.</p> <p>2.4. Stagecraft skills and performing style appropriate to the context of the music and the performance are used relevantly.</p> <p>2.1. Contingencies are properly responded to in order to maintain the integrity of the performance.</p> <p>2.3. The right interaction with stage management and other artistic, venue, studio and organizational staff are done as required.</p>
<p>3. Interact with group members</p>	<p>3.1. Musical, stage or studio directions are carefully responded to, and cues are given to contribute to a cohesive performance.</p> <p>3.2. The musical line and/or harmony in ensemble are neatly sustained as required by the style and context of the performance.</p> <p>3.3. Listening, adjusting and playing volume are done correctly to achieve balance in dynamics and style with other players.</p> <p>3.4. Responsiveness to other performers and to the music-making process are properly maintained throughout the performance.</p> <p>3.5. Own playing are methodically synchronized with that of other performers, and music entries and exits are made consistent with the style of music and as agreed with other players.</p> <p>3.6. Respect for other performers' work are regularly demonstrated, using appropriate communication in verbal and body language.</p> <p>3.7. A regular contribution to the dynamics of the group is made to ensure the best performance outcome.</p>
<p>4. Evaluate performance finalize work activity</p>	<p>4.1. Performances are discussed correctly with group members in order to assess technical and artistic development.</p> <p>4.2. Weaknesses and errors in the performance are appropriately identified, and remedies are suggested collaboratively.</p> <p>4.3. Repertoire choice and programming are neatly evaluated to determine suitability for the group's technical standard and style, as well as the overall musical balance in the program.</p>

	<p>4.4. The role of individual performers for ensemble balance and for future performance possibilities are suitably assessed.</p>
	<p>4.5. The group's stage presentation, posture, dress and movement are correctly evaluated, and possible improvements are determined.</p>
	<p>4.6. Audience reactions are appropriately analyzed to determine ways in which communication with the audience can be improved or special audience needs can be met.</p>
	<p>4.7. Developmental strategies for refining group performance and technical skills based on outcome of evaluations are conveniently collaborated in.</p>

Course content

Learning outcomes	At the end of the module the learner will be able to:
	<ol style="list-style-type: none">1. Perform warm-up routine2. Apply technical and musicianship skills in performance3. Interact with group members4. Evaluate performance
Learning outcome 1 Prepare warm-up routine	Learning hours: 15
Indicative content	
<ul style="list-style-type: none">● Perform warm-up routine<ul style="list-style-type: none">✓ Performances requirements:<ul style="list-style-type: none">● Instruments or voice● Other equipment✓ Checking guidelines<ul style="list-style-type: none">● Vocal drills● Physical status● Functionality● Tune instrument, liaising with other group members to ensure required pitch<ul style="list-style-type: none">✓ Tuning methods<ul style="list-style-type: none">● Equipment● Ear✓ Elements to consider while tuning:<ul style="list-style-type: none">● Pitch● Instrument● Warm up to ensure that sound production is secure before beginning the performance<ul style="list-style-type: none">✓ Warm up procedures✓ Dos & Don'ts✓ Importance of warming up before beginning performance● Use relaxation techniques to overcome performance anxiety as required<ul style="list-style-type: none">✓ Relaxation techniques✓ Importance of relaxation<ul style="list-style-type: none">● overcome performance anxiety as required	
Resources required for the learning outcome	

Equipment	<ul style="list-style-type: none"> • Reference books • Internet • Instruments • Equipment • Tuning equipment
Materials	<ul style="list-style-type: none"> •
Tools	
Facilitation techniques	<ul style="list-style-type: none"> • Brainstorming on performance requirements • Presentation on performance requirements • Group discussion on performance requirements • Demonstration on checking instrument and other equipment • Individual practical exercises on checking instruments or voice and other equipment • Brainstorming on performance requirements • Presentation on performance requirements • Group discussion on performance requirements • Demonstration on checking instrument and other equipment • Individual practical exercises on checking instruments or voice and other equipment • Brainstorming on performance requirements • Presentation on performance requirements • Group discussion on performance requirements • Demonstration on checking instrument and other equipment • Individual practical exercises on checking instruments or voice and other equipment • Brainstorming on performance requirements • Presentation on performance requirements • Group discussion on performance requirements • Demonstration on checking instrument and other equipment • Individual practical exercises on checking instruments or voice and other equipment
Formative assessment methods	<ul style="list-style-type: none"> • Written evidence • Oral evidence • Performance evidence

Learning outcome 2: Apply technical and musicianship skills	Learning hours: 25
Indicative content	
<ul style="list-style-type: none"> ● Identify available genres and styles <ul style="list-style-type: none"> ✓ Concentration and focus in the performance ✓ Importance of concentration <ul style="list-style-type: none"> ● Overcome performance pressure ● Overcome performance anxiety as required ● Meet the technical and interpretive requirements of the music and staging requirements of the performance <ul style="list-style-type: none"> ✓ Technical and interpretive requirements <ul style="list-style-type: none"> ● Repertoire ● Keys ● Temple ✓ Staging requirements of the performance <ul style="list-style-type: none"> ● Space ✓ Sound/Audio system ● Meet the technical and interpretive requirements of the music and staging requirements of the performance <ul style="list-style-type: none"> ✓ Technical and interpretive requirements <ul style="list-style-type: none"> ● Repertoire ● Keys ● Temple ✓ Staging requirements of the performance <ul style="list-style-type: none"> ● Space ✓ Sound/Audio system ● Use stagecraft skills and performing style appropriate to the context of the music and the performance <ul style="list-style-type: none"> ✓ Stagecraft skills in the performance <ul style="list-style-type: none"> ● Communication ● Stage etiquette & set up ● Energy ● Movement ✓ Importance of stagecraft skills in the performance <ul style="list-style-type: none"> ● Proper performance ● overcome performance anxiety as required ● Respond to contingencies to maintain the integrity of the performance <ul style="list-style-type: none"> ✓ Types of contingencies <ul style="list-style-type: none"> ● Security 	

- Technical failure
- Audience
- Weather
- ✓ Tips of responding to Contingencies
 - Manage oneself/team
 - Coping measures
- **Interact with staff**
 - ✓ Stage management
 - Space
 - Lights and sound
 - ✓ Organizational
 - Artistic
 - Venue/ Studio

Resources required for the indicative content

Equipment	<ul style="list-style-type: none"> ● Equipment ● Instruments ● Internet ● Reference books ● Tuning equipment
Materials	●
Tools	●
Facilitation techniques	<ul style="list-style-type: none"> ● Brainstorming on performance requirements ● Presentation on performance requirements ● Group discussion on performance requirements ● Demonstration on checking instrument and other equipment ● Individual practical exercises on checking instruments or voice and other equipment ● Performance requirements ● Presentation on performance requirements ● Group discussion on performance requirements ● Demonstration on checking instrument and other equipment ● Individual practical exercises on checking instruments or voice and other equipment ● Brainstorming on performance requirements ● Presentation on performance requirements ● Group discussion on performance requirements ● Demonstration on checking instrument and other equipment ● Individual practical exercises on checking instruments or voice and other equipment ● Brainstorming on performance requirements ● Presentation on performance requirements ● Group discussion on performance requirements

	<ul style="list-style-type: none"> • Demonstration on checking instrument and other equipment • Individual practical exercises on checking instruments or voice and other equipment • Brainstorming on performance requirements • Presentation on performance requirements • Group discussion on performance requirements • Demonstration on checking instrument and other equipment • Individual practical exercises on checking instruments or voice and other equipment • Brainstorming on performance requirements • Presentation on performance requirements • Group discussion on performance requirements • Demonstration on checking instrument and other equipment • Individual practical exercises on checking instruments or voice and other equipment
Formative assessment methods	<ul style="list-style-type: none"> • Written assessment • Oral presentation • Performance assessment

Learning outcome 3: Interact with group members	Learning hours: 50
Indicative content	
<ul style="list-style-type: none"> ● Respond to musical, stage or studio directions, and give cues to contribute to a cohesive performance <ul style="list-style-type: none"> ✓ Characteristics of cohesive performance <ul style="list-style-type: none"> ● Manage time and stress ● Work as a team ✓ Cues /indications on: <ul style="list-style-type: none"> ● Stage or studio ● Musical ● Sustain to the musical line and/or harmony in ensemble as required by the style and context of the performance <ul style="list-style-type: none"> ✓ Style and context of performance <ul style="list-style-type: none"> ● Vocal ● Instrumentals ✓ musical lines and harmonies <ul style="list-style-type: none"> ● Scales ● Runs ✓ Drills ● Listen and adjust playing volume to achieve balance in dynamics and style with other plays <ul style="list-style-type: none"> ✓ Playing volume <ul style="list-style-type: none"> ● balance in dynamics ✓ style ● Maintain responsiveness to other performers and to the music-making process throughout the performance <ul style="list-style-type: none"> ✓ Common errors <ul style="list-style-type: none"> ● Off key ● Off tempo ● Octave change ✓ Qualities in group performance responsiveness to other performers and to the music-making process throughout ● Synchronise own playing with that of other performers, and make music entries and exits consistent with the style of music and as agreed with other plays <ul style="list-style-type: none"> ✓ Music entries and exits <ul style="list-style-type: none"> ● the style of music as agreed with other plays ● Demonstrate respect for other performers' work, using appropriate communication in verbal <ul style="list-style-type: none"> ✓ Qualities of a good musician 	

- Communication
 - verbal
 - body language
- Attitude
 - co-operative
 - courteous
- **Contribute to the dynamics of the group to ensure best performance outcome**
 - ✓ Contribute to the dynamics
 - Communication
 - Manage own self
 - Work as a team
 - Attitude

Resources required for the indicative content

Equipment	<ul style="list-style-type: none"> ● Reference books ● Internet ● Instruments ● Equipment ●
Materials	●
Tools	●
Facilitation techniques	<ul style="list-style-type: none"> ● Brainstorming on performance requirements ● Presentation on performance requirements ● Group discussion on performance requirements ● Demonstration on checking instrument and other equipment ● Individual practical exercises on checking instruments or voice and other equipment ● Brainstorming on performance requirements ● Presentation on performance requirements ● Group discussion on performance requirements ● Demonstration on checking instrument and other equipment ● Individual practical exercises on checking instruments or voice and other equipment ● Brainstorming on performance requirements ● Presentation on performance requirements ● Group discussion on performance requirements ● Demonstration on checking instrument and other equipment ● Individual practical exercises on checking instruments or voice and other equipment ● Synchronizing own playing with that of other performers ● Presentation on performance requirements ● Group discussion on performance requirements ● Demonstration on checking instrument and other equipment

	<ul style="list-style-type: none"> • Individual practical exercises on checking instruments or voice and other equipment • Synchronizing own playing with that of other performers • Presentation on performance requirements • Group discussion on performance requirements • Demonstration on checking instrument and other equipment • Individual practical exercises on checking instruments or voice and other equipment • Synchronizing own playing with that of other performers • Presentation on performance requirements • Group discussion on performance requirements • Demonstration on checking instrument and other equipment • Individual practical exercises on checking instruments or voice and other equipment
Formative assessment methods	<ul style="list-style-type: none"> • Written evidence • Oral evidence • Performance evidence •

Learning outcome 4: Evaluate performance	Learning hours: 30
Indicative content	
<ul style="list-style-type: none"> • Discuss on performance against previous work with group members to assess technical and artistic <ul style="list-style-type: none"> ✓ Assess technical and artistic development <ul style="list-style-type: none"> • Discuss on previous work • Focus on current situation • Identify weaknesses and errors in the performance and collaboratively suggest remedies <ul style="list-style-type: none"> ✓ Weaknesses and errors in the performance <ul style="list-style-type: none"> • poor time management • poor communication • Indiscipline ✓ Suggestive remedies • Evaluate repertoire choice and programming to determine suitability for the group's technical standard and style, as well as the overall musical balance in the program <ul style="list-style-type: none"> ✓ Assessment techniques <ul style="list-style-type: none"> • Repertoire and programming • group's technical standard ✓ style and musical balance • Assess to the role of individual performers for ensemble balance <ul style="list-style-type: none"> ✓ Assessment techniques 	

- Role of individual
- group's technical standard
- ✓ Importance of assessment
 - Ensemble balance
 - future performance possibilities
- **Evaluate the group's stage presentation, posture, dress and movement, and determine possible improvements**
 - ✓ Evaluation techniques
 - Stage presentation,
 - Posture
 - Dress
 - movement,
 - ✓ Aim of evaluating possible improvements
- **Analyze audience reaction to determine ways in which communication with the audience can be improved or special audience needs can be met**
 - ✓ Analyze audience needs
 - Special needs
 - ✓ Strategies to meet audience needs
 - ✓ Evaluation of outcomes
- **Collaborate with developmental strategies for refining group performance and technical skills based on outcome of evaluations**
 - ✓ Analyze audience needs
 - Special needs
 - ✓ Strategies to meet audience needs
 - ✓ Evaluation of outcomes

Resources required for the indicative content

Equipment	<ul style="list-style-type: none"> ● Reference books ● Internet ● Instruments ● Equipment ●
Materials	●
Tools	●
Facilitation techniques	<ul style="list-style-type: none"> ● Brainstorming on performance requirements ● Presentation on performance requirements ● Group discussion on performance requirements ● Demonstration on checking instrument and other equipment ● Individual practical exercises on checking instruments or voice and other equipment ● Brainstorming on performance requirements

	<ul style="list-style-type: none"> ● Presentation on performance requirements ● Group discussion on performance requirements ● Demonstration on checking instrument and other equipment ● Individual practical exercises on checking instruments or voice and other equipment ● Brainstorming on performance requirements ● Presentation on performance requirements ● Group discussion on performance requirements ● Demonstration on checking instrument and other equipment ● Individual practical exercises on checking instruments or voice and other equipment ● Brainstorming on performance requirements ● Presentation on performance requirements ● Group discussion on performance requirements ● Demonstration on checking instrument and other equipment ● Individual practical exercises on checking instruments or voice and other equipment ● Brainstorming on audience analysis ● Presentation on audience analysis ● Group discussion developing strategies ● Individual practical exercises on developing strategies ● Demonstration on outcomes evaluation ● Individual practical exercises on outcomes evaluation ● Brainstorming on audience analysis ● Presentation on audience analysis ● Group discussion developing strategies ● Individual practical exercises on developing strategies ● Demonstration on outcomes evaluation ● Individual practical exercises on outcomes evaluation
Formative assessment methods	<ul style="list-style-type: none"> ● Written evidence ● Oral evidence ● Performance evidence

Integrated/Summative assessment (For specific module)

The tour manager for Chris Brown based in Los Angeles, CA, USA has contacted your band to back him on his Rwandan music tour. Your band is requested to rehearse and play all the songs from his latest album entitled SkinHead at the Kigali Convention Center, Kacyiru, on Dec-31-2017 from 9pm to 12am. There are a total of 10 songs on this album. The entire band instrumentation should be as follows: Bassist, drummer, percussionist, two keyboardists, two Guitarists (Electric and Acoustic) and three background vocalists (2 females and one male). The band must play the music exactly as it is composed on the record. No improvisation is required.

Note: Each member of the band will be assessed individually according to their role in the group performance context.
{This Summative Assessment is focused on the Drummer}

Assessable outcomes	Assessment criteria (Based on performance criteria)	Indicator	Observation		Marks allocation
			Yes	No	
Learning outcome 1: (8%)	1.1	Ind.1			1
		Ind.2			20
		Ind.3			1
	1.2	Ind.1			1
		Ind.2			1
		Ind.3			1
	1.3	Ind.1			1
		Ind.2			0.5
		Ind.3			0.5
Learning outcome 2: (17%)	2.1.	Ind.1			1
		Ind.2			1
		Ind.3			1
		Ind.			
		Ind.			
	2.2.	Ind.1.			2
		Ind.2			1
		Ind.3			2
	2.3	Ind.1			2

		Ind.2			2
		Ind.3			2
2.4	2.4	Ind.1			1
		Ind.2			1
		Ind.3			1
Learning outcome 3: (21%)	3.1	Ind.1			1
		Ind.2			1
		Ind.3			1
	3.2	Ind.1			1
		Ind.2			1
		Ind.3			1
	3.3	Ind.1			2
		Ind.2			2
		Ind.3			2
	3.4	Ind.1			2
		Ind.2			2
		Ind.3			2
Learning outcome 4: (17%)	3.5	Ind.1			1
		Ind.2			1
		Ind.3			1
	4.1.	Ind.1			1
		Ind.2			2
		Ind.3			2
	4.2.	Ind.1			2
		Ind.2			2
		Ind.3			2
	4.3	Ind.1			2
		Ind.2			3
		Ind.3			1
Learning outcome 5: (21%)		Ind.1			1
		Ind.2			1
		Ind.3			1
		Ind.1			1
		Ind.2			1
		Ind.3			1
		Ind.1			1
		Ind.2			1
		Ind.3			1
		Ind.1			1

		Ind.2			1
		Ind.3			1
5.5		Ind.1			1
		Ind.2			1
		Ind.3			1
Total marks					100
Percentage Weightage					100%
Minimum Passing line % (Aggregate): 70%					

References:

1.