Pearson
BTEC

BTEC Level 2 Technical Diploma in
MUSIC PRODUCTION

SPECIFICATION

First teaching: September 2018 | First certification: Summer 2019
ISSUE 4

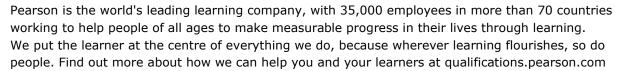**Pearson
BTEC Level 2 Technical
Diploma in Music
Production**

Specification

First teaching September 2018

Issue 4

Edexcel, BTEC and LCCI qualifications

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About Pearson

Pearson is the world's leading learning company, with 35,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at qualifications.pearson.com

This specification is Issue 4. Key changes are listed in the summary table on the page after next of the document. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: qualifications.pearson.com

Welcome

With a track record built over 30 years of learner success, BTEC qualifications are widely recognised and respected. They provide progression to the workplace, either directly or via study at higher levels. Proof comes from YouGov research, which shows that 62% of large companies have recruited employees with BTEC qualifications.

Why are BTECs so successful?

BTECs embody a fundamentally learner-centred approach to the curriculum, with a flexible, unit-based structure. In these new BTEC Level 2 Technicals, the focus is on the development of technical, practical and transferable work-related skills, and sector-specific knowledge. The development of these skills is key for learners to progress to work or to an Apprenticeship.

When creating the BTEC Level 2 Technicals, we worked with employers to ensure that the qualifications meet their needs. Employers are looking for recruits with the appropriate technical knowledge, and technical and transferable skills essential for employment.

The BTEC Level 2 Technicals meet these requirements through:

- a range of occupationally-related qualifications, each with a clear purpose, so that there is a qualification to suit each learner's plan for career progression
- up-to-date content that is closely aligned with employers' needs for a skilled future workforce
- assessments chosen to help learners progress to the next stage. This means that some assessments are set by the centre to meet local needs, while others are set and marked by Pearson. This ensures that there is a core of skills and understanding common to all learners. For example, an externally-set test can be used to check that learners are confident in using technical knowledge to carry out a certain job.

We provide a wealth of support, both resources and people, to ensure that learners and their tutors have the best possible experience during their course. See *Section 11 Resources and support* for details of the support we offer.

A word to learners…

BTEC Level 2 Technicals will demand a lot of practical work from you. You will need to:

- complete a range of units
- be organised
- take some assessments that Pearson will set and mark
- take other assessments that will demonstrate your technical and practical skills
- keep a portfolio of your assignments.

But you can feel proud to achieve a BTEC because, whatever your plans in life – whether you decide to go on to work or to an Apprenticeship – success in your BTEC Level 2 Technical qualification will help you to progress to the next stage in your life.

Good luck, and we hope you enjoy your course.

Collaborative development

Learners completing their BTEC Level 2 Technicals will be aiming to go on to employment or to an Apprenticeship. It was essential, therefore, that we developed these qualifications in close collaboration with experts from professional bodies and businesses, and with the providers who will be delivering the qualifications. We are grateful to all the further education lecturers, tutors, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

In addition, professional bodies and businesses have provided letters of support confirming that these qualifications meet their recruitment requirements. These letters can be viewed on our website.

Summary of Pearson BTEC Level 2 Technical Diploma in Music Production specification Issue 4 changes

Summary of changes made between the previous issue and this current issue	Page number
The points table for the external assessment has been updated to a fixed points scale.	Page 183

Contents

Pearson BTEC Level 2 Technicals

Introduction

BTEC Level 2 Technicals are intermediate qualifications for post-16 learners who want to specialise in a specific occupation, occupational area or technical role. They prepare learners for work or an Apprenticeship by giving them the opportunity to develop sector-specific knowledge, technical and practical skills, and to apply these skills in work-related environments. The qualifications also provide progression to Level 3 Tech Level qualifications.

Developed in close conjunction with leading employers, BTEC Level 2 Technicals develop transferable workplace skills, such as good communication and the ability to work in a team, which employers have identified as essential for gaining employment in the sector and for progression once the learner is working.

At the core of these qualifications is the concept of preparing young people for the working world. Through practical activities and occupationally-fit-for-purpose assessments, learners will gain the skills and behaviours needed for sustainable employment.

BTEC Level 2 Technicals are designed to be used flexibly, depending on their size and scope:

- as part of a full-time 16–19 study programme, alongside mathematics and English GCSEs and/or Functional Skills, work placement and enrichment activities
- as the technical qualification within an Apprenticeship or off-the-job training for those already in work
- as a roll-on, roll-off programme for those entering an Apprenticeship or employment.

Pearson has developed the BTEC Level 2 Technicals suite to meet the Department for Education (DfE) requirements for qualifications to be offered as Technical Certificates for 16–19-year-olds.

This specification contains the information you need to deliver the Pearson BTEC Level 2 Technical Diploma in Music Production (QN 603/2948/8). The specification signposts you to additional handbooks and policies. It includes all the units for this qualification.

1 Pearson BTEC Level 2 Technical Diploma in Music Production

Purpose

Who is the qualification for?

This qualification is for you if you are interested in starting a career in the music industry. It is an ideal qualification if you are intending to progress to employment in the music industry, or to a music industry-related Apprenticeship or into further technical education. It is designed for post-16 learners and can be taken as part of a wider study programme.

What does the qualification cover?

In this qualification, you will develop technical skills to create, produce and promote music. You will gain an understanding of roles within the music industry through technical projects; the outcomes of these projects will build into a portfolio of work to help you progress. You will create a professional development plan to help you fulfil your career aspirations and gain skills in promotion and networking to support your progression aims.

There are two qualification pathways within the Pearson BTEC Level 2 Technical Diploma in Music Production: creation and production.

In the **creation** pathway, you will firstly study two mandatory specialist units focusing on music creation: *Unit 1: Exploring Music Creation* and *Unit 2: Creating Music*.

You will then choose an optional unit from:

- Unit 3: Remixing Music
- Unit 4: Creating Music for Media Products
- Unit 5: Arranging Music
- Unit 6: Practical Music Theory.

The optional unit allows you to develop deeper knowledge of an aspect of music creation.

Finally, you will study two mandatory units: *Unit 13: Self-promotion in the Music Industry* and *Unit 14: Music Project*. *Unit 14: Music Project* is externally assessed and enables you to draw synoptically on learning from across the qualification.

In the **production** pathway, you will firstly study two mandatory specialist units focusing on music production: *Unit 7: Exploring Music Production* and *Unit 8: Music Production*.

You will then choose an optional unit from:

- Unit 9: Studio Engineering
- Unit 10: Sound Design for Media Products
- Unit 11: Live Sound
- Unit 12: Music Technology for Performance.

The optional unit allows you to develop deeper knowledge of an aspect of music production.

Finally, you will study two mandatory units: *Unit 13: Self-promotion in the Music Industry* and *Unit 14: Music Project*. *Unit 14: Music Project* is externally assessed and enables you to draw synoptically on learning from across the specification.

What could this qualification lead to?

When studied as part of a full study programme, typically alongside maths and/or English, this qualification is primarily designed to support progression to employment or Apprenticeships in the music industry and related industries, in roles such as:

- music promotions assistant
- live music assistant
- music studio assistant.

A significant proportion of recruitment in the creative sector is at higher levels and you may wish to progress to further learning, which will support entry to a further range of careers in the sector. The qualification will prepare you for entry to BTEC Level 3 Nationals in Music Technology.

About the music sector

From chart successes and download sales to live performances and recording studios, the music industry is a global industry and the UK punches well above its weight. Sales of music, concerts, publishing and related revenue contributed £4.1 billion to the UK economy, with exports of £2.2 billion in 2015. Figures also show a year-on-year rise in employment since 2012, with a reported 119,020 jobs in the music industry in 2015.

2 Structure

Total Qualification Time (TQT)

For all regulated qualifications, Pearson specifies a total number of hours that it is estimated learners will require to complete and show achievement for the qualification: this is the Total Qualification Time (TQT). Within TQT, Pearson identifies the number of Guided Learning Hours (GLH) that we estimate a centre delivering the qualification might provide. Guided learning means activities such as lessons, tutorials, online instruction, supervised study and giving feedback on performance that directly involve tutors and assessors in teaching, supervising and invigilating learners. Guided learning includes the time required for learners to complete external assessment under examination or supervised conditions.

In addition to guided learning, other required learning directed by tutors or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

The Pearson BTEC Level 2 Technical Diploma in Music Production is a qualification that has:

- Total Qualification Time: 440 hours
- Guided Learning: 360 hours.

Centres should take note of these hours in planning their programme but should also use their professional judgement to determine the provision of guided learning and study time across the units.

Qualification structure

There are two qualification pathways within the Pearson BTEC Level 2 Technical Diploma in Music Production: creation and production.

Each pathway has 58% mandatory content and 25% external assessment.

Learners are required to complete and achieve four mandatory units and one optional unit from their chosen pathway.

Pearson BTEC Level 2 Technical Diploma in Music Production (Creation)				
Unit number	**Unit title**	**GLH**	**Type**	**How assessed**
Mandatory Specialist units – learners complete and achieve all units				
1	Exploring Music Creation	90	Mandatory Specialist	Internal
2	Creating Music	60	Mandatory Specialist	Internal
Optional units – learners complete and achieve one unit				
3	Remixing Music	60	Optional	Internal
4	Creating Music for Media Products	60	Optional	Internal
5	Arranging Music	60	Optional	Internal
6	Practical Music Theory	60	Optional	Internal
Mandatory units – learners complete and achieve all units				
13	Self-promotion in the Music Industry	60	Mandatory	Internal
14	Music Project	90	Mandatory	External Synoptic

Pearson BTEC Level 2 Technical Diploma in Music Production (Production)				
Unit number	Unit title	GLH	Type	How assessed
Mandatory Specialist units – learners complete and achieve all units				
7	Exploring Music Production	90	Mandatory Specialist	Internal
8	Music Production	60	Mandatory Specialist	Internal
Optional units – learners complete and achieve one unit				
9	Studio Engineering	60	Optional	Internal
10	Sound Design for Media Products	60	Optional	Internal
11	Live Sound	60	Optional	Internal
12	Music Technology for Performance	60	Optional	Internal
Mandatory units – learners complete and achieve all units				
13	Self-promotion in the Music Industry	60	Mandatory	Internal
14	Music Project	90	Mandatory	External Synoptic

This qualification has 58% mandatory content and 25% external assessment.

Qualification and unit content

Pearson has developed the content of this qualification in collaboration with employers and representatives from relevant professional bodies and further education providers. In this way, we have ensured that content is up to date and that it includes the knowledge, technical and practical skills and behaviours required to work in the sector and occupational area.

58% of the content in this qualification is mandatory, which provides a balance of breadth and depth, ensuring that all learners develop the technical and practical skills required in the occupational area. Learners are then given the opportunity to develop a range of transferable skills and attributes expected by employers. It is expected that learners will apply their learning to relevant employment and sector contexts during delivery, and that they will have opportunities to engage meaningfully with employers.

BTECs have always required applied learning that brings together knowledge and understanding (the cognitive domain) with practical and technical skills (the psychomotor domain). This is achieved through learners performing practical, work-related tasks that encourage the development of appropriate work-related behaviours (the affective domain) and transferable skills. Transferable skills are those such as communication, teamwork and planning, and completing tasks to high standards, all of which are valued in the workplace.

Our approach provides rigour and balance and promotes the ability to apply learning immediately in new contexts.

Some of the units in the specification may contain references to legislation, policies, regulations and organisations, which may not be applicable in the country you deliver this qualification in (if teaching outside of England), or which may have gone out of date during the lifespan of the specification. In these instances, it is possible to substitute such references with ones that are current and applicable in the country you deliver this qualification in, subject to confirmation by your Standards Verifier.

Assessment

Assessment is designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to skills and occupationally-based qualifications at this level.

Synoptic external assessment

There is one external unit that provides the main synoptic assessment for this qualification, which assesses the unit that contributes to 25% of the total qualification GLH. This synoptic assessment is designed to take place towards the end of the programme to ensure it draws on the learning throughout. The design of this assessment ensures that there is sufficient stretch and challenge, enabling the assessment of sector-related knowledge and technical and practical skills at the end of the learning period.

The synoptic assessment for this qualification is based on *Unit 14: Music Project* and takes the form of a vocational activity in which learners have to respond to a commercial brief, investigating possible responses and ideas to meet its demands. Using various resources, techniques and processes learners will then develop and refine musical material before presenting a music product as a final outcome. In completing this activity, learners will need to identify and use the varied practical skills and technical knowledge that they have developed during the programme.

This method has been used to externally assess the unit because it is best suited to draw out the evidence to exemplify the expectations of the unit and to provide sufficient evidence of achievement of the purpose of the unit.

In delivering the unit, you need to encourage learners to draw on their broader learning so that they are prepared for the assessment.

The external assessment is taken under specified conditions, then marked by Pearson and a grade awarded according to a weighted points scale. Learners must achieve the external unit at Pass grade or above to achieve the qualification. Learners are permitted to resit the external assessment once.

For further information on external assessment see *Section 7 External assessment*.

Internal assessment

Units 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 and 13 are assessed through internal assessment. Internal assessment allows learners to apply technical knowledge and demonstrate mastery of practical and technical skills through realistic tasks and activities. This style of assessment promotes deep learning through ensuring the connection between knowledge and practice.

Internal assessment is through assignments that are subject to external standards verification. We provide suggestions in each unit for setting assignments. This means that you can adapt materials to your local contexts and assess assignments that provide the valid and rigorous final assessment for each unit.

You will make grading decisions based on the requirements and supporting guidance given in the units. Learners must achieve all the internal units at Pass grade or above to achieve the qualification. For further information on internal assessment, including resubmissions, see *Section 6 Internal assessment*.

Language of assessment

Assessment of the internal and external units for this qualification will be available in English. All learner work must be in English. A learner taking the qualifications may be assessed in British Sign Language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments see *Section 8 Administrative arrangements*.

Grading of the qualification

Achievement in the qualification requires a demonstration of depth of study in each unit, assured acquisition of the practical skills required for employment in the specific sector and successful development of transferable skills.

Units are assessed using a grading scale of Distinction, Merit, Pass and Unclassified. All units in the qualification contribute proportionately to the overall qualification grade.

The qualification is graded using a scale of PP to DD. Please see *Section 10 Understanding the qualification grade* for more details.

The relationship between qualification grading scales and unit grades will be subject to regular review as part of Pearson's standards monitoring processes on the basis of learner performance and in consultation with key users of the qualification.

Employer involvement

Employer involvement in the delivery and/or assessment of technical qualifications provides a clear 'line of sight' to work, enriches learning, raises the credibility of the qualification in the eyes of employers, parents and learners, and furthers collaboration between the learning and skills sector and industry.

You need to ensure that all learners have the opportunity to undertake meaningful activity involving employers during their course.

Examples of 'meaningful activity' include:

- structured work experience or work placements that develop skills and knowledge relevant to the qualification/industry
- project(s), exercise(s) and/or assessment(s)/examination(s) set with input from industry practitioner(s)
- units delivered or co-delivered by an industry practitioner(s); this could take the form of masterclasses or guest lectures
- industry practitioners operating as 'expert witnesses' who contribute to the assessment of a learner's work of practice, operating within a specified assessment framework; this may be a specific project(s), exercise(s) or all assessments for a qualification.

Meaningful employer involvement, as defined above, must be with employers from the music sector and should contribute significantly to at least one mandatory unit.

In all the units we have provided suggestions on how employers could become involved in the delivery and/or assessment of this qualification.

These are suggestions only and there will be other possibilities at local level. Centres may choose to use other approaches but must ensure that they meet the requirement for meaningful employer involvement as defined above. Centres must have an employer involvement plan in place at the start of the programme. It must detail their approach to employer involvement and how it will add value to the delivery and assessment of the qualification.

Each centre's approach to employer involvement will be monitored in two ways. It will be monitored at centre level as part of the annual quality-management review process and captured as part of the standards verification process that addresses centre strategy for delivery, assessment and quality assurance, when we will ask you to show evidence of how employer involvement is provided for all learners. You will need to show evidence in order to gain reporting clearance for certification. It will also be monitored at programme level as part of the standards verification process to confirm that plans for employer involvement meet the requirements of the specification. These approaches are designed to ensure that additional activities can be scheduled where necessary so that learners are not disadvantaged, see *Section 9 Quality assurance*.

3 Units

Understanding your units

The units in this specification set out our expectations of assessment in a way that helps you to prepare your learners for assessment. The units help you to undertake assessment and quality assurance effectively.

Each unit in the specification is set out in a similar way. There are two types of unit format:

- internal units
- external units.

This section explains how the units work. It is important that all tutors, assessors, internal verifiers and other staff responsible for the programme read and are familiar with the information given in this section.

Internal units

Section	Explanation
Unit number	The number is in a sequence for the qualification.
Unit title	This is the formal title of the unit and appears on certificates.
Level	All units are at Level 2 on the national framework.
Unit type	This says if the unit is mandatory or optional for the qualification. See Section 2, *Qualification structure* for details.
Assessment type	This says how the unit is assessed, i.e. whether it is external, internal or synoptic internal. See Section 2, *Qualification structure* for details.
GLH	Units have a GLH value of 60 and 90. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
Unit in brief	A brief formal statement on the content of the unit that is helpful in understanding its role in the qualification. You can use this in summary documents, brochures etc.
Unit introduction	This is designed with learners in mind. It indicates why the unit is important, how learning is structured and how learning might be applied when progressing to employment or higher education.
Learning aims	These help to define the scope, style and depth of learning of the unit. You can see where learners should be developing and demonstrating their skills or where they should be actively researching or reviewing.
Unit summary	This section helps tutors to see, at a glance, the main content areas against the learning aims and the structure of the assessment. The forms of evidence given are suitable to fulfil the requirements.
Content	This section sets out the required teaching content of the unit. Content is compulsory except when shown as 'e.g.'. Learners should be asked to complete summative assessment only after the teaching content for the unit or learning aim(s) has been covered.

Section	Explanation
Assessment criteria	Each learning aim has assessment criteria to explain the achievement required to obtain Pass, Merit and Distinction grades.
Essential information for assessment decisions	This information gives guidance for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard. This section contains examples and essential clarification. It is important that this is used carefully alongside the assessment criteria.
Assessment activity	This section provides information, suggested scenarios and tasks for summative assessment activities.
Further information for tutors and assessors	This section gives you information to support the delivery and assessment of the unit.
Delivery guidance	This section offers suggestions of ways of delivering the unit. It offers ideas on practical activities in a sector context that can be used to help develop relevant skills and to encourage progress.
Essential resources	Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see *Section 11 Resources and support*.
Links to other units	This section shows you the main relationships of units to other units. This can help you to structure your programme and make the best use of available materials and resources.
Employer involvement	This section gives you information on the units that can be used to give learners involvement with employers. This information will help you to identify the kind of involvement that is likely to be successful.

External units

Section	Explanation
Unit number	The number is in a sequence for the qualification.
Unit title	This is the formal title of the unit and appears on certificates.
Level	All units are at Level 2 on the national framework.
Unit type	This says if the unit is mandatory or optional for the qualification. See Section 2, *Qualification structure* for details.
Assessment type	This says how the unit is assessed, i.e. whether it is external, internal or synoptic internal. See Section 2, *Qualification structure* for details.
GLH	Units have a GLH value of 90. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
Unit in brief	A brief formal statement on the content of the unit.
Unit introduction	This is designed with learners in mind. It indicates why the unit is important, how learning is structured and how learning might be applied when progressing to employment or higher education.
Summary of assessment	This sets out the type of external assessment used and the way in which it is used to assess achievement.
Assessment outcomes	These show the hierarchy of knowledge, understanding, skills and behaviours assessed. For tested units, they include information on how this hierarchy relates to command terms in sample assessment materials (SAMs).
Essential content	For external units all the content is obligatory, the depth of content is indicated in the assessment outcomes and sample assessment materials (SAMs). The content will be sampled through the external assessment over time, using the variety of questions or tasks shown.
Grade descriptors	We use grade descriptors when making judgements on grade boundaries. You can use them to understand what we expect to see from learners at particular grades.
Key terms typically used in assessment	These definitions will help you to analyse requirements and to prepare learners for assessment.
Links to other units	This section shows the main relationships of units to other units. This section can help you to structure your programme and make the best use of available materials and resources.
Employer involvement	This section gives you information on the units that can be used to give learners involvement with employers. This information will help you to identify the kind of involvement that is likely to be successful.

Units

This section contains all the units developed for this qualification.

Unit 1: Exploring Music Creation

Level: **2**

Unit type: **Mandatory Specialist**

Assessment type: **Internal**

Guided learning hours: **90**

Unit in brief

Learners will have the opportunity to explore techniques and complementary skills in creating original music, through practical workshops and activities. They will use this exploration to inform their professional development in relation to a career in the industry.

Unit introduction

Exploration and experimentation are vital to making music in the music industry. As a music professional, it is important to be open-minded and to be willing to try things out – these are valued attributes in this sector.

In this unit, you will have the opportunity to explore music through practical workshops and activities, and to experiment with the different techniques used in creating original music. Through experimenting with various musical styles and techniques, you will develop technical skills and learn to appreciate the creative value of making mistakes – an important aspect of the creative process in music. You will collaborate through group projects and learn the value of sharing ideas and working with fellow learners. This will take you in new directions and build your communication skills and ability to work in a team.

You will be encouraged to develop skills and knowledge specific to the musical starting points that relate to your career aspirations as a songwriter or composer in the music industry.

Learning aims

In this unit you will:

A Develop techniques used to create original music

B Produce a portfolio of creative musical exploration

C Explore professional development needs

D Present a professional development plan.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop techniques used to create original music	**A1** Explore ways of making music through styles, techniques and technology **A2** Refine choices and make decisions in response to feedback **A3** Complementary skills for music creators	A portfolio of at least six music composition and/or sound creation activities and a professional development plan.
B Produce a portfolio of creative musical exploration	**B1** Document experiences and evaluate personal contributions **B2** Storage and presentation methods	
C Explore professional development needs	**C1** Music industry occupations **C2** Personal career aspirations **C3** Explore the personal skills and employability skills required for professional development	
D Present a professional development plan	**D1** Create and present a professional development plan	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Technical skills in relation to performance • Development of musical skills, including basic music theory • Musical experimentation • Career development • Employability • Commercial awareness	• Exploration of different musical styles • Use of technical equipment needed to perform • Basic application of musical conventions such as tempo, key, structure • Industry occupations • Infrastructure of the music industry • Job roles • Types of employment • Routes to employment	• Communication • Problem solving • Self-management and development • Thinking skills/adaptability

Unit content

Knowledge and sector skills

Learning aim A: Develop techniques used to create original music

Through practical workshops, learners explore and experiment with different musical styles and approaches to performing music, and explore complementary skills. They will relate the practical workshops to the industry occupations they are learning about in learning aim C.

A1 Explore ways of making music through styles, techniques and technology

Learners take part in workshops which explore a range of different techniques used when creating original music.

- Techniques and contexts of music creation:
  - using pitch, e.g. melodies, motifs, riffs
  - exploring tonality, e.g. major, minor, modal, pentatonic
  - how chords and chord sequences work
  - how harmony is used when creating music
  - using rhythm
  - experimenting with dynamics
  - exploring timbre
  - contexts, e.g. creating music for other art or media such as dance, theatre and film, and exploring arrangements of existing musical material.
- Creating pieces of music based on styles from different eras, such as:
  - pre-20th century
  - pre-1950s
  - 1950s
  - 1960s
  - 1970s
  - 1980s
  - 1990s
  - 2000s
  - 2010 to the present day.

A2 Refine choices and make decisions in response to feedback

Through practical workshops, learners explore how to refine their musical work in response to feedback.

- How to give and respond to constructive criticism in different ways:
  - opportunities for showcase of ideas
  - peer-to-peer discussion
  - tutor comments
  - online forums
  - industry professional feedback.
- Refining ideas:
  - opportunities for listening
  - discussion of parts and arrangement
  - discussion of structure
  - experimenting with purpose
  - exploring musical characteristics.

- Making decisions:
  - collaborative decision making
  - finalising musical ideas
  - choosing arrangements.

A3 Complementary skills for music creators

- Music technology for composers:
  - basic digital audio workstation (DAW) set-up
  - recording audio
  - using software instruments
  - editing sound.
- Working in performance situations:
  - creating and/or following written music, such as chord charts, guitar tab, notation, lead sheets
  - adapting musical creations for a live environment
  - exploring performance contexts.

Learning aim B: Produce a portfolio of creative musical exploration

B1 Document experiences and evaluate personal contributions

Learners document their experiences and contribution to musical exploration.

- Detailing experience, personal contribution and development.
- Making judgements on contributions and their suitability to workshops.
- Debriefing workshops and sessions (individually and as a group).
- Providing commentary on contributions and decisions.
- Making links to professional development.
- Methods of providing commentary:
  - commentary over video
  - comments on online platforms, e.g. SoundCloud©, blog-hosting websites
  - audio or video debrief
  - notes.

B2 Storage and presentation methods

Learners develop their understanding of the different methods and considerations of presenting a portfolio of musical exploration.

- Use of videos and audio.
- Labelling and tagging content.
- Web-based presentations, such as:
  - SoundCloud©
  - YouTube©.
- Digital storage:
  - use of cloud storage
  - use of hard drives
  - backing up work.

Learning aim C: Explore professional development needs

C1 Music industry occupations

Learners explore industry occupations and considerations related to their skills, influences and personal ambitions.

- Occupations:
  - songwriter
  - composer
  - producer
  - arranger/transcriber
  - sound designer
  - music administrator
  - performer, both live and recording
  - sound engineer, both live and recording
  - technician
  - artist manager.
- Freelance working considerations, e.g. pros and cons, finding work, brand building.
- Ways of getting paid, e.g. publishing, royalties, copyright, contracts.

C2 Personal career aspirations

Learners explore their own personal aspirations through looking at who influences them and their own skills.

- Influences:
  - how they started
  - how they built a career in the music industry
  - what skills they have
  - how their skills compare to learners' skills.
- Identifying career aspirations.
- Personal skills audit:
  - a personal review of skills explored and developed in learning aim A workshops
  - areas for development in relation to occupations and aspirations.
- Types of employment, e.g. self-employed, employed, freelance, running a business, portfolio careers.
- Progression routes, e.g. qualifications, training, apprenticeships, internships, work experience.
- Funding opportunities.

C3 Explore the personal skills and employability skills required for professional development

- Personal skills:
  - professional conduct
  - being positive, e.g. smiling, working hard, being energetic
  - wellbeing, physical and mental health
  - determination, professional resilience
  - communication skills, awareness of others, first impressions, listening skills
  - self-awareness
  - investing time in personal and professional development
  - self-development, target setting.

- Employability skills:
  - being prepared and committed
  - being organised, planning using prioritisation skills
  - being punctual, meeting deadlines, scheduling, being reliable
  - teamwork, e.g. working with others to achieve goals, outcomes and making decisions
  - preparation, e.g. securing and checking resources, including software
  - professional etiquette, e.g. writing an email, protocols
  - professional resilience, e.g. taking criticism, taking knock-backs, determination
  - understanding the expectations of your professional role, e.g. taking direction from clients
  - digital footprint for both personal life and professional life
  - creating your own opportunities.

Learning aim D: Present a professional development plan

Learners explore methods of creating and presenting a professional development plan.

D1 Create and present a professional development plan

- Choosing content.
- Identifying stages of development.
- Establishing short- and long-term targets.
- Making links to skills developed in the workshops.
- Establishing practice routines and techniques linked to skills development.
- Making connections to industry occupations.
- Format:
  - online
  - digital
  - printed/hard copy.
- Notes and support materials.
- Embedding or linking media.

Transferable skills/behaviours

Communication

- Listening to others' ideas, articulating suggestions and negotiating outcomes through creative musical exploration.

Problem solving

- Taking constructive criticism and finding ways to improve. Resolving technical problems, including equipment, software, hardware, instrumental and musical.

Self-management and development

- Managing own time, planning workshop sessions, developing professional skills, developing work independently.

Thinking skills/adaptability

- Identifying own strengths and weakness and responding to them.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop techniques used to create original music		
A.P1 Demonstrate stylistically appropriate use of different musical creation techniques.	**A.M1** Demonstrate effective use and development of different musical creation techniques.	
A.P2 Demonstrate some development of different techniques to create music.		**AB.D1** Effectively select and present material to demonstrate considered use, exploration and development of different musical creation techniques.
Learning aim B: Produce a portfolio of creative musical exploration		
B.P3 Select appropriate material to demonstrate creative musical exploration.	**B.M2** Effectively select and present material to demonstrate creative musical exploration.	
B.P4 Present creative musical exploration in an appropriate format.		
Learning aim C: Explore professional development needs		
C.P5 Identify personal skills and areas for development, making some links to industry occupations.	**C.M3** Identify personal skills and areas for development that clearly link to industry occupations.	**CD.D2** Create a comprehensive professional development plan with clear and considered links to industry occupations.
Learning aim D: Present a professional development plan		
D.P6 Create a basic professional development plan.	**D.M4** Create a detailed professional development plan.	

Essential information for assessment decisions

Learning aims A and B

For learning aims A and B, learners produce a portfolio of at least six short (15–30 seconds each) music composition and/or sound creation activities.

For distinction standard, learners will:

- demonstrate musical creation techniques from at least three different eras. They show control over techniques which are stylistically successful. They display thoughtfulness and care in their creative choices and consideration of the technology at their disposal. They show clear thought and deliberation in their choice of material and in any supporting comments
- present their work using an effective and appropriate format that is easily navigated and clearly labelled or tagged. The presentation of material will show a clear thought process and attention to detail and layout.

For merit standard, learners will:

- demonstrate musical creation techniques from at least three different eras. They show control over techniques which are mostly stylistically successful. They display an awareness of the technology at their disposal. They show some links and thought in their choice of material and in any supporting comments
- present their work using an appropriate format that is easily navigated and clearly labelled or tagged.

For pass standard, learners will:

- demonstrate musical creation techniques from at least three different eras. They show some control over techniques which are suitable for the intended style. They display some awareness of the technology at their disposal
- present their work using a format that is suitable for the material but may not be clearly labelled, tagged or easy to navigate.

Learning aims C and D

For distinction standard, learners will:

- produce and present a professional development plan that is realistically ambitious and covers the necessary stages of development. It will include details of the range of the professional and personal skills that need to be developed, with realistic and well-thought-out plans to improve them
- link these skills to relevant industry occupations in a well-reasoned and thoughtful manner that shows an understanding of the roles.

For merit standard, learners will:

- produce and present a professional development plan that covers most of the necessary stages of development. It will include details of the professional and personal skills that need to be developed, with specific and relevant plans to improve them
- link these skills to industry occupations, demonstrating a sound understanding of the roles.

For pass standard, learners will:

- produce and present a professional development plan that covers the main stages of development. It will include some details of the professional and personal skills that need to be developed, with plans to improve them, although the plans may be vague or have some omissions
- provide some links between these skills and industry occupations but may not show a clear understanding of the roles.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

A local collective of professional music creators wants to invest in future music makers by developing professional practice in the industry. Through a funded programme of mentoring, they are now inviting applications. As part of the application, they would like to see a professional development plan that showcases your skill set in relation to the music industry, your career aspirations and the associated employability skills required for certain occupations. Also, as part of the application, you are required to produce a portfolio of musical exploration that highlights your own journey through different styles and techniques, and that shows your personal contribution and experience as part of this process.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

You have an interview with a well-known music industry recruitment agency. They have asked that you bring along your professional development plan in order to identify your potential employment aspirations. The plan will enable the agency to analyse your skill set in relation to the music industry, as well as to explore the associated employability skills required for certain occupations. The agency has requested that potential clients submit their work as a portfolio of musical exploration, evidencing their ability to explore different styles and techniques used in music.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Activity: Practical workshops – methods and the industry

Learners take part in workshops looking at methods to create original music. In small groups, they begin by creating simple rhythms before moving into polyrhythms and syncopation, gradually bringing in more harmonic parts to build longer and more complex pieces.
They should consistently discuss and evaluate what they are doing as a group.

They follow this session by being given a short musical melody so that they may experiment. They explore ways in which to refine and adapt musical arrangements around the melody and investigate how their production choices impacted on the feel of the piece.

Learners explore how the music industry works, identify and explore job roles relating to the workshops, and discuss how they relate to their own ambitions. They also discuss the practical considerations of freelance work and take part in practical workshops, exploring methods of finding work, using industry media and case studies.

Suggested time: about 18 hours.

Activity: Practical workshops – eras

Learners take a piece of music from the 1980s, such as *Black Steel in the Hour of Chaos* by Public Enemy. They work practically as a group to break down the piece and explore the different musical elements of its make up. They take these elements and use them to create a piece in a style of their choice. They also discuss how other artists have reworked the material, for example the version by Tricky.

Learners look at music from a completely different era, such as a piece by Johann Sebastian Bach. They follow the same process of breaking down the elements and reworking them in a different style. They look at how modern music such as hip hop has reused classical music in their own manner, such as *Watch Ya self* by Mobb Deep which uses Bach's *Toccata and Fugue in D minor*.

They should relate the workshops to the industry occupations explored in learning aim C.

Suggested time: about 18 hours.

Activity: Practical workshops – using technology

As a group, learners discuss their personal aspirations and the musicians who have influenced them. They explore how these musicians built their careers and identify the skills they demonstrate. Learners explore how to evaluate the skills they have shown in the workshops and how they relate to the skills needed in the industry. They look at different methods of progression and what skills are required at different stages. Learners explore employability and personal skills and discuss, as a group, how they demonstrated them and how their behaviour affected others' ability to work. As a group, they create a code of conduct in relation to their discussions.

Suggested time: about 10 hours of development.

Activity: Practical workshops – documenting experiences

Learners discuss their performance in the workshops and link this to their professional development. They discuss what constitutes effective documentation and what information is needed.

Learners explore and try different methods of commentating on their experiences, using online comments, video and audio debrief, screen recordings and notes. As a group, they evaluate the strengths and weakness of these methods and decide what is most suited to their own experience.

Suggested time: about 5 hours.

Final assessment: Presenting portfolio and professional development plans

Learners look at how tagging and labelling can affect portfolio navigation and investigate examples of both good and bad practice. They create mini-portfolios in different styles, using different platforms, and evaluate them as a group.

Learners look at examples of professional development plans and then evaluate them as a group. They work with different formats and online platforms to create examples before sharing them and evaluating each other's content.

Suggested time: about 6 hours.

Essential resources

For this unit, learners must have access to:

- a wide range of audio and visual stimuli and source material
- performance and rehearsal space
- suitable software/hardware to facilitate the production of recordings (simple direct-to-stereo recording equipment will suffice in most situations)
- video-recording equipment, in particular for performances (simple sound-recording devices such as smartphones are beneficial during preparation stages)
- workshops and masterclasses with genre-specific musicians/producers/ industry professionals.

Links to other units

This unit is an exploratory unit and has strong links to all units in the qualification.

Employer involvement

This unit would benefit from employer involvement in the form of:

- industry professional guest speakers
- carrying out workshops and having an input into practical sessions
- allowing learners to take part in industry assessment panels
- giving learners opportunities to attend professional performances
- offering industry context visits.

Unit 2: Creating Music

Level: **2**

Unit type: **Mandatory Specialist**

Assessment type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners employ creative techniques and processes to develop and present their own compositions.

Unit introduction

Musicians and producers will often be required to generate musical content relevant to a specific industry context. Developing the creative skills necessary to deliver on the requirements of a musical scenario or client brief are key requirements for the contemporary practitioner. It is important to develop a toolbox of practical approaches to creating music that enables you to showcase imagination, creativity and an ability to deliver in a variety of styles.

In this unit, you will explore key techniques used in the creation of music. You will develop personalised approaches relevant to your specialism and present music according to the requirements of a brief. You will identify and put into practice the conventions associated with given styles and genres of music, refining your work from inception through to the delivery of your final pieces. You will select and use the appropriate equipment and resources required to create and present your work. Experimentation and collaboration will be investigated and used as key creative tools in the composition process.

Understanding and employing a variety of creative approaches is crucial in supporting your development as a creative musician or producer. It is expected that professional practitioners can deliver creative solutions in both the studio and the live environment. This unit gives you the opportunity to explore your creativity, develop and refine your ideas, and present your work to a specified audience. This will support progression into music industry roles, such as songwriter.

Learning aims

In this unit you will:

A Refine musical creations

B Present musical creations.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Refine musical creations	**A1** Methods and styles of music creation **A2** Creating music **A3** Solving creative problems **A4** Developing techniques to refine music	Audio or video of two pieces of music created by learners, including commentary.
B Present musical creations	**B1** Finalising ideas **B2** Presenting musical ideas	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Composing music • Developing ideas • Presenting music	• Composition techniques • Components of genre • Appropriate equipment/resources • Instrumentation • Pastiche	• Communication • Problem solving • Self-management and development

Unit content

Knowledge and sector skills

Learning aim A: Refine musical creations

Learners develop and implement a variety of practical approaches to the creative music-making process. Learners document their initial ideas, analyse their work and develop creative strategies to progress their compositions.

A1 Methods and styles of music creation

Learners explore terminology, resources, instrumentation and styles of music composition.

- Using terminology associated with music creation:
  - verse, chorus, middle eight, hook, riff, loop, drop
  - bars, beats, time signature, tempo
  - arrangement, mix, song dynamics, effects.
- Exploring equipment and resources associated with music creation:
  - the traditional 'band' set-up – drums, bass, guitar, keys, vocals
  - sequencing and recording software
  - samplers – 'soft' samplers and vintage hardware
  - hybrid set-ups – combinations of 'live' and sequenced/sampled instrumentation.
- Isolating and interpreting the defining components of genre:
  - structure
  - instrumentation and parts
  - chord progressions
  - subject matter, lyrical approaches.

A2 Creating music

Learners develop compositions through practical approaches, experimentation and collaboration.

- Exploring starting points for creating music:
  - pastiche/imitation
  - influences – defining characteristics
  - synthesis of styles, e.g. country rock, electro folk, rap metal
  - samples, loops, found sound, 'musique concrète'.
- Developing collaboration in practice:
  - complementary skills
  - effective communication
  - agreeing roles and objectives.
- Improvisation:
  - 'scat' lyrics and guide vocals
  - experimenting with top-line melodies.
- Developing experimentation in practice.
- Developing musical structures.
- Manipulating audio, e.g. editing, reversing, pitch shifting.

A3 Solving creative problems

Learners employ practical strategies to make considered and informed decisions and use appropriate techniques to overcome creative difficulties.

- Capturing ideas:
  - creating demos
  - rough mixes
  - utilising rehearsal video.
- Considering the audience:
  - demographics/target audience expectations
  - key components of style
  - identifying self-indulgence.
- Employing effective analysis techniques.
- Gathering feedback.
- Developing action plans and strategies.
- Exploring alternative approaches and perspectives.
- Resolving musical differences:
  - professional conduct
  - listening to others
  - reaching a consensus.
- Retaining objectivity.

A4 Developing techniques to refine music

Learners design and implement strategies to develop their musical creations.

- Implementing version control and iterations:
  - compiling a version history
  - analysing progress.
- Taking risks with confidence.
- Spontaneity in practice.
- Structuring studio or rehearsal sessions.
- Making effective judgements:
  - version comparison
  - false steps – 'one step forward, two steps back'.
- Adding and removing elements/sections:
  - filling space/dead air
  - less is more.
- Retaining a positive approach.

Learning aim B: Present musical creations

B1 Finalising ideas

Learners reach a consensus on final versions, document their compositions and consider the marketability of their work.

- Establishing production deadlines.
- Making final decisions.
- Finalising and consolidating:
  - arrangements
  - productions and mixes
  - mastering/mix bus processing.
- Considering issues relating to writing credits:
  - music publishing income
  - PRS for Music/PPL (Phonographic Performance Limited) revenue sources
  - third-party credits/sample clearance.

B2 Presenting musical ideas

Learners consider the appropriate format for their finished work and deliver according to the requirements of a specified audience.

- Exercising effective quality control.
- Considering file resolutions:
  - quality versus file size
  - AVI, MOV, MPEG
  - AIFF, WAV, MP3, FLAC.
- Exploring appropriate presentation solutions:
  - online hosting
  - physical media.
- Undertaking market research and feedback.
- Devising promotional strategies.
- Delivering according to client expectations.

Transferable skills/behaviours

Communication

- Working as an effective musical ensemble, developing teamwork skills and listening to and responding to others in an appropriate and productive manner.

Problem solving

- Developing creative solutions to musical problems, maintaining a positive and productive approach, and employing effective musical analysis.

Self-management and development

- Delivering finished work according to the requirements of a specific audience and managing the process of refining and delivering work to a prescribed deadline.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Refine musical creations		
A.P1 Create music using appropriate resources.	**A.M1** Use considered practical approaches and resources to effectively refine and develop different musical creations.	**A.D1** Use consistent and practical approaches and resources to effectively refine different musical creations with creativity and clarity of purpose.
A.P2 Employ stylistically appropriate techniques to refine different musical creations.		
Learning aim B: Present musical creations		
B.P3 Finalise different musical creations using the appropriate resources.	**B.M2** Finalise and present different musical creations, using the appropriate resources effectively and considering the requirements of a defined audience.	**B.D2** Finalise and present different musical creations, using the appropriate resources creatively and fulfilling the requirements of a clearly defined audience.
B.P4 Present different musical creations considering the requirements of an audience.		

Essential information for assessment decisions

Learning aim A

Learners are expected to provide evidence of the development of two musical creations, using practical processes and supported by documented planning, which may be in the form of screen recordings or audio commentary.

For distinction standard, learners will:

- implement an imaginative and resourceful approach in developing two musical creations through defined iterations, identifying technical and artistic areas of focus at every stage thoughtfully and accurately
- identify and apply effective resources, communicating a clear rationale for their choices
- display a methodical approach to problem solving, analysing demos or version histories effectively to develop coherent action plans and approaches
- provide evidence of the clear incremental development of their work via a recorded portfolio of audio or video versions, striking a well-judged balance between spontaneity and structured studio work.

For merit standard, learners will:

- implement an effective approach in developing two musical creations from inception to finished versions
- apply resources appropriately and justify choices made in the context of their creative goals
- tackle problems efficiently and devise action plans accordingly before applying appropriate practical solutions
- provide evidence of the development of their work with a chronological history of audio or video versions, demonstrating occasional spontaneity. However, their work will mainly be characterised by a well-structured programme of effective rehearsal or studio sessions.

For pass standard, learners will:

- develop two musical creations using practical processes over a defined period
- apply the appropriate resources and provide some justification in respect of creative decisions
- identify problems or areas for development in their work and put into practice action plans to address technical and creative issues
- produce a minimum of two audio or video versions of each creation, providing evidence of a clear practical development that has occurred during the process.

Learning aim B

Learners finalise their compositions, taking into account the requirements of the audience. Final compositions (a combined total of three minutes) should take the form of either studio recordings or video recordings of performances.

For distinction standard, learners will:

- present two completed musical creations that meet the technical and artistic requirements of a clearly defined market or client comprehensively. This should encompass a creative and thorough application of the relevant components of style and genre
- perform or produce finished pieces to a high standard, with a coherent presentation and format suitable for the intended audience
- demonstrate, through practical processes, a thorough understanding of the issues connected with the public availability of their work, including the use of third-party samples and the associated revenue streams.

UNIT 2: CREATING MUSIC

For merit standard, learners will:

- present two completed musical creations, taking into consideration the needs of a defined market or client. This should include a clear incorporation of the relevant components of genre and style

- perform or produce finished pieces to a good standard, with the presentation suitable for the intended market

- show some understanding, through practical processes, of the issues associated with the public availability of their work.

For pass standard, learners will:

- present two completed musical creations, taking some consideration of an audience into account. The finished work should be identifiable with a genre or style

- perform or produce compositions to a reasonable standard, with a clear and technically sound presentation.

- show limited understanding, through practical processes, of the issues associated with the public availability of their work.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

A television production company is looking for original music to be used in a new series. They are seeking musicians and producers who can demonstrate the ability to compose in a given style, applying the appropriate technical and artistic conventions. Interested parties are asked to submit two examples of their work (a combined total of three minutes), showcasing their creativity and a clear understanding of genre. Your work should be submitted to a high technical standard in an appropriate format so that the producers can share it with music supervisors, directors and other relevant stakeholders.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A publishing company is seeking songwriters, producers and musicians to add to their roster. The A&R department would like interested parties to submit two original compositions (a combined total of three minutes), that demonstrate a clear grasp of the genre in which they are working. Appropriate formats can include audio or video recordings of your compositions, but a high technical and artistic standard is desirable.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Learners analyse and explore the components and structure of musical compositions. This could include rehearsal, performance or recreations of commercially available compositions, with an emphasis on demonstrating an understanding in practice of the arrangements and structure of the relevant material.

Suggested time: about 8 hours.

Activity: Approaches and resources

Learners experiment and explore a variety of approaches to creating music, to include performing or producing musical sketches using at least two different methods. Learners are encouraged to reflect on the appropriate resources and approaches to be employed going forward, based on effective comparison between results.

Suggested time: about 6 hours.

Activity: Structure, arrangement and parts

Learners construct and arrange musical compositions, making reference to valid structure and instrumentation appropriate to the genre or style. The sessions include emphasis on collaboration, communication, component parts and individual roles. Structured practical sessions focus on sections, dynamics, arrangements and instrumentation. Learners devise practical plans for sessions, acknowledging improvisation, reflection and commitment to collaboratively agreed ideas.

Suggested time: about 8 hours.

Activity: Gathering feedback, refining and developing ideas

Learners capture initial versions or demos of their compositions and gather feedback.
Group sessions use peer-to-peer assessment, discussion and sharing of ideas. Regular analysis and reflection of progress is documented and action plans developed, focusing on technical, artistic and stylistic development. Individual learners consider and reflect on their role and their contribution to group musical creations.

Suggested time: about 8 hours.

Activity: Finalising compositions

Learners devise strategies to complete and present their finished work, to include discussion and analysis of the technical and marketing requirements of a defined audience. Strategies are developed and documented to support the delivery of audio or video recordings of the finished work. Musical creations are presented in an appropriate format for the relevant genre or style. This could include a performance or recording but technical and artistic justifications should be presented in group discussions and evaluations.

Suggested time: about 6 hours.

Essential resources

For this unit, learners will need access to:

- rehearsal and production studios
- audio- and video-recording resources.

Links to other units

This unit has strong links to all units in the qualification.

Employer involvement

This unit would benefit from employer involvement, which could be in the form of:

- a masterclass by industry composers showcasing professional approaches to composition. They should use realistic scenarios to ensure they reflect industry practice and give guidance to learners on how to develop creative strategies to support their compositions and career progression in the music industry
- support from local businesses or freelancers to provide careers activities in their workplaces, such as guided visits and mentoring, and give guidance to learners on how to work through the creative process of client briefs. Employers should use realistic scenarios to ensure they reflect industry practice.

Unit 3: Remixing Music

Level: **2**
Unit type: **Optional**
Assessment type: **Internal**
Guided learning hours: **60**

Unit in brief

Learners create a remix for use as a promotional tool.

Unit introduction

Remixing is a vibrant and dynamic aspect of music production that provides exciting opportunities to expand an audience. A creative remix allows performers to promote their artistic and technical capabilities and even attract traffic to their own compositions or productions.

In this unit, you will develop skills that enable you to reshape and manipulate existing musical recordings in order to showcase your creative production skills. You will identify appropriate source material and a desired end result, based on a clearly defined rationale designed to act as a marketing tool for your production skills. You will employ a range of techniques to manipulate and repurpose audio recordings in a context of your choice. You will also plan and develop your remix through iterations, taking into account feedback and audience response before delivering your final mix.

The skills you will develop in planning and delivering a remix are required across a range of careers. The manipulation and processing of audio is a key requirement for music creators in sound design and media applications as well as in music production. Developing awareness of the self-promotional requirements of the contemporary music producer will support your progression in the music industry.

Learning aims

In this unit you will:
A Develop remixing techniques
B Create a remix.

UNIT 3: REMIXING MUSIC

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop remixing techniques	**A1** Resources for remixing **A2** Techniques used in remixing	A remix of a track with an appropriate commentary.
B Create a remix	**B1** Planning a remix **B2** Refining a remix **B3** Producing a remix	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Production skills • Understanding genre, style, and audience	• Audio processing • Sound manipulation techniques • Musical arrangement skills	• Developing practical and technical skills • Managing information • Preparing for work

Unit content

Knowledge and sector skills

Learning aim A: Develop remixing techniques

Through practical workshops, learners explore and experiment with the techniques involved in remixing, developing a rationale for a remix in the context of their practical work.

A1 Resources for remixing

Learners take part in workshops to explore the resources required for remixes, how to employ the remixes as a promotional tool and to investigate the development of remixing.

- Landmarks in remixing:
  - o case studies
  - o the development of equipment for remixing – decks and live mixers, hardware samplers, MPCs (music production controllers).
- Remixing to attract audience:
  - o online platforms
  - o social media and promotion
  - o vinyl pressing/white labels.
- Equipment for the modern remix:
  - o software and plug-ins
  - o sample packs and soft samplers
  - o digital audio workstations (DAWs).

A2 Techniques used in remixing

Through practical workshops, learners explore and develop the technical skills associated with producing a remix.

- Identifying tempo and time signatures:
  - o beats per bar
  - o beat-matching techniques.
- Using samples:
  - o finding and isolating samples
  - o editing samples
  - o third-party samples and copyright
  - o copyright-free samples.
- Loops.
- Pitch shifting.
- Reversing audio.
- Vocal warping.
- Applying components of style/genre:
  - o production techniques consistent with genre
  - o appropriate sound sources for genre.
- Arranging techniques:
  - o structure
  - o texture
  - o dynamics.

Learning aim B: Create a remix

Learners plan, refine, and deliver a remix, choosing a defined destination style and taking into account the requirements of a given audience.

B1 Planning a remix

Through practical workshops, learners develop the ideas and creative strategies required to undertake a remix.

- Identifying required resources.
- Selecting source material:
  - experimenting with samples
  - audio editing
  - creating loops.
- Selecting destination style/genre:
  - implementing components of style.

B2 Refining a remix

Learners develop their work through iterations, experimenting with approaches and taking on board feedback to hone their remix according to the requirements of a given style/audience.

- Developing arrangements.
- Creating a version history.
- Exploring alternative approaches.
- Sharing a remix.
- Taking feedback on board:
  - implementing feedback in practice.
- Applying creative effects, e.g.:
  - delay
  - filters – automating low-cut and high-cut dynamics
  - reversed reverb.

B3 Producing a remix

Learners produce and deliver a finished remix.

- Testing your mix:
  - alternative environments – phone, consumer stereo, studio monitors.
- Finalising your mix:
  - output levels
  - mix bus processing
  - spectrum analysis.
- File formats.
- Posting a remix online:
  - sites and aggregators
  - fan forums
  - sharing a remix.

Transferable skills/behaviours

Developing practical and technical skills

- Demonstrating methods of editing audio, arranging and producing, mixing and finalising a music product.

Managing information

- Using information from feedback and workshops to develop a personal production project.

Preparing for work

- Undertaking an audio manipulation project from inception to final delivery.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop remixing techniques		
A.P1 Select and use the appropriate resources to develop a remix. **A.P2** Apply basic techniques in developing a remix.	**A.M1** Select and competently apply appropriate resources and techniques in developing a remix.	**A.D1** Make consistent and effective use of the appropriate resources and techniques in developing a remix.
Learning aim B: Create a remix		
B.P3 Devise and refine an appropriate remix project. **B.P4** Deliver an appropriate finished remix project.	**B.M2** Devise, refine and deliver a competent remix project.	**B.D2** Devise, refine and deliver an effective remix project.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will:

- demonstrate considered and efficient application of resources and techniques in developing a remix. They use software and/or hardware creatively and consistently to achieve clearly defined production objectives associated with a given genre or style
- use the appropriate technical vocabulary, commenting on their work coherently and accurately throughout.

For merit standard, learners will:

- demonstrate competent application of resources and techniques in developing a remix. They use software and/or hardware appropriately to achieve defined production objectives associated with a given genre or style
- use some technical vocabulary, commenting on their work clearly and coherently.

For pass standard, learners will:

- demonstrate a basic application of resources and techniques in developing a remix. They use software and/or hardware appropriately to achieve production objectives
- use clear and mostly accurate vocabulary when commenting on their work.

Learning aim B

For distinction standard, learners will:

- devise, refine and deliver a successful remix project. They will produce iterations, creating a thorough version history, and respond effectively to audience feedback throughout. Their finished remix will effectively utilise the production characteristics of an identified destination genre
- use the appropriate technical vocabulary, commenting on their work coherently and accurately throughout.

For merit standard, learners will:

- devise, refine and deliver a largely successful remix project. They produce iterations, creating a version history, and responding consistently to audience feedback.
  Their finished remix will utilise most of the production characteristics of an identified destination genre
- use some technical vocabulary, commenting on their work clearly and coherently.

For pass standard, learners will:

- devise, refine and deliver a remix project. They produce iterations, creating a version history, and responding to audience feedback at least once. Their finished remix will utilise some production characteristics of an identified genre
- use clear and mostly accurate vocabulary when commenting on their work.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

Suggested scenario

A television production company is seeking to update the theme music for a number of their popular shows. They are inviting pitches and require interested parties to submit remixes in a defined style. It is required that you submit iterations for feedback from music supervisors before delivering a finished version. You should supply a commentary of your processes to assess your suitability for further work.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A music producer is seeking remixes of a new track to use as a promotional tool. They have provided stems and have requested submissions from interested parties. They ask to hear work in progress so that they can provide feedback, they also require a commentary on your production techniques.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

What constitutes a remix? Learners work in groups to present examples, considering the source material and the finished result. Learners begin to develop ideas for their personal remix project and the strategies they would need to employ.

Suggested time: about 3 hours.

Activity: Landmarks in remixing

Using case studies, learners look at the development of remixing and consider the rationale behind remixing as a means of self-promotion. This should include an investigation of the hardware and software employed. Learners work in groups to present information to peers, focusing on the techniques and resources employed in a given example, and drawing conclusions to inform the development of their own projects.

Suggested time: about 3 hours.

Activity: Resources for remixing

Learners take part in practical workshops to develop a working understanding of the resources associated with remixing. This should involve both hardware (such as trigger pads) and software. Learners are encouraged to experiment with plug-ins and effects and, where possible, alternative DAWs and/or production environments.

Suggested time: about 8 hours.

Activity: Skills workshop

Learners take part in practical workshops to develop the skills and techniques associated with remixing. This should involve identifying the tempo of source material and gaining an awareness of how to identify transients and loops in an audio file. Using audio editing skills, learners create their own samples for use in a personal remix project and apply the production techniques associated with a chosen destination genre. Advanced skills, such as vocal warping and pitch shifting, can be addressed by more advanced learners.

Suggested time: about 10 hours.

Activity: Work in progress

Learners present and compare work in progress at designated intervals throughout the process. Learners provide their stated objectives and their self-assessment of progress. Peers provide feedback, focusing on production techniques and resources. From this, learners develop personal action plans to inform their production work in studio sessions.

Suggested time: about 4 hours.

Links to other units

This unit has strong links to *Unit 2: Creating Music*.

Employer involvement

This unit would benefit from employer involvement in the form of materials and/or commercial briefs from professional practitioners, which could take the form of information provided to television/film composers in scenarios where reworked or remixed content is required.

Unit 4: Creating Music for Media Products

Level: **2**

Unit type: **Optional**

Assessment type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners develop the skills required to compose, refine and present music for a media product.

Unit introduction

Music is an important component for a wide range of media products and nowadays composers are hired for anything from film and television projects to podcasts and video games. Music is used to enhance an experience, convey a mood or to add pace or rhythm to a media product. Music used for media is not restricted to particular genres or styles and composers are often free to experiment with different conventions when creating their work.

In this unit, you will explore the techniques and processes involved in creating music for media. You will develop the skills required to compose music to a brief and demonstrate your consideration of the media product. You will learn how to refine your compositions and apply them to a media product.

Production companies in many fields of media will hire freelance or in-house composers to create music for their products. This unit will enable you to develop the skills required by composers of music in a range of media industries.

Learning aims

In this unit you will:

A Develop skills in creating music for media products

B Apply own music compositions to media products.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop skills in creating music for media products	**A1** Use of music in media **A2** Equipment and techniques used in creating music for media **A3** Considerations when creating music	A composition applied to a media product. Screen recording/commentary/ annotated screenshots of the process.
B Apply own music compositions to media products	**B1** Responding to a brief **B2** Refining and editing material for use in media **B3** Presenting a piece of music for media	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• How to compose music in context • How to compose with a media stimulus • How to edit and mix music using audio software	• Types of music used for media • Types of equipment and software • Types of media product	• Communication • Managing information • Problem solving • Self-management and development • Thinking skills/adaptability

Unit content

Knowledge and sector skills

Learning aim A: Develop skills in creating music for media products

Learners develop an understanding of the theories behind effective use of music for media products and explore ways to create music for a range of products.

A1 Use of music in media

- Use of music across a range of media products, such as:
  - films
  - games
  - web-based media.
- Use of media elements in products:
  - timing
  - sync points.
- When and where music is used, such as:
  - character themes (leitmotifs)
  - opening and end credits, transitions
  - to convey mood and emotion, set the tone
  - to add pace and dynamics.

A2 Equipment and techniques used in creating music for media

- Setting up of equipment:
  - digital audio workstation (DAW)
  - cables
  - interfaces
  - software instruments.
- Using equipment:
  - monitoring input and playback
  - use of visual cues/markers/SMPTE.
- Notation, records of levels and settings.

A3 Considerations when creating music for media

- Instrumentation.
- Genre.
- Pace.
- Rhythm.
- Synchronisation.
- Stereo field and panning.
- Levels.
- Dynamics.

Learning aim B: Apply own music compositions to media products

Learners apply methods to compose music for media.

B1 Responding to a brief

- Style or genre of media, e.g. Is it a radio advertisement for toothpaste, the score for a horror film?
- Using the brief to determine the most appropriate musical style for the product.

B2 Refining and editing material for use in media

- Developing and reworking musical material.
- Working to the demands of a brief:
  - o time constraints and deadlines
  - o audience considerations, e.g. allowing dialogue and sound effects to be heard, avoiding repetition.
- Responding to notes and feedback.

B3 Presenting a piece of music for media

- Working with video or other media files, such as podcasts and video games.
- Presenting work in an appropriate format.
- Balancing music with existing dialogue or sound design.
- Bouncing and applying sound to video.

Transferable skills/behaviours

Communication

- Understanding instructions and processing advice. Providing succinct and comprehensive commentary.

Managing information

- Organisation of music and video files.

Problem solving

- Developing musical solutions to work within the given brief.

Self-management and development

- Planning sessions and managing time effectively.

Thinking skills/adaptability

- Shaping compositions to reflect the demands of the brief.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop skills in creating music for media products		
A.P1 Demonstrate appropriate use of equipment when composing music for a media product.	**A.M1** Produce music for media products, making competent use of equipment and techniques.	
A.P2 Demonstrate appropriate use of techniques when composing music for a media product.		**AB.D1** Produce, edit and present music for media products that creatively uses equipment and techniques showing full consideration for the brief.
Learning aim B: Apply own music compositions to media products		
B.P3 Produce, edit and present music for a media product adequately.	**B.M2** Produce, edit and present music for a media product, showing suitable consideration for the brief.	
B.P4 Present work showing limited consideration for the brief.		

Essential information for assessment decisions

Learning aims A and B

Learners will produce a minimum of three compositions for media, each of which should be at least 30 seconds in length as appropriate to the chosen media.

For distinction standard, learners will:

- demonstrate a comprehensive understanding of the skills and techniques required to create music for media
- produce creative and considered music for media which is effectively synchronised with the intended media product
- be highly organised and show a comprehensive understanding of all aspects of the brief, presenting work which is effective and detailed.

For merit standard, learners will:

- demonstrate a consistent understanding of the skills and techniques required to create music for media
- produce effective music for media which is synchronised with the intended media product
- be organised and show a consistent understanding of the brief, presenting work that is suitable.

For pass standard, learners will:

- demonstrate some understanding of the equipment, skills and techniques required to create music for media
- demonstrate some understanding of the considerations required when creating music for media
- produce appropriate music for media which is synchronised with the intended media product
- show some level of organisation and an understanding of most aspects of the brief, presenting work which is effective and detailed.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

Suggested scenario

A television company is hiring freelance composers to work on upcoming projects. Before they hire, they require you to compose three short, but imaginative, compositions that would suit the following: a car chase (30 seconds), a journey to outer space (30 seconds) and a children's television show (one minute).

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A podcast company has employed you to create short (30 seconds) theme music compositions for three of their shows, each covering a different subject area: science, sport and fashion. Once you have completed them, you will be asked to extend one idea to create the soundtrack for an entire two-minute episode of one of these shows.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Through tutor-led presentations, learners explore and discuss the multiple uses of music for media products from a wide range of subject material. Ideally, they would examine the work of pioneers and develop an understanding of the techniques employed in their creation. Learners may present their own interpretations of the use of music for media products, giving justification for its use.

Suggested time: about 6 hours.

Activity: Composition workshops

Learners are taken through the procedures to work with media products effectively while working on digital audio workstations, considering how music can be used to convey mood or set a tone, and composing music with this in mind. They also develop ways to compose music that adds pace or narrative to existing media products. They may wish to practise composing two scores for the same clip with the notion of producing two different outcomes, in terms of pace, tone etc., and present this to the group.

Suggested time: about 8 hours.

Activity: Responding to a brief

Learners engage in ways to respond to a brief, allowing them to generate ideas either from a blank canvas or from artistic instructions. From this, they will appreciate the need to plan in order to effectively meet deadlines. They also consider the importance of research, assessing how music has been applied to existing similar media products.

Suggested time: about 4 hours.

Activity: Synchronisation

Learners familiarise themselves with ways in which to synchronise music with cues. They may look at the use of markers or timecode within audio software. They should consider specific musical techniques that add sonic dynamics to movement or action within a media product.

Suggested time: about 5 hours.

Activity: Presenting a final product

Learners apply mixing and editing techniques to their final musical pieces. They bounce or convert files into an appropriate format, which may also be uploaded to a website or video/audio host.

Suggested time: about 4 hours.

Essential resources

For this unit, learners will need access to:

- a digital audio workstation
- stock footage or access to a video camera (including the video camera function on smart phones etc.) and video-editing software.

Links to other units

This unit has strong links to:

- Unit 1: Exploring Music Creation
- Unit 2: Creating Music
- Unit 14: Music Project.

Employer involvement

This unit would benefit from employer involvement in the form of:

- guest lectures from composers for film and television
- providing research material, such as scripts or other written material, from media companies that ask for music cues.

Unit 5: Arranging Music

Level: **2**

Unit type: **Optional**

Assessment type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners develop their creative skills by reworking existing musical material into original and imaginative arrangements.

Unit introduction

How many times have you heard a song that you think is brand new only to find out that it is actually a cover version of an older song that has been reworked? Have you ever watched a film and noticed how the same melody can be altered and adapted to suit the different moods on screen? The person responsible for creating this new music out of existing ideas is called the arranger.

In this unit, you will develop the skills you need to be able to create your own musical arrangements based on existing material. You will explore the various ways in which musical elements can be manipulated and reworked, and apply these techniques to your own music. You will also create a portfolio of original arrangements that demonstrate your ability to manipulate stylistic feel, instrumentation and mood.

There are many employment opportunities for innovative arrangers in the area of live performance and with record companies, artists and repertoire (A&R) and film and television.

Learning aims

In this unit you will:

A Develop techniques in musical arrangement

B Create arrangements in contrasting styles.

UNIT 5: ARRANGING MUSIC

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop techniques in musical arrangement	**A1** Types of musical arrangement and characteristics **A2** Arranging for different instruments	A portfolio of two contrasting musical arrangements.
B Create arrangements in contrasting styles	**B1** Refining arrangements **B2** Presenting arrangements	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Arranging music • Developing musical ideas • Refining and presenting music	• Characteristics and capabilities of various instruments and voices • Manipulation of musical elements such as melody, harmony, tonality, rhythm, texture and structure • Creating original arrangements from existing music	• Developing practical and technical skills • Preparing for work

Unit content

Knowledge and sector skills

Learning aim A: Develop techniques in musical arrangement

Learners explore the different ways in which music can be manipulated, developed and adapted for different contexts and purpose. They learn how musical elements can be used to create different effects and understand the capabilities of various instruments and voices.

A1 Types of musical arrangement and characteristics

- Purpose of arrangement:
  o backing track
  o club dance music
  o film and television
  o live gig
  o recording.
- Ways of reworking:
  o stylistic, e.g. reworking a heavy metal song in a jazz style
  o feel, e.g. taking a heavily produced pop song and stripping it back
  o instrumentation, e.g. reworking a string quartet for a guitar ensemble
  o scaling up, e.g. reworking an acoustic pop song for a six-piece rock band
  o scaling down, e.g. reworking a big band chart for a jazz trio
  o mood, e.g. reworking an action movie theme into a love theme.
- Manipulating musical elements:
  o changing tonality, e.g. major to minor
  o changing metre, e.g. 4/4 to 5/4
  o changing tempo
  o altering and adapting structure
  o adding parts, e.g. backing vocals, countermelodies, original sections.

A2 Arranging for different instruments

- Groups and resources:
  o choir
  o jazz band
  o orchestra
  o rock band
  o small ensembles, e.g. string quartet, brass quintet, saxophone quartet
  o vocal group.
- Characteristics and capabilities of instrumental families:
  o brass techniques, e.g. breath control, mutes, pitching issues
  o guitar techniques, e.g. picking, strumming, effects and pedals, pitch bends, hammer-ons and pull-offs, palm muting, loop pedals
  o keyboard techniques, e.g. patches, pitch bend, pedals
  o percussion techniques e.g. types of sticks and brushes, parts of the drum kit, types of cymbal, types of hand percussion
  o string techniques, e.g. arco, pizzicato, double stopping, mutes, col legno, sul ponticello
  o vocal techniques, e.g. breath control, awareness of range
  o woodwind techniques, e.g. breath control, dexterity.

- Playable and comfortable note ranges for selected instruments and voices.
- Transposing instruments, e.g. trumpet and saxophones.
- Managing textures, e.g. monophonic, melody and accompaniment, homophonic, polyphonic.
- Managing harmony, chords and voicings.

Learning aim B: Create arrangements in contrasting styles

Learners develop their understanding of how to produce contrasting arrangements for different purposes, contexts and ensembles. Working in different styles, they learn how to develop and refine arrangements to present a quality end product.

B1 Refining arrangements

- Developing initial ideas.
- Exploring and experimenting with musical elements.
- Previewing and showcasing.
- Drafting and redrafting.
- Seeking feedback and responding appropriately to criticism.
- Tracking progress, identifying problems and solutions.
- Filtering and discarding ideas.

B2 Presenting arrangements

- Score and parts as appropriate to the arrangement(s).
- Accurate transpositions.
- Quality of recording.
- Structure and form.
- Balance between repetition and contrast.
- Handling of resources, textures and sound palettes.
- Handling of software, as appropriate.

Transferable skills/behaviours

Developing practical and technical skills

- Exploring musical elements and developing and refining musical material into original arrangements.

Preparing for work

- Creating completed musical arrangements that could be used in industry settings such as live performance or film and television.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop techniques in musical arrangement		
A.P1 Manipulate elements of music in a straightforward manner in musical arrangements. **A.P2** Demonstrate some awareness of the capabilities of instruments and/or voices selected in musical arrangements.	**A.M1** Manipulate elements of music in an informed and efficient manner while demonstrating a competent knowledge of the capabilities of instruments and/or voices selected in musical arrangements.	**A.D1** Manipulate elements of music in a thoughtful and effective manner while handling instruments and/or voices in an idiomatic and imaginative fashion in musical arrangements.
Learning aim B: Create arrangements in contrasting styles		
B.P3 Produce contrasting musical arrangements that demonstrate a straightforward and obvious reworking of original material.	**B.M2** Produce contrasting musical arrangements that demonstrate a competent and appropriate reworking of original material.	**B.D2** Produce contrasting musical arrangements that demonstrate a thoughtful and imaginative reworking of original material.

Essential information for assessment decisions

Learners present a portfolio of musical arrangements of two contrasting pieces.

Learning aim A

For distinction standard, learners will:

- arrange and wield musical elements in a careful and inventive manner, making some clear creative choices
- manage instruments and/or voices with full consideration and exploitation of their potential.

For merit standard, learners will:

- organise and influence musical elements in a knowing and resourceful manner, making some creative choices
- handle instruments and/or voices with some understanding of their potential while writing idiomatically.

For pass standard, learners will:

- attempt to organise and influence musical elements but this may be in a basic and obvious manner
- deploy instruments and/or voices in a limited fashion, not fully exploiting the potential of the selected resources and perhaps sometimes writing in a non-idiomatic form.

Learning aim B

For distinction standard, learners will:

- present a portfolio of arrangements that shows some imaginative and original reworking and some innovative development of the original material
- control instrumentation, mood and/or style to create a genuine sense of originality.

For merit standard, learners will:

- present a portfolio of arrangements that shows some competent reworking and a convincing development of the original material
- manipulate instrumentation, mood and/or style to create some originality but there still may be some over-reliance on the original material.

For pass standard, learners will:

- present a portfolio of arrangements that shows some evidence of reworking but, on the whole, the material is not be sufficiently different from the original material
- attempt to manipulate instrumentation, mood and/or style but this may be unconvincing.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

Suggested scenario

A local radio station is producing a special broadcast called 'Reworked' that will feature creative arrangements by up-and-coming arrangers. The radio station is particularly interested in showcasing new and innovative reworkings of existing material from the pop music repertoire of the last ten years. In order to be considered for inclusion, you must submit two contrasting arrangements to the radio station consisting of two of the following:

- an arrangement where the instrumentation is significantly different from the original
- an arrangement where the stylistic feel is significantly different from the original
- an arrangement where the mood and atmosphere are significantly different from the original.

Both of your submissions need to be fully completed (a combined minimum total of three minutes).

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A local venue is staging an event called 'Versions' that will showcase the work of up-and-coming arrangers. The concert will feature innovative arrangements of pieces of music that have been used in film and television over the last 50 years. In order to be considered for inclusion, you must submit two contrasting arrangements to the venue consisting of two of the following:

- an arrangement where the instrumentation is significantly different from the original
- an arrangement where the stylistic feel is significantly different from the original
- an arrangement where the mood and atmosphere are significantly different from the original.

Both of your submissions need to be fully completed (a combined minimum total of three minutes).

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Learners are played three different arrangements of a familiar piece of music so that they may identify the differences in the way the musical elements are handled. How have these changes been made? How have the musical elements been manipulated to create the different effects? How have instruments and voices been used?

Learners are asked to take a song with which they are familiar and present a part of it, for example a verse or chorus, in a different way.

Suggested time: about 3 hours.

Activity: Exploring stylistic feel

Learners, in groups, select a song that has a distinct stylistic feel, such as reggae, and consider how the musical elements, such as melody, rhythm etc., are utilised within this style. They should then select another contrasting style, for example punk, and explore how the musical elements are handled within this style. Learners then create a punk version of the reggae song they selected, ensuring that the musical elements are deployed stylistically.

Suggested time: about 6 hours.

Activity: Manipulating musical elements

Learners explore how musical elements can be manipulated to create different effects. Learners are presented with some musical excerpts so that they may experiment with changing the metre, tonality, instrumentation, etc. to see how this can allow the music to develop. This activity could be carried out with instruments in small groups or could be done using software.

Suggested time: about 8 hours.

Activity: Understanding the resources

Learners explore the capabilities of various instruments and voices. Ideally, this should be delivered by live musicians, such as peripatetic teachers, who can present live demonstrations of the capabilities of a range of instruments. These demonstrations could cover aspects such as range, special playing techniques, effects and do and don'ts for arranging for them. Learners could then be set the task of arranging a short melody for one of these instruments that exploits its capabilities.

Suggested time: about 8 hours.

Activity: Something out of nothing

Learners are given a well-known riff, such as the bass line of the *James Bond Theme* or *Seven Nation Army* by The White Stripes, so that they may develop this riff into a one-minute piece for a combination of instruments and/or voices of their choice. Learners should manipulate tempo, rhythm, metre and melody in addition to exploring instrumentation, structure and harmony when developing their piece. This activity could be carried out with instruments in small groups or could be done using software.

Suggested time: about 6 hours.

Essential resources

For this unit, learners will need access to

- musical instruments and rehearsal rooms
- composition/arranging software.

Links to other units

This unit has strong links to *Unit 2: Creating Music*.

Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers such as instrumentalists, singers and arrangers
- work experience with music arrangers, composers and producers.

Unit 6: Practical Music Theory

Level: **2**

Unit type: **Optional**

Assessment type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners explore in a practical way how musical elements interact and how, when creating their own compositions, they can be notated.

Unit introduction

Music theory is an area that is often neglected by performers and composers as it has the potential to be a complicated field. Often, music theory can be studied in isolation without being linked to practical application. It can be difficult to understand the various signs and symbols, especially for musicians who play and compose by ear.

In this unit, you will learn about music theory in a practical way that will allow you to notate your creative ideas so that they can be performed. You will explore the different ways in which music can be written down and develop your understanding of the various signs and symbols commonly used to notate pitch, rhythm and harmony. You will also learn how to represent your own musical ideas in an appropriate written format so that they can be performed by other musicians.

Having a practical working knowledge of music theory is essential for any musician who wishes to sustain a career in the industry. Composers and arrangers working in the industry need to be able to represent their ideas coherently in written form on a regular basis. As well as exploring industry demands, this unit will prepare you for studying music at Level 3, at which point the ability to notate music becomes essential.

Learning aims

In this unit you will:

A Explore practical music theory

B Create appropriate notation for composition.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Explore practical music theory	**A1** Pitch and tonality **A2** Rhythm **A3** Harmony	A composition presented in an appropriate format for performers and context.
B Create appropriate notation for composition	**B1** Forms of notation **B2** Instrumental and vocal resources **B3** Transposition	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Composition • Notation • Transposition	• Pitch and tonality • Rhythm • Harmony • Transposition	• Developing practical and technical skills • Preparing for work

Unit content

Knowledge and sector skills

Learning aim A: Explore practical music theory

Learners investigate rhythm, pitch and harmony and understand how these elements can be notated in various ways. They link this theoretical knowledge with practical experience and use forms of notation when composing their own material.

A1 Pitch and tonality

- Treble and bass clefs.
- Positions of notes on the stave, including ledger lines.
- Accidentals including sharps, flats and naturals.
- Constructing scales:
  - pentatonic
  - major
  - minor
  - blues scales.
- Key signatures.
- Modulation.
- Melodic development:
  - imitation
  - sequence
  - hooks
  - canon
  - phasing
  - augmentation
  - diminution.

A2 Rhythm

- Note values and their rests:
  - semibreve
  - minim
  - crotchet
  - quaver
  - semiquaver
  - triplets
  - dotted rhythms.
- Simple and compound time signatures.
- Riffs.
- Loops.
- Developing and extending rhythmic patterns:
  - rhythmic displacement
  - augmentation
  - diminution
  - syncopation.

A3 Harmony

- Primary and secondary triads.

- Extended chords.

- Standard chord progressions:
  - 12-bar blues
  - pop/punk progression (I-V-vi-IV)
  - 50s progression (I-vi-IV-V).

Learning aim B: Create appropriate notation for composition

Learners explore different types of notation and select and prepare the most appropriate notation for the performance context and instrumental and vocal resources. Learners will also learn about transposing instruments and understand how music can be transposed to different keys.

B1 Forms of notation

- Letter notation.

- Chord chart.

- Tablature.

- Staff notation.

- Lead sheet.

- Drum notation.

- Rap notation.

- Use of notation software.

- Written instructions:
  - indication of tempo
  - indication of feel
  - indication of volume.

B2 Instrumental and vocal resources

- Vocal ranges.

- Instrumental ranges.

- Combinations of instruments/voices.

- Idiomatic techniques.

B3 Transposition

- Transposing melodies and chord patterns to different keys.

- Transposing instruments:
  - Bb instruments – clarinet, soprano sax, tenor sax, trumpet, trombone
  - Eb instruments – alto sax, baritone sax.

Transferable skills/behaviours

Developing practical and technical skills

- Creating, notating and transposing original music.

Preparing for work

- Preparing written notation for musicians to perform.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Explore practical music theory		
A.P1 Demonstrate a sound understanding of pitch, rhythm and harmony and how they interact with each other.	**A.M1** Demonstrate competent and confident understanding of pitch, rhythm and harmony and how they interact with each other.	**A.D1** Demonstrate a creative and thoughtful understanding of pitch, rhythm and harmony and how they interact with each other.
Learning aim B: Create appropriate notation for composition		
B.P2 Select appropriate forms of notation for the resources and context so that musical intentions can be realised.	**B.M2** Select relevant and efficient forms of notation for the resources and context so that musical intentions can be realised.	**B.D2** Select effective and fitting forms of notation for the resources and context so that musical intentions can be fully and efficiently realised, appropriately transposing melodies and chords to different keys with accuracy.
B.P3 Transpose melodies and chords to different keys with some accuracy.	**B.M3** Transpose melodies and chords to different keys with few errors.	

Essential information for assessment decisions

Learners should submit a set of notated parts for one of their original compositions for a chosen musical ensemble.

Learning aim A

For distinction standard, learners will:

- present work that shows an inventive understanding of how pitch, rhythm and harmony can work in combination with each other to create original music
- create music that is virtually error free, shows attention to detail and which projects self-assurance.

For merit standard, learners will:

- present work that is consistent across the elements of pitch, rhythm and harmony, with the deployment of these elements complementing each other and the work as a whole
- create music that might have some minor errors, although these do not detract from the overall effect, and the piece creates a positive overall impression.

For pass standard, learners will:

- present work that is rather imbalanced across the elements of pitch, rhythm and harmony, for example there may be an effective chord pattern but the melody may be somewhat inappropriate
- create music that has noticeable and obvious errors that do detract somewhat from the overall effect although the piece still has some recognisable strengths.

Learning aim B

For distinction standard, learners will:

- present notation that is fitting for the resources and performance situation. Thought will have been given to the most effective and proficient way of achieving the desired musical outcome.

For merit standard, learners will:

- transpose music into different keys with a maximum of three errors that do not spoil the overall effect
- present notation that is suitable for the resources and performance situation so that the desired musical effect can be achieved on the whole but there may be some omissions and passages that lack detail.

For pass standard, learners will:

- transpose music into different keys with a basic level of accuracy but there will be some mistakes that are noticeable
- present notation that is broadly appropriate for the resources and performance situation but the method selected may not be the most effective choice, for example a fully notated keyboard part may have been submitted when a chord chart with an indication of stylistic feel may have been more appropriate.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

Suggested scenario

A local music school is looking to showcase the work of up-and-coming songwriters in their performance. They are asking young songwriters to submit an original song that they will try out in a workshop before making their final decision on which song to include. They will consider any combination of instruments and/or voices but the song must include a minimum of four different parts.

You must submit a set of parts for the instruments and voices for your chosen song. You should select the most appropriate type of notation for each instrument which does not necessarily have to be staff notation. The notation should include as much information as possible so that your musical intentions are clear and can be fully realised.

During the workshop one of the parts is found to be too high for the performer. You must now transpose all of the parts down a minor 3rd (3 semitones) for the group.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A television company is looking for an original theme song for a new show aimed at teenage music fans. They are asking young songwriters to submit an original song that they will try out in a workshop with a house band before making their final decision on which song to include on the programme. The line-up of the house band can be adapted to suit the parts written.

You must submit a set of at least four parts for the instruments and/or voices for your chosen song. You should select the most appropriate type of notation for each instrument which does not necessarily have to be staff notation. The notation should include as much information as possible so that your musical intentions are clear and can be fully realised.

During the workshop the music is found to be too low for a theme song. You must now transpose all of the parts up a major 3rd (4 semitones) for the band.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

It is essential that this unit is delivered through practical experience and activities should be planned so that theoretical content is clearly linked to practical activity. Learners should be given opportunities to put the theoretical concepts into practice. It is also important to teach learners that staff notation is not the only form of notation and they should be encouraged to engage with different forms of notation.

Introduction to unit

Learners will bring a range of experience of musical theory to this unit. It is highly likely that some learners will be able to read music fluently while others will have little understanding of how to do this. A differentiated approach will be necessary when delivering this unit.

Learners create one of the following: a 12-bar chord sequence, a short melody, a bassline or a drum beat, attempting to notate it in any form. The form of notation selected may not be traditional and the aim is for learners to begin to see how they might attempt to represent their ideas in written form. They may select a recognised form of notation, such as staff or tablature, but they may also present a more individualised system. The key focus is that their artistic intentions are made clear.

Learners could then attempt to re-create and interpret each other's musical ideas by following the notation presented. A discussion can follow about the strengths and weaknesses of various forms of notation.

Suggested time: about 3 hours.

Activity: Notating rhythm

Learners are introduced to the different types of note values so that they can see how time is represented in staff notation, tablature and drum notation. This knowledge should be underpinned by some practical activity such as performing and composing four-part polyrhythmic short pieces, listening to and notating rhythmic patterns from well-known pieces of music, etc.

Learners could also take part in the composition and performance of a polyrhythmic samba piece which is learned by ear before attempting to notate the different parts.

Suggested time: 6 hours.

Activity: Notating pitch and chords

Learners are introduced to the notes of the treble and bass clefs and should be able to locate these notes on their instruments (or keyboard for singers and drummers). Once learners have a basic grasp of pitch, they are taught how to construct scales by looking at the patterns of tones and semitones, i.e. the major scale is constructed of Root-Tone-Tone-Semitone-Tone-Tone-Tone-Semitone. Learners explore the creation of various pentatonic, major, minor and blues scales from different root notes. This activity does not have to be completed on staff notation and learners may find it more helpful to use letter notation. The key focus is that once learners have spelled out a scale they play it practically so that they link the written with the aural.

Learners could be given a 12-bar blues chord progression and be asked to develop their own melody using the notes of the blues scale to fit with it. Here, learners can combine their knowledge of both rhythm and pitch notation when developing and notating their melody. Learners should be taught various ways of developing melodic material such as sequence, augmentation, diminution, etc. and incorporate these devices into their composition. Learners should have their ideas performed out loud so that they can assess their success and also see if their notation is fit for purpose.

Learners could then be given other chord progressions and be tasked with composing and notating melodies that work with the given pattern. In this way, they will start to see how pitch, rhythm and harmony can work in combination with each other.

Suggested time: 10 hours.

Activity: Transposition

Learners are introduced to the fact that sometimes the key of a piece of music must be changed to suit a particular singer's vocal range. Learners should also explore instruments that transpose, such as the saxophone family and brass instruments.

Learners are presented with some chord patterns and melodies and asked to transpose them to different keys. This will require them to have a basic grasp of intervals and they should reflect on their work on scale construction to help them with this. Learners could take one of their own creations, such as their 12-bar blues exercise, and transpose this to a different key before writing out parts as if it were to be played by an Eb alto sax and a Bb trumpet. This could be done by using letter notation, staff notation or by using a lead sheet.

Suggested time: 6 hours.

Essential resources

For this unit, learners will need access to:

- musical instruments such as guitars, drums, keyboards
- musical notation software.

Links to other units

This unit has strong links to *Unit 2: Creating Music*.

Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers, such as musicians, to discuss how music theory is relevant to them and their instrument(s)
- the assignment brief being set by a particular band or ensemble.

Unit 7: Exploring Music Production

Level: **2**

Unit type: **Mandatory Specialist**

Assessment type: **Internal**

Guided learning hours: **90**

Unit in brief

Learners explore music production techniques and complementary skills through practical workshops and activities, informing their professional development in relation to industry careers.

Unit introduction

Exploration and experimentation are vital to making music in the music industry. As a music professional, it is important to be open-minded and to be willing to try things out – these are valued attributes in this sector.

In this unit, you will have the opportunity to explore all types of music through practical workshops and activities that allow you to experiment with the different techniques used in music production. You will be introduced to new musical styles and, through experimentation with various musical styles and techniques, you will develop technical skills and learn to appreciate the creative value of making mistakes – an important aspect of the creative process. You will collaborate through group projects and learn the value of sharing ideas and working with fellow learners, taking you in new directions and building your communication skills and ability to work in a team.

You will be encouraged to develop skills and knowledge specific to your own musical starting points, which relate to your own career aspirations as an engineer or technician in the music industry.

Learning aims

In this unit you will:

A Develop techniques used in music production

B Produce a portfolio of music production

C Explore professional development needs

D Present a professional development plan.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop techniques used in music production	**A1** Explore ways of making music through styles, techniques and technology **A2** Refine choices and make decisions in response to feedback **A3** Complementary skills for music production	A portfolio demonstrating the exploration of at least six music production techniques and a professional development plan.
B Produce a portfolio of music production	**B1** Document experiences and evaluate personal contributions **B2** Present a portfolio of music production techniques	
C Explore professional development needs	**C1** Music industry occupations **C2** Personal career aspirations **C3** Explore the personal skills and employability skills required for professional development	
D Present a professional development plan	**D1** Create and present a professional development plan	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Technical skills in relation to performance • Development of musical skills, including basic music theory • Musical experimentation • Career development • Employability • Commercial awareness	• Exploration of different musical styles • Use of technical equipment needed to perform • Basic application of musical conventions such as tempo, key, structure • Industry occupations • Infrastructure of music industry • Job roles • Types of employment • Routes to employment	• Communication • Problem solving • Self-management and development • Thinking skills/adaptability

Unit content

Knowledge and sector skills

Learning aim A: Develop techniques used in music production

Through practical workshops, learners explore and experiment with different musical styles and approaches to performing music, and explore complementary skills. They will relate the practical workshops to the industry occupations they are learning about in learning aim C.

A1 Explore ways of making music through styles, techniques and technology

Learners take part in workshops which explore a range of different methods used when producing music.

- Techniques and contexts of music production when using a digital audio workstation (DAW):
  - using effects
  - editing MIDI data
  - creating/manipulating software
  - basic DAW set-up
  - using pitch, e.g. melodies, motifs, riffs
  - using rhythms in music production, e.g. loops, samples, programmed drums
  - harmonising using software instruments
  - exploring timbre
  - experimenting with dynamics in production using automation and mixers contexts, e.g. creating music and sound for other art or media, such as games, dance, theatre, film, and remixing of existing musical material.
- Sound recording techniques:
  - microphone techniques
  - recording line instruments
  - live recording techniques
  - ambient recording techniques.
- Recreating pieces of music from different eras using a DAW, such as:
  - pre-20th century
  - pre-1950s
  - 1950s
  - 1960s
  - 1970s
  - 1980s
  - 1990s
  - 2000s
  - 2010 to the present day.
- Working with performers:
  - live studio set-up
  - multi-tracking instruments
  - recording in non-studio environments.

A2 Refine choices and make decisions in response to feedback

Through practical workshops, learners explore how to refine their musical work in response to feedback.

- How to give and respond to constructive criticism in different ways:
  o opportunities for showcase of ideas
  o peer-to-peer discussion
  o tutor comments
  o online forums
  o industry professional feedback.
- Refining ideas:
  o opportunities for listening
  o discussion of parts and arrangement
  o discussion of structure
  o experimenting with purpose
  o exploring musical characteristics.
- Making decisions:
  o collaborative decision making
  o finalising musical ideas
  o choosing software instruments
  o choosing effects.

A3 Complementary skills for music production

- Using technology in music performance, such as:
  o DJ technology, e.g. decks and mixer
  o using samples and loops in a live or digital environment
  o using effects and sound equipment to manipulate sound during a performance.
- Music creation for producers:
  o how chords and chord sequences work
  o how harmony is used when creating music
  o creating rhythms
  o exploring arrangements and structures.

Learning aim B: Produce a portfolio of music production

B1 Document experiences and evaluate personal contributions

- Learners document their experiences and contribution to musical exploration.
- Detailing experience, personal contribution and development.
- Making judgements on contributions and their suitability to workshops.
- Debriefing workshops and sessions (individually and as a group).
- Providing commentary on contributions and decisions.
- Links to professional development.
- Methods of providing commentary:
  o commentary over video
  o comments on online platforms, e.g. SoundCloud©, blog-hosting websites
  o audio or video debrief
  o notes.

B2 Present a portfolio of music production techniques

Learners develop their understanding of the different methods and considerations of presenting a portfolio of music production exploration.

- Use of videos and audio.
- Labelling and tagging content.
- Web-based presentations such as:
  o Tumblr©
  o SoundCloud©
  o YouTube©.
- Digital storage:
  o use of cloud storage
  o use of hard drives
  o backing up work.

Learning aim C: Explore professional development needs

C1 Music industry occupations

Learners explore industry occupations and considerations related to their skills, influences and personal ambitions.

- Occupations:
  o live sound engineer
  o studio engineer
  o monitor engineer
  o instrument technician
  o producer
  o sound designer
  o songwriter/composer
  o arranger/transcriber
  o music administrator
  o performer, both live and recording
  o artist manager.
- Freelance working considerations, e.g. pros and cons, finding work, brand building.
- Ways of getting paid, e.g. publishing, royalties, copyright, contracts.

C2 Personal career aspirations

Learners explore their own personal aspirations through looking at their influences and skills.

- Influences:
  o how they started
  o how they built a career in the music industry
  o what skills they have
  o how their skills compare to learners' skills.
- Identifying career aspirations.
- Personal skills audit:
  o a personal review of skills explored and developed in learning aim A workshops
  o areas for development in relation to occupations and aspirations.
- Types of employment, e.g. self-employed, employed, freelance, running a business, portfolio careers.
- Progression routes, e.g. qualifications, training, apprenticeships, internships, work experience.
- Funding opportunities.

C3 Explore the personal skills and employability skills required for professional development

- Personal skills:
  - professional conduct
  - being positive, e.g. smiling, working hard, being energetic
  - wellbeing, physical and mental health
  - determination, professional resilience
  - communication skills, awareness of others, first impressions, listening skills
  - self-awareness
  - investing time in personal and professional development
  - self-development, target setting.
- Employability skills:
  - being prepared, reliable and committed
  - being organised, planning using prioritisation skills
  - being punctual, meeting deadlines, scheduling, being reliable
  - teamwork, working with others to achieve goals, outcomes and making decisions
  - preparation, e.g. preparing files and source sounds, setting up equipment in advance of sessions, turning up on time and at the right location
  - professional etiquette, e.g. writing an email, protocols
  - professional resilience, e.g. taking criticism, taking knock-backs, determination
  - understanding the expectations of your professional role, e.g. taking direction from clients and producers
  - digital footprint for both personal and professional life
  - creating your own opportunities.

Learning aim D: Present a professional development plan

Learners explore methods of creating and presenting a professional development plan.

D1 Create and present a professional development plan

- Choosing content.
- Identifying stages of development.
- Establishing short- and long-term targets.
- Making links to skills developed in the workshops.
- Establishing practice routines and techniques linked to skills development.
- Making connections to industry occupations.
- Format:
  - online
  - digital
  - printed/hard copy
  - slideshow.
- Notes and support materials.
- Embedding or linking media.

Transferable skills/behaviours

Communication

- Listening to others' ideas, articulating suggestions and negotiating outcomes through musical exploration.

Problem solving

- Taking constructive criticism and finding ways to improve. Resolving technical problems, including equipment, software, hardware, instrumental and musical.

Self-management and development

- Managing own time, planning workshop sessions, developing professional skills, developing work independently.

Thinking skills/adaptability

- Identifying own strengths and weakness and responding to them.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop techniques used in music production		
A.P1 Demonstrate stylistically appropriate use of different music production techniques. **A.P2** Demonstrate some development of different techniques to produce music.	**A.M1** Demonstrate effective use and development of different music production techniques.	**AB.D1** Effectively select and present material to demonstrate considered use, exploration and development of different musical production techniques.
Learning aim B: Produce a portfolio of music production		
B.P3 Select appropriate material to demonstrate exploration of music production techniques. **B.P4** Present musical production exploration in an appropriate format.	**B.M2** Effectively select and present material to demonstrate exploration of music production techniques.	
Learning aim C: Explore professional development needs		
C.P5 Identify personal skills and areas for development, making some links to industry occupations.	**C.M3** Identify personal skills and areas for development that clearly link to industry occupations.	**CD.D2** Create a comprehensive professional development plan with clear and considered links to industry occupations.
Learning aim D: Present a professional development plan		
D.P6 Create a basic professional development plan.	**D.M4** Create a detailed professional development plan.	

Essential information for assessment decisions

Learning aims A and B

For learning aims A and B, learners produce a portfolio demonstrating the exploration of at least six short (15–30 seconds each) music production activities.

For distinction standard, learners will:

- demonstrate music production techniques from at least three different eras. They show control over techniques which are stylistically successful. They display thoughtfulness and care in their creative choices and consideration of the technology at their disposal. They show clear thought and deliberation in their choice of material and in any supporting comments

- present their work using an effective and appropriate format that is easily navigated and clearly labelled or tagged. The presentation of material will show a clear thought process and attention to detail and layout.

For merit standard, learners will:

- demonstrate music production techniques from at least three different eras. They show control over techniques which are mostly stylistically successful. They display an awareness of the technology at their disposal. They show some links and thought in their choice of material and in any supporting comments

- present their work using an appropriate format that is easily navigated and clearly labelled or tagged.

For pass standard, learners will:

- demonstrate music production techniques from at least three different eras. They show some control over techniques which are suitable for the style. They display some awareness of the technology at their disposal

- present their work using a format that is suitable for the material but may not be clearly labelled, tagged or easy to navigate.

Learning aims C and D

For distinction standard, learners will:

- produce and present a professional development plan that is realistically ambitious and covers the necessary stages of development. It will include details of the range of the professional and personal skills that need to be developed, with realistic and well-thought-out plans to improve them. Learners will link these skills to relevant industry occupations in a well-reasoned and thoughtful manner that shows an understanding of the roles.

For merit standard, learners will:

- produce and present a professional development plan that covers most of the necessary stages of development. It will include details on the professional and personal skills that need to be developed, with specific and relevant plans to improve them. Learners will link these skills to industry occupations demonstrating a sound understanding of the roles.

For pass standard, learners will:

- produce and present a professional development plan that covers the main stages of development. It will include some details of the professional and personal skills that need to be developed, with plans to improve them, although the plans may be vague or have some omissions. Learners will provide some links between these skills and industry occupations but may not show a clear understanding of the roles.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

A local collective of professional music creators want to invest in future music makers by developing professional practice in the industry. Through a funded programme of mentoring, they are now inviting applications. As part of the application, they would like to see a professional development plan that showcases your skill set in relation to the music industry, your career aspirations and the associated employability skills required for certain occupations. Also, as part of the application, you are required to produce a portfolio of musical exploration that highlights your own journey through different styles and techniques and which shows your personal contribution and experience to this part of this process.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

You have an interview with a well-known music industry recruitment agency. They have asked that you bring along your professional development plan in order to identify your potential employment aspirations. The plan will enable the agency to analyse your skill set in relation to the music industry as well as exploring the associated employability skills required for certain occupations. The agency has requested that potential clients submit their work as a portfolio of musical exploration, evidencing their ability to explore different styles and techniques used in music.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Activity: Practical workshops – Methods and the industry

Learners take part in workshops looking at methods to create music. They begin in small groups by creating rhythms in a DAW before moving into polyrhythms and syncopation, gradually bringing in more software instruments to build longer and more complex pieces. They should consistently discuss and evaluate what they are doing as a group.

They follow this session by being given a short musical stem so that they may experiment with the musical elements. They explore ways in which to refine the music and investigate how their production choices impacted on the feel of the piece.

Learners explore how the music industry works, identifying and exploring job roles relating to the workshops, and discuss how they relate to their own ambitions. They also discuss the practical considerations of freelance work and take part in practical workshops, exploring methods of finding work, using industry media and case studies.

Suggested time: about 18 hours.

Activity: Practical workshops – Eras

Learners take a piece of music from the 1980s, such as *Black Steel in the Hour of Chaos* by Public Enemy. They work practically as group to break down the piece and explore the different musical elements of its make up. They take these elements and use them to create a piece in a style of their choice. They also discuss how other artists have reworked the material, for example the version by Tricky.

Learners look at music from a completely different era, such as a piece by Johann Sebastian Bach. They follow the same process of breaking down the elements and reworking them in a different style. They look at how modern music, such as hip hop, has reused classical music in its own manner, such as *Watch Ya Self* by Mobb Deep which uses Bach's *Toccata and Fugue in D minor*.

They should relate the workshops to the industry occupations explored in learning aim C.

Suggested time: about 18 hours.

Activity: Practical workshops – Using technology

As a group, learners discuss their personal aspirations and the musicians who have influenced them. They explore how these musicians built their careers and identify the skills they demonstrate. Learners explore how to evaluate the skills they have shown in the workshops and how they relate to the skills needed in the industry. They look at different methods of progression and what skills are required at different stages. Learners explore employability and personal skills and discuss, as a group, how they demonstrated them and how their behaviour affected others' ability to work. As a group, they create a code of conduct in relation to their discussions.

Suggested time: about 10 hours of development.

Activity: Practical workshops – Documenting experiences

Learners discuss their performance in the workshops and link this to their professional development. They discuss what constitutes effective documentation and what information is needed.

Learners explore and try different methods of commentating on their experiences, using online comments, video or audio debrief, screen recordings or notes. As a group, they evaluate the strengths and weakness of these methods and decide what is most suited to their own experience.

Suggested time: about 5 hours.

Final assessment: Presenting portfolio and professional development plans

Learners look at how tagging and labelling can affect portfolio navigation and investigate examples of both good and bad practice. They create mini-portfolios in different styles, using different platforms, and evaluate them as a group.

Learners look at examples of professional development plans and then evaluate them as a group. They work with different formats and online platforms to create examples, before sharing them and evaluating each other's content.

Suggested time: about 6 hours.

Essential resources

For this unit, learners must have access to:

- a wide range of audio and visual stimuli and source material
- performance and rehearsal space
- suitable software/hardware to facilitate the production of recordings (simple direct-to-stereo recording equipment will suffice in most situations)
- video-recording equipment, in particular for performances (simple sound-recording devices such as smartphones are beneficial during preparation stages)
- workshops and masterclasses with genre-specific musicians/producers/ industry professionals.

Links to other units

This unit is an exploratory unit and has strong links to all units in the qualification.

Employer involvement

This unit would benefit from employer involvement in the form of:

- industry professional guest speakers
- carrying out workshops and having an input into practical sessions
- allowing learners to take part in industry assessment panels
- giving learners opportunities to attend professional performances
- offering industry context visits.

Unit 8: Music Production

Level: **2**

Unit type: **Mandatory Specialist**

Assessment type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners develop their understanding of how a digital audio workstation (DAW) is used as the central piece of technology for programming, recording and editing a music project.

Unit introduction

Have you ever wanted to learn how to utilise the key skills and techniques required to edit, record, manipulate and arrange your own music project? Are you interested in furthering your understanding of the overall production processes involved in presenting a music product?
If so, then developing your understanding of a DAW environment, with its far-reaching options, is essential in taking next steps.

In this unit, you will build on the knowledge and skills developed in *Unit 7: Exploring Music Production*. You will continue to progress your technical and musical skills using a DAW while exploring how its functions can assist you in creating and managing a music project, from initial recordings and musical ideas through to the final product.

The ability to use a DAW and manage a music project effectively are central to many roles within the music industry. This unit will provide core knowledge for progression to professional areas, including recording studios, composing, post-production, sound design and games, in roles such as music producer.

Learning aims

In this unit you will:

A Develop a music project using a digital audio workstation

B Develop professional practice.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop a music project using a digital audio workstation	**A1** Explore the functions of a digital audio workstation (DAW)	Portfolio of musical projects. Sample pack, including playable instruments.
B Develop professional practice	**B1** Project management **B2** Present a project	

Key teaching areas in this unit include:		
Sector skills	**Knowledge**	**Transferable skills/behaviours**
• Creating a music project with a DAW • Managing a project • Developing independent thinking skills	• The functions of a DAW • Project timelines • Self-management skills	• Managing information • Preparing for work • Developing practical and technical skills

Unit content

Knowledge and sector skills

Learning aim A: Develop a music project using a digital audio workstation

A1 Explore the functions of a digital audio workstation (DAW)

Learners will explore the different techniques required to effectively develop their music project within a DAW.

- Introduction to digital audio.
- Editing tools.
- Importing audio.
- Inputting musical instrument digital interface (MIDI).
- Recording simple audio.
- Manipulating and editing MIDI.
- Manipulating and editing audio.
- Creating templates.
- Finding stimulus from resources to overcome creative blocks.
- Routing audio within a DAW.
- Experimenting with audio effects:
  - o dynamics
  - o reverb
  - o delay
  - o modulation
  - o pitch.
- Experimenting with sound design techniques.
- Exploring mixing techniques.
- Automation.
- Editing pitch (MIDI).
- Editing pitch (audio).
- Using auxiliary tracks.
- Use of group tracks.
- Exploring basic mastering techniques.
- Bouncing and exporting audio.

Learning aim B: Develop professional practice

B1 Project management

Learners will develop their ability to create, review, manage and present a music project using a DAW.

- Planning a suitable music project.
- Seeking and considering feedback from peers and professionals.
- Responding to briefs.
- Exploring and setting suitable project timelines.
- Considering and managing realistic creative expectations.
- How to label and colour-code a DAW project.
- How to lay out a DAW project correctly.
- Key commands and shortcuts.
- Following good studio/classroom practice.
- Developing musical ideas.
- Developing technical ideas.
- Making effective use of equipment.
- Identifying and solving problems.
- Saving and archiving work.

B2 Presenting a project

Learners will develop the skills required to present their project in appropriate formats.

- Understanding file formats.
- How to export audio.
- Mastering techniques.
- Methods of sharing digital audio.
- Meeting deadlines.

Transferable skills/behaviours

Managing information

- Using information from feedback and tutor-led sessions to create a project on a digital audio workstation.

Preparing for work

- Undertaking and presenting a musical project from initial conception to final delivery.

Developing practical and technical skills

- Demonstrating methods of presenting a successful, digitally created music project.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop a music project using a digital audio workstation		
A.P1 Select and use appropriate resources to develop music projects using a digital audio workstation.	**A.M1** Select and make competent and efficient use of resources, techniques and processes to develop music projects using a digital audio workstation.	**A.D1** Select and make secure and effective use of resources, techniques and processes to develop and refine music projects using a digital audio workstation.
A.P2 Apply appropriate techniques and processes to develop music projects using a digital audio workstation.		
Learning aim B: Develop professional practice		
B.P3 Demonstrate the ability to manage music projects appropriate to style.	**B.M2** Demonstrate the ability to competently manage, produce and present finished music projects that closely meet the requirements of the proposal.	**B.D2** Demonstrate the ability to confidently and securely manage, produce and present finished music projects that effectively meet the requirements of the proposal.
B.P4 Present finished music projects that meet the essential requirements of the proposal.		

UNIT 8: MUSIC PRODUCTION

Essential information for assessment decisions

Learners are required to produce two different projects using a DAW.

Learning aim A

For distinction standard, learners will:

- select and experiment with a range of techniques and processes, manipulating audio and MIDI in a range of creative ways to arrive at an advanced developmental stage of a musical project within a DAW environment
- inform initial explorations with relevant reference material, and will provide evidence of their creative journey towards the final completed projects
- display a thorough appreciation of the resources available within a DAW, and the various ways in which these can be combined.

For merit standard, learners will:

- select and experiment with a range of techniques and processes, working with audio and MIDI effectively, to arrive at a suitable developmental stage of a musical project within a DAW environment
- inform initial explorations with reference material, and show some of the creative steps towards the final completed projects
- display an appreciation of the resources available within a DAW, making practical use of the techniques and processes in a way that capably meets the proposal requirements.

For pass standard, learners will:

- choose and use techniques, and experiment with audio and MIDI effectively, to arrive at a developmental stage of a musical project within a DAW environment
- show, in their initial explorations, some creative steps towards their final completed projects
- display an appreciation of the resources available within a DAW, making suitable use of the techniques and processes in a way that meets the essential requirements of the proposal.

Learning aim B

For distinction standard, learners will:

- apply a range of creative techniques that significantly refine and enhance the professional standard of the music project, with current industry standard practice informing technical, creative and management decisions
- take a clear and structured approach towards completing the key stages of the project
- use techniques and processes in a way that productively and inventively meets the proposal requirements, showing imagination and carefully considering feedback throughout the production process.

For merit standard, learners will:

- apply suitable techniques that help to refine and enhance the standard of the music project, with current industry standard practice informing technical, creative and management decisions
- take a structured approach towards completing the key stages of the project
- use techniques and processes in a way that effectively meets the proposal requirements, considering feedback throughout the production process.

For pass standard, learners will:

- select suitable techniques that help to enhance the standard of the music project, with current industry practice informing technical, creative and management decisions
- use some structure while completing the key stages of the project
- use techniques and processes in a way that meets the proposal requirements.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

You have been asked by a record label to produce a two-track single to be released by them.

The label would like to hear the progress of the material along the way, and would like the project to be presented professionally and in a suitable timeframe.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

You have been asked by a media company to produce two pieces of music for a promotional campaign for a local charity. Along with the final pieces, they would like to see evidence of development.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Learners are introduced to a range of commercial music projects and products, and discuss how they are effective and meet consumer demands. They work in pairs to find examples of projects and provide feedback to the group on how they believe the projects were created, both technically and creatively.

Suggested time: about 3 hours.

Activity: Equipment and resources

Learners are introduced to the digital audio workstations that they will be using to create their music projects and the key concepts relating to DAW production, with the functions of a DAW broken down into small tasks. Where appropriate, learners may be introduced to other resources such as recording equipment and recording studios.

Suggested time: about 6 hours.

Activity: Exploring techniques and refining productions

Learners take part in workshops where they can experiment with techniques commonly used within the areas relevant to their proposed projects. They will use these workshops to refine their music projects.

Suggested time: about 16 hours.

Activity: Presenting a product

Learners are shown examples of professional completed music projects, and are introduced to the methods involved in improving the presentation of their own productions.

Suggested time: about 4 hours.

Essential resources

For this unit, learners will need access to:

- computers and suitable DAW software
- recording interfaces
- headphones/monitors.

Links to other units

This unit has strong links to all units in the qualification.

Employer involvement

This unit would benefit from employer involvement, which could be in the form of:

- a masterclass by local business professionals sharing professional briefs for learners to respond to when creating evidence for assessment. The briefs should be realistic and reflect genuine industry practice to inform the learners for their chosen music projects
- local businesses or freelancers offering careers activities, such as guided visits and mentoring, in their workplaces to support learners' progression of their technical and musical skills using a DAW, and their ability to adapt techniques and professional practice skills in a music industry setting.

Unit 9: Studio Engineering

Level: **2**
Unit type: **Optional**
Assessment type: **Internal**
Guided learning hours: **60**

Unit in brief

Learners explore and develop skills in studio engineering, including how to set up and use equipment in a recording studio scenario.

Unit introduction

Studio engineering is a vital part of the music recording industry. Knowing how the equipment in a studio is used is an important skill for performers, producers and technicians. The equipment used in small studio spaces and large recording studios has similar characteristics. Having knowledge of this equipment is essential and enables an engineer to work in many environments.

In this unit, you will explore the equipment and processes used in studio engineering and develop the ability to use them in a recording studio environment. You will learn how to make decisions and use the equipment to enhance the sound of a recorded piece of music. You will set up and run your own sound engineering process for a specific purpose in a recording studio environment.

This unit will support progression into employment roles, such as an assistant in a recording studio.

Learning aims

In this unit you will:

A Develop techniques in using studio engineering equipment

B Use studio equipment for a recording.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop techniques in using studio engineering equipment	**A1** Studio engineering equipment **A2** Techniques in using equipment	Video of studio set-up with commentary and audio recording with commentary.
B Use studio equipment for a recording	**B1** Purposes of studio engineering **B2** Professional practice and responsibilities	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Setting up and selecting equipment • Using equipment	• Types of equipment • Purposes of sound engineering	• Communication • Developing practical and technical skills • Preparing for work

Unit content

Knowledge and sector skills

Learning aim A: Develop techniques in using studio engineering equipment

Learners explore the different types of studio engineering equipment through practical workshops, allowing them to experiment with the different functions and possibilities.

A1 Studio engineering equipment

- Microphone types:
  - condenser microphones and using phantom power
  - dynamic.
- DI boxes:
  - active
  - passive.
- Speaker types:
  - active
  - passive.
- Cables:
  - XLR
  - jack
  - phono.
- Mixing desk functions (hardware- or software-based):
  - EQ
  - pan
  - submix (bus and/or groups).
- Effects units (external or internal):
  - reverb
  - compression
  - time-based delay effects.
- Studio monitoring equipment:
  - headphones
  - headphone splitters
  - monitor speakers
  - talkback.

A2 Techniques in using equipment

- Microphone placement and choice for:
  - different instruments
  - capturing ambient or room sounds.
- Connecting equipment:
  - signal flow
  - cable choice.

- Using effects to manipulate sound:
  - enhancing sound levels
  - changing sound
  - send and return
  - automation.
- Basic mixing and mastering techniques.

Learning aim B: Use studio equipment for a recording

Learners experiment with studio engineering equipment and purposes through practical workshops, enabling them to encounter real vocational issues and purposes.

B1 Purposes of studio engineering

- Multi-tracking bands.
- Live recording.
- Recording voice-over.
- Recording Foley sound.
- Recording radio plays.

B2 Professional practice and responsibilities

- Setting up equipment safely.
- Line check.
- Soundcheck.
- Monitoring levels.
- Identifying potential issues.
- Responding to issues or problems and troubleshooting.
- Communication with musicians.
- Responding to requests from directors/musicians.
- Making creative choices in relation to purpose.

Transferable skills/behaviours

Communication

- Working with others during a sound engineering process.

Developing practical and technical skills

- Demonstrating methods of using sound engineering equipment and following industry expectations.

Preparing for work

- Undertaking sound engineering processes.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop techniques in using studio engineering equipment		
A.P1 Select appropriate equipment for the specified purpose. **A.P2** Use equipment to enhance sound in an appropriate manner.	**A.M1** Competently select and use equipment to enhance sound.	**AB.D1** Carry out a studio engineering process securely and independently, effectively selecting and using equipment to enhance sound, and making thoughtful and confident choices.
Learning aim B: Use studio equipment for a recording		
B.P3 Carry out a studio engineering process for a specified purpose appropriately. **B.P4** Make appropriate choices that partially respond to the specified purpose.	**B.M2** Carry out a studio engineering process competently while making efficient choices in response to the specified purpose.	

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will:

- choose equipment that is suitable to the task and adds to the final studio engineering process. This will include microphones, mixing desk functions and effects

- demonstrate independence and secure knowledge of the processes used to set up and manage equipment. They use the equipment in a way that demonstrates secure and confident understanding of its function, and the ways in which it enhances the quality of the sound in relation to the process

- provide a commentary that evidences clear and considered reasoning for the choice of equipment.

For merit standard, learners will:

- choose equipment that is suitable to the task and use it efficiently for the specific studio engineering process. This will include microphones, mixing-desk functions and effects

- demonstrate knowledge of the processes used to set up and manage equipment. They use the equipment in an acceptable and capable manner to improve the quality of the sound in relation to the process

- provide a commentary that evidences some reasoning for the choice of equipment.

For pass standard, learners will:

- choose equipment that is suitable to the studio engineering process. This will include microphones, mixing-desk functions and effects

- demonstrate some knowledge of the processes used to set up and manage equipment but may make errors in choices. They use the equipment in generally appropriate ways but there will be a minimal effect on the quality of the sound in relation to the process

- provide a commentary that evidences an understanding of the suitability of equipment but may not give clear reasons for its selection.

Learning aim B

For distinction standard, learners will:

- demonstrate control and independence over the entire studio engineering process, showing an assured and confident approach to its management. They use well-considered and appropriate microphone placements that reflect the intended sound and show a clear consideration of potential sound issues. They make secure and confident decisions to manage the process and respond to potential issues. The process runs in a smooth manner and produces a well-formed product or performance with no sound issues (such as spikes or feedback)

- support this with a clear and considered commentary that shows a detailed understanding of the process and well-reasoned choices.

For merit standard, learners will:

- demonstrate control over the studio engineering process, showing a capable and mostly appropriate approach to its management. They use microphone placements that go some way to achieving the desired sound. They make decisions to manage the process and respond to potential issues efficiently. The process runs in a smooth way and produces a well-formed product or performance with only minor sound issues

- support this with a commentary that shows an understanding of the process and clear reasoning for their choices.

For pass standard, learners:

* demonstrate some control over the studio engineering process, showing a suitable approach to its management. They use microphone placements that work but may not achieve the desired sound. They make decisions to manage the process and identify potential issues. They produce a product or performance that is competent but contains sound issues

* provide a commentary that shows some reasoning behind their choices.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

Suggested scenario

You have been asked by a four-piece rock band to make a recording of their new single. They want to capture the live feel of their music and have mentioned some early 90s records to use as inspiration. You must select and set up the equipment and fully manage the process to produce the recording, as well as providing a commentary for the 'making of' documentary.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

You have now been asked by an acoustic folk act to make a recording for a tribute album. They want you to look closely at the original material and at traditional folk records to prepare for the process. You must select and set up the equipment and fully manage the process to produce the recording, as well as providing a commentary for the 'making of' documentary.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Learners are introduced to the fundamental elements of sound engineering through practical workshops exploring different equipment. They experiment practically with different microphones and cables, discussing the different sounds and uses as a group, and are introduced to cable management. They also experiment practically with signal flow, getting sound from different sources to speakers or consoles.

Suggested time: about 4 hours.

Activity: Mixing desk functions

Learners use a mixing desk (hardware or software) to explore in a practical way the different functions in terms or basic, e.g. pan and using sub-groups or buses. They work in small groups to respond to different tasks involving different sound types and sources.

Suggested time: 5 hours.

Activity: Microphone placement

Learners explore different microphone placements in small groups with guidance and are encouraged to experiment with both conventional and unconventional techniques. They discuss and evaluate, as a group, the relative merits of the different placements.

Suggested time: 5 hours.

Activity: Sound manipulation

Learners take part in practical workshops, experimenting with different methods of controlling and manipulating sound and using different effects and techniques. They are given a series or sound to try to emulate with the available equipment and use peer-to-peer evaluation to judge each other's efforts.

Suggested time: 8 hours.

Activity: Professional practice and project management

Learners take part in group discussions about the importance of communication and problem solving in sound engineering. They work in small groups on micro-projects in either a live sound or recording studio context. They work on the project from start to finish before swapping roles and evaluating each other.

Suggested time: 8 hours.

Essential resources

For this unit, learners will need access to:

- microphones
- speakers
- cables
- a mixing desk or software
- a recording studio environment.

Links to other units

This unit has strong links to *Unit 8: Music Production*.

Employer involvement

This unit would benefit from employer involvement in the form of a masterclass from a sound engineer to explore how techniques and processes are used. The sound engineer could guide learners on how to work through a sound engineering project.

Unit 10: Sound Design for Media Products

Level: **2**

Unit type: **Optional**

Assessment type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners develop the skills needed to design, create, edit and mix sound for a media product.

Unit introduction

Whether it is used to add realism or dynamics to a visual experience, sound plays an important role in many media products. Sound design is used for a wide range of media products, including film, television, radio and games. It can be recorded or created in a number of ways, for example to create sound effects or atmospheres, but must be edited and applied accurately to achieve effective results.

In this unit, you will explore the technology and processes involved in creating sound design for a media product. You will develop the skills needed to work with microphones and music software to be able to create authentic and appropriate sounds. You will learn how to edit and mix these sounds and apply them to a media product. Media products include podcasts, films, websites, social media and games.

Media companies, from television to the film industry, demand employees who can create and edit sound for their products. You will develop the skills you need to help you to progress to a range of roles in post-production – from Foley artist to audio editor.

Learning aims

In this unit you will:

A Develop sound design techniques for media products

B Apply sound design to produce a media product.

UNIT 10: SOUND DESIGN FOR MEDIA PRODUCTS

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop sound design techniques for media products	**A1** Use of sound design in media products **A2** Equipment and recording processes **A3** Sound creation and editing techniques **A4** Synchronisation and balancing audio	A final mixed media product. Screen recording/commentary/ annotated screenshots of the process.
B Apply sound design to produce a media product	**B1** Responding to a brief **B2** Refining sound design for a media product **B3** Software and file formats **B4** Completing a final mix	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• How to record audio • How to create sounds with software • How to edit and mix using audio software	• Types of sound design • Types of equipment • Types of software function • Types of media product	• Communication • Managing information • Problem solving • Self-management and development • Thinking skills/adaptability • Working with others

Unit content

Knowledge and sector skills

Learning aim A: Develop sound design techniques for media products

Learners develop an understanding of the theories behind effective sound design and explore ways to create sounds for a range of applications.

A1 Use of sound design in media products

- Use of sound design across a range of media products.
- Importance of timing, rhythm and dynamics.
- Diagetic versus non-diagetic.
- Sound effects versus atmospheres.
- Space and perspective, figure and ground.

A2 Equipment and recording processes

- Types of microphone, e.g. condenser, dynamic, wireless, and their uses, e.g. field recording, close recording.
- digital audio workstations (DAWs), cables and interfaces.
- Monitoring input and playback.

A3 Sound creation and editing techniques

- Foley and capturing ambiance.
- Software instruments, e.g. Virtual Studio Technology (VST), and parameter adjustments.
- Application of effects, e.g. reverb, echo.
- Removal of unwanted noise.

A4 Synchronisation and balancing audio

- Use of markers/(Society of Motion Picture and Television Engineers) SMPTE time code.
- Dynamics and levels.
- Stereo field and panning.
- Dialogue synchronisation.

Learning aim B: Apply sound design to produce a media product

Applying a range of techniques used to achieve appropriate sound design for media products.

B1 Responding to a brief

- Project type.
- Analysing constrictions of the brief.
- Time constraints.
- Audience considerations.
- Style or genre of media.

B2 Refining sound design for a media product

- Experimenting with sounds and placement.
- Testing design in different spaces.
- Responding to notes and feedback.

B3 Software and file formats

- Organising audio files.
- Converting and transferring audio from external devices or software.
- Importing video and audio.
- Bouncing and applying sound to video.

B4 Completing a final mix

- Mixing relative levels of sound effects and atmospheres.
- Adjusting pan positions and using automation.
- Mixing dialogue and pre-recorded music.
- Applying effects appropriately.

Transferable skills/behaviours

Communication

- Giving clear instructions and using correct terminology when working with other participants. Providing succinct and comprehensive commentary.

Managing information

- Organisation of audio files and project folders.

Problem solving

- Finding sounds and effects that work within the given media product.

Self-management and development

- Planning sessions and managing time effectively.

Thinking skills/adaptability

- Choosing appropriate tools or methods and justifiably rejecting those that are inappropriate.

Working with others

- Sharing recording facilities and adopting different roles in collaboration with others' projects. Recording voice-over and Foley artists.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop sound design techniques for media products		
A.P1 Produce adequate sound effects that could be used for media products.	**A.M1** Produce competent sound effects and atmospheres that could be used for media products, using equipment and techniques capably.	**A.D1** Produce effective sound effects and atmospheres that could be used for media products, using equipment and techniques proficiently.
A.P2 Demonstrate an appropriate use of sound design equipment and techniques.		
Learning aim B: Apply sound design to produce a media product		
B.P3 Produce and edit sound design for a media product adequately.	**B.M2** Produce, edit and mix sound design competently for a media product.	**B.D2** Produce, edit and mix sound design effectively for a media product.
B.P4 Produce an adequate mix of sound design for a media product.		

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will:

- produce recordings, totalling no less than one minute, that could be used as sound design and utilise at least two different methods. The recordings will be made in a highly capable manner, have consistent signal levels and contain no errors

- demonstrate a high degree of control over sound design techniques, showing a thorough understanding of how the equipment works.

For merit standard, learners will:

- produce recordings, totalling no less than one minute, that could be used as sound design and utilise at least two different methods. The recordings will be made in a suitable manner and contain no obvious errors

- demonstrate competency over sound design techniques, showing an appropriate understanding of how the equipment works.

For pass standard, learners will:

- produce recordings, totalling no less than one minute, with an apparent intention of sound design and utilising at least two different methods. The recordings will be made in an adequate manner, with some inconsistent levels, and contain some errors

- demonstrate some level of ability over sound design techniques, showing a basic understanding of how the equipment works.

Learning aim B

For distinction standard, learners will:

- apply effective editing techniques with control and creativity, demonstrating complete awareness of the needs of the media product

- produce sound design that is effective, meets all the requirements of the brief and is completely appropriate for the media product. The mix will be well balanced and there will be a creative use of effects and techniques.

For merit standard, learners will:

- apply capable editing techniques with consistency, demonstrating a proficient awareness of the needs of the media product

- produce sound design that meets the requirements of the brief and is suitable for the media product. The mix will be competent and effects and techniques will have been used.

For pass standard, learners will:

- apply appropriate editing techniques with some awareness of the needs of the media product

- produce sound design that mostly meets all of the requirements of the brief and is appropriate for the media product. The mix may be inconsistent but the intention as to how and why effects and techniques were used will be apparent.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

Suggested scenario

You work in the post-production department of a broadcasting company. They have recently made a series of short health and safety videos that require sound design. You will need to compile a small library of atmospheres and sound effects from which you will choose and apply the most appropriate to the video. You will position your sound design in sync with the video and produce a final mix.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A radio station is creating short broadcasts on health and safety. You will need to record dialogue, atmospheres and sound effects that are relevant to the topic. Editing and mixing of the final broadcast will be required.

UNIT 10: SOUND DESIGN FOR MEDIA PRODUCTS

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Through tutor-led presentations on the use of sound design in media products, learners discuss the effectiveness of various examples and the rationale behind their use. Using listening activities, learners develop their terminology and explore the theories behind their practice. Learners also explore the software and technologies commonly involved in the industry, presenting examples of sound design that they have researched independently before discussing in a group.

Suggested time: about 5 hours.

Activity: Studio workshops

Learners are introduced to studio equipment and engage in routing signals. They are encouraged to try different microphones and discuss the differences between them. They are guided through standard recording procedures and asked to replicate techniques. Learners engage in basic mixing of signals.

Suggested time: about 8 hours.

Activity: Studio sessions – Foley and dialogue

Learners start recording voices and develop a basic understanding of gain staging. They are encouraged to discuss the quality of the audio and may reference the effect of room acoustics on each recording. Learners engage in recording sound effects using Foley techniques. They start to compile a small sound library of their own creations.

Suggested time: about 8 hours.

Activity: Software sessions

Learners are introduced to virtual synthesisers and the effects available to them on the software. They are encouraged to create musical and non-musical atmospheres for various potential media products and they look at sourcing and manipulating effects from sound libraries.

Suggested time: about 8 hours.

Activity: Editing and synchronisation

Learners are introduced to the transferring and importing of correct audio and video file types. They are also shown how to tidy audio where necessary and how to use markers on the audio software. They learn to synchronise audio with moving images.

Suggested time: about 8 hours.

Activity: Mixing

Learners engage in applying multiple audio tracks to a mix, cross-fading, reducing noise or other unwanted sounds, applying dynamic effects (compressors, noise gate), mixing audio with music, and bouncing and exporting.

Suggested time: about 8 hours.

Essential resources

For this unit, learners will need access to:

- microphones and peripheral equipment
- a digital audio workstation
- stock footage or, alternatively, access to a video camera (including the video function available on smartphones, etc.) and video editing software.

Links to other units

This unit has strong links to:

- Unit 7: Exploring Music Production
- Unit 8: Music Production.

Employer involvement

This unit would benefit from employer involvement in the form of:

- post-production engineers as guest speakers
- providing scripts or other written material from post-production companies that ask for audio cues and which could be used as research material.

Unit 11: Live Sound

Level: **2**

Unit type: **Optional**

Assessment type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners explore and develop skills in live sound, including how to set up and use equipment in a live sound scenario.

Unit introduction

Live sound engineering is a vital part of the live music industry and is key to the success of live concerts. Knowing how this equipment is used is an important skill for performers, producers and technicians. As the audience is always listening, it requires live sound engineers to be able to act and apply their skills quickly.

In this unit, you will explore the equipment and processes used in live sound and develop the ability to use them in different contexts. You will learn how to make decisions and use the equipment to enhance sound. You will also set up and run your own sound engineering process for a specific live sound purpose.

This unit will support your progression to an employment role, such as live sound technician.

Learning aims

In this unit you will:

A Develop techniques in using live sound engineering equipment

B Use sound equipment for a live performance.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop techniques in using live sound engineering equipment	**A1** Sound engineering equipment **A2** Techniques in using equipment	Video of live sound set-up with commentary and video of a live sound operation with commentary.
B Use sound equipment for a live performance	**B1** Purposes of live sound engineering **B2** Professional practice and responsibilities	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Setting up and selecting equipment • Using equipment	• Types of equipment • Purposes of sound engineering	• Communication • Developing practical and technical skills • Preparing for work

Unit content

Knowledge and sector skills

Learning aim A: Develop techniques in using live sound engineering equipment

Learners explore the different types of live sound engineering equipment through practical workshops, allowing them to experiment with the different functions and possibilities.

A1 Sound engineering equipment

- Microphone types:
  - condenser microphones and using phantom power
  - dynamic
  - radio.
- DI boxes:
  - active
  - passive.
- Speaker types:
  - active
  - passive
  - line array
  - monitor.
- Cables:
  - XLR
  - jack
  - phono.
- Mixing desk functions (hardware- or software-based):
  - EQ
  - pan
  - submix (bus and/or groups).
- Effects units (external or internal):
  - reverb
  - compression
  - time-based delay effects.

A2 Techniques in using equipment

- Microphone placement and choice for:
  - different instruments
  - capturing ambient or room sounds.
- Connecting equipment:
  - signal flow
  - cable choice.
- Using effects to manipulate sound:
  - enhancing sound levels
  - changing sound
  - send and return
  - automation.
- Basic mixing and mastering techniques.

Learning aim B: Use sound equipment for a live performance

Learners experiment with live sound engineering equipment and purposes through practical workshops, enabling them to encounter real vocational issues and purposes.

B1 Purposes of live sound engineering

- Live sound:
  - music gig
  - theatre band
  - concert performance
  - multimedia performance.
- Stage monitoring.
- Audience expectations.

B2 Professional practice and responsibilities

- Setting up equipment safely.
- Line check.
- Soundcheck.
- Monitoring levels.
- Identifying potential issues.
- Responding to issues or problems and troubleshooting.
- Communication with musicians.
- Responding to requests from directors/musicians.
- Making creative choices in relation to purpose.

Transferable skills/behaviours

Communication

- Working with others during a sound engineering process.

Developing practical and technical skills

- Demonstrating methods of using sound engineering equipment and following industry expectations.

Preparing for work

- Undertaking sound engineering processes.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop techniques in using live sound engineering equipment		
A.P1 Select appropriate equipment for the specified purpose.	**A.M1** Competently select and use equipment to enhance live sound.	**AB.D1** Carry out a live sound engineering process securely and independently, effectively selecting and using equipment to enhance sound, and making thoughtful and confident choices.
A.P2 Use equipment to enhance live sound in an appropriate manner.		
Learning aim B: Use sound equipment for a live performance		
B.P3 Carry out a live sound engineering process appropriately.	**B.M2** Carry out a live sound engineering process competently while making efficient choices.	
B.P4 Make appropriate choices that respond to the essential factors of the specified purpose.		

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will:

- choose equipment that is suitable for the task and adds to the final live sound engineering process. This will include microphones, mixing-desk functions and effects

- demonstrate independence and secure knowledge of the processes used to set and manage equipment. They use it in a manner that demonstrates secure and confident understanding of its function and ways in which it enhances the quality of the sound in relation to the process

- provide a commentary that evidences clear and considered reasoning for the choice of equipment.

For merit standard, learners will:

- choose equipment that is suitable to the task and use it efficiently for the specific live sound engineering process. This will include microphones, mixing-desk functions and effects

- demonstrate knowledge of the processes used to set up and manage equipment. They use the equipment in an acceptable and capable manner to improve the quality of the sound in relation to the process

- provide a commentary that evidences some reasoning for the choice of equipment.

For pass standard, learners:

- choose equipment that is suitable to the live sound engineering process. This will include microphones, mixing-desk functions and effects

- demonstrate some knowledge of the processes used to set up and manage equipment but may make errors in choices. They use the equipment in generally appropriate ways but have minimal effect on the quality of the sound in relation to the process

- provide a commentary that evidences an understanding of the suitability of equipment but may not give clear reasons for its selection.

Learning aim B

For distinction standard, learners will:

- demonstrate control and independence over the entire sound engineering process, showing an assured and confident approach to its management. They use well-considered and appropriate microphone placements that reflect the intended sound and show a clear consideration of potential sound issues. They make secure and confident decisions to manage the process and respond to potential issues. The process runs in a smooth manner and produces a well-formed product or performance with no sound issues (such as spikes or feedback). They support this with a clear and considered commentary that shows a detailed understanding of the process and well-reasoned choices.

For merit standard, learners will:

- demonstrate control over the sound engineering process, showing a capable and mostly appropriate approach to its management. They use microphone placements that go some way to achieving the desired sound. They make decisions to manage the process and respond to potential issues efficiently. The process runs in a smooth manner and produces a well-formed product or performance with only minor sound issues. They support this with a commentary that shows an understanding of the process and clear reasoning for their choices.

For pass standard, learners will:

- demonstrate some control over the sound engineering process, showing a suitable approach to its management. They use microphone placements that will work but may not achieve the desired sound. They make decisions to manage the process and identify potential issues. They produce a product or performance that is competent but contains sound issues. Their commentary shows some reasoning behind their choices.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

Suggested scenario

You have been asked by a four-piece rock band to run the live sound for one of their gigs. It is in a club and is an evening gig for ages 16 and upwards. They want you to get the sound of their instruments as close to the record version as possible. You must select and set up the equipment and fully manage the live sound process as well as providing a commentary for the tour video diary.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

You have been asked by an acoustic folk act to run the live sound for their festival appearance. It is in a small tent and is an all-ages festival. They want you to get the sound of their instruments as close to the record version as possible. You must select and set up the equipment and fully manage the live sound process as well as providing a commentary for the tour video diary.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Learners are introduced to the fundamental elements of sound engineering through practical workshops that explore different equipment. They experiment practically with different microphones and cables, discussing the different sounds and uses as a group, and with signal flow, getting sound from different sources to speakers or consoles. They are also introduced to cable management.

Suggested time: 4 hours.

Activity: Mixing desk functions

Learners use a mixing desk (hardware or software) to explore practically the different functions in terms or basic, for example pan and using sub-groups or buses. They work in small groups to respond to different tasks involving different sound types and sources.

Suggested time: 5 hours.

Activity: Microphone placement

Learners explore different microphone placements in small groups with guidance. They are encouraged to experiment with both conventional and unconventional techniques. They discuss and evaluate, as a group, the relative merits of the different placements.

Suggested time: 5 hours.

Activity: Sound manipulation

Learners take part in practical workshops, experimenting with different methods of controlling and manipulating sound and using different effects and techniques. They are given a series or sound to try to emulate with the available equipment and use peer-to-peer evaluation to judge each other's efforts.

Suggested time: 8 hours.

Activity: Professional practice and project management

Learners take part in group discussions about the importance of communication and problem solving in sound engineering. They work in small groups on micro-projects in either a live sound or recording studio context. They work on the project from start to finish before swapping roles and evaluating each other.

Suggested time: 8 hours.

Essential resources

For this unit, learners will need access to:
- microphones
- speakers
- cables
- a mixing desk or software
- a studio or live sound environment.

Links to other units

This unit has strong links to *Unit 8: Music Production*.

Employer involvement

This unit would benefit from employer involvement in the form of a masterclass from a sound engineer to explore how techniques and processes are used. Employers can give learners guidance on how to work through a sound engineering project.

Unit 12: Music Technology for Performance

Level: **2**

Unit type: **Optional**

Assessment type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners explore how technology can be used for performance and how to prepare, refine and carry out a performance.

Unit introduction

The live music industry is a huge part of the music business and within it the use of technology is growing rapidly. This technology can take the form of using DJ equipment, samples or newer sound manipulation hardware and software.

In this unit, you will develop your knowledge of how technology can be incorporated into a performance. You will explore different forms of music technology used in performance and how they can be set up safely. You will develop the techniques involved in using technology in a performance. You will then take part in the preparation and refinement of material before carrying out a performance using technology.

This unit supports you in progressing to a role as a music technologist in the live music area of the music industry.

Learning aims

In this unit you will:

A Develop techniques in using technology for performance

B Carry out a performance using technology.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop techniques in using technology for performance	**A1** Technology used in performance **A2** Using equipment for performance **A3** Techniques used in performance	A performance using technology, with a commentary on the preparation, selection and set up of equipment.
B Carry out a performance using technology	**B1** Preparing for a performance **B2** Refining a performance **B3** Performing using technology	

Key teaching areas in this unit include:		
Sector skills	**Knowledge**	**Transferable skills/behaviours**
• Industry standards • Technical proficiency	• Stylistic conventions • Health and safety • Use of equipment	• Planning and organisation • Self-management and development • Teamwork

Unit content

Knowledge and sector skills

Learning aim A: Develop techniques in using technology for performance

A1 Technology used in performance

- Development of music technology in performance:
  - tape loops
  - development of DJ technology
  - development of samplers
  - sound manipulation technology
  - potential future developments, e.g. apps.
- Music technology equipment:
  - laptops and tablets
  - production software
  - DJ equipment, e.g. mixers and turntables (digital and analogue)
  - synthesisers
  - drum machines
  - loop stations
  - mixing desks
  - outboard effects and pedals.

A2 Using equipment for performance

Learners explore practically how to use music technology equipment in a performance.

- Safe working practices:
  - safety consideration when using electrical equipment
  - cable management.
- Setting up equipment for performance:
  - signal flow
  - monitoring for self and other musicians
  - creating a separate output for a click track (where appropriate)
  - testing equipment.
- Using equipment for performance:
  - how music technology equipment can be incorporated into a live performance
  - combining analogue and digital instruments.

A3 Techniques used in performance

Learners practically explore the different techniques related to using technology within
a live performance.

- Control of production software.
- Triggering samples and loops.
- Sound manipulation of analogue instruments.
- Sound synthesis.
- Arranging and layering tracks.

Learning aim B: Carry out a performance using technology

Learners develop the skills needed to take part in a live performance using music technology.

B1 Preparing for a performance

- Identifying the technical requirements of the venue.
- Considering the audience.
- Selecting suitable material.
- Identifying performance needs.
- Technical preparation appropriate to performance:
  - creating drum sounds
  - creating backing tracks
  - preparing vinyl, CDs, audio files for performance
  - preparing synthesiser patches.

B2 Refining a performance

- Establishing sections and arrangements.
- Exploring different styles and genres.
- Improvising with musical ideas.
- Experimenting with musical elements such as timbre and dynamics.
- Giving and receiving constructive feedback.
- Debriefing rehearsals.
- Creating plans to improve material.

B3 Performing using technology

- Professional practice in a performance context.
- Applying stylistic techniques to performance.
- Stagecraft and presentation.
- Adapting to mistakes.
- Technical proficiency.
- Musical expression.

Transferable skills/behaviours

Planning and organisation

- Planning and preparing for a performance using technology.

Self-management and development

- Managing own rehearsal and preparation and developing techniques to perform using technology.

Teamwork

- Communicating with and working alongside other musicians to prepare and present a performance using music technology.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop techniques in using technology for performance		
A.P1 Select appropriate technology for a performance.	**A.M1** Select and set up music technology equipment, competently, for performance.	**A.D1** Select and set up music technology equipment effectively for performance.
A.P2 Set up music technology equipment for a performance in an appropriate manner.		
Learning aim B: Carry out a performance using technology		
B.P3 Demonstrate basic preparation for a performance using technology.	**B.M2** Demonstrate competent control and musicality in a clearly prepared performance, using technology.	**B.D2** Demonstrate effective control and secure musicality in a performance, with thorough preparation and using technology.
B.P4 Demonstrate some control and musicality when performing using technology.		

UNIT 12: MUSIC TECHNOLOGY FOR PERFORMANCE

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will:

- choose equipment that is suitable to the task and adds to the live performance. They demonstrate independence and secure knowledge of the processes used to set and manage equipment. They use the equipment in a manner that demonstrates secure and confident understanding of its function and the ways in which it enhances the quality of the performance

- provide a commentary that evidences clear and considered reasoning for the choice of equipment.

For merit standard, learners will:

- choose equipment that is suitable to the task and use it efficiently for live performance. They demonstrate knowledge of the processes used to set up and manage equipment. They use the equipment in an acceptable and capable manner

- provide a commentary that evidences some reasoning for the choice of equipment.

For pass standard, learners will:

- choose equipment that is suitable to the sound engineering process. They demonstrate some knowledge of the processes used to set up and manage equipment but may make errors in choices. They use the equipment in generally appropriate ways

- provide a commentary that evidences an understanding of the suitability of equipment but may not give clear reasons for its selection.

Learning aim B

For distinction standard, learners will:

- demonstrate extensive preparation for a performance. This could include rehearsal notes, evidence of preparation of audio files, creation of samples, loops or sounds, etc. They will show clear consideration of all factors relating to the performance, identifying potential issues and preparing to mitigate their impact

- perform using technology and show a high degree of control during the whole performance, with no obvious errors or slips. They show an assured grasp of musical elements and how to use the technology to implement them.

For merit standard, learners will:

- demonstrate evident and suitable preparation for a performance. This could include rehearsal notes, evidence of preparation of audio files, creation of samples, loops or sounds, etc. They show clear consideration of the main factors relating to the performance, identifying potential issues

- perform using technology and show a capable degree of control for most of the performance, with only limited errors or slips. They show a grasp of musical elements and how to use the technology to implement them.

For pass standard, learners will:

- demonstrate preparation for a performance. This could include rehearsal notes, evidence of preparation of audio files, creation of samples, loops or sounds, etc. They show basic consideration of the main factors relating to the performance

- perform using technology and show a basic level of control during the performance, with any errors or slips not having an overly negative impact. They show a basic grasp of musical elements and how to use the technology to implement them.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence provided that they meet the assessment requirements of the unit.

Suggested scenario

You have been asked by a local band to join them for some gigs to provide an extra layer of sound through technology. They have chosen three songs on which you will perform. You must select appropriate technology and prepare your parts before rehearsing and performing with them.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A local orchestra is putting on a series of concerts in which musicians from different backgrounds will participate alongside them. They have asked you to take part in the modern technology section. They have chosen three pieces on which you will perform with them. You must select appropriate technology and prepare your parts before rehearsing and performing with them.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops that tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to technology in performance

Learners take part in sessions that explore the development of music technology in performance. They engage practically with technology through the ages as well as watching and discussing performances from notable practitioners.

Suggested time: about 4 hours.

Activity: Equipment operation

Learners take part in workshops that explore the different ways of setting up and monitoring music technology in performance environments. They regularly evaluate the positives and negatives of different set ups. They should constantly be reminded of the need to meet health and safety requirements.

Suggested time: about 8 hours.

Activity: Preparation

Learners develop the techniques for preparing material for performance. This will be dictated by their chosen piece of technology but includes sourcing and editing material, producing samples and loops, and marking vinyl, where appropriate.

Suggested time: about 6 hours.

Activity: Techniques

Learners explore and develop the techniques involved in using music technology in performance. They are put into ensembles and refine their pieces over a number of sessions, trying different approaches and evaluating their impact.

Suggested time: about 20 hours.

Activity: Performance techniques

Learners take part in a series of performances to their peers. The performances should be filmed and watched back in a debrief session so that they can discuss stagecraft and sonic errors, and how these can be improved and avoided.

Suggested time: about 4 hours.

Essential resources

For this unit, learners will need access to:

- music technology equipment suitable for performance situations
- rehearsal and performance space.

Links to other units

This unit has strong links to *Unit 8: Music Production*.

Employer involvement

This unit would benefit from employer involvement in the form of a masterclass from a DJ or a performer who uses technology. Employers can give learners an insight into the techniques used and give them feedback on where they need to improve.

Unit 13: Self-promotion in the Music Industry

Level: **2**

Unit type: **Mandatory**

Assessment type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners compile a body of work and complementary promotional tools to support their progression in the music industry.

Unit introduction

Developing a career in the music industry requires you to demonstrate your skills and achievements as well as your professional behaviour. Developing and presenting a body of work provides opportunities for strong personal branding and showcasing your skills.

In this unit, you will build on the knowledge and skills you have developed on the programme and identify and refine key strengths. You will include biographical content and recorded examples of your work, presenting music that showcases a consistent application of relevant skills. You will collate your work history, learning how to organise information and developing the presentation skills expected by the industry. By engaging with local and digital networks, you will demonstrate an appreciation of the professional behaviour expected in the music industry.

Your promotional material will act as a key personal marketing tool, supporting your progression towards a career in the music industry, such as a freelance musician, through further practice or development via further education or training. This unit gives you the opportunity to present your work, share ideas with others and take on board supportive feedback.

Learning aims

In this unit you will:

A Develop a professional identity

B Produce promotional materials.

Unit summary

Learning aim	Key teaching areas	Summary of suggested assessment evidence
A Develop a professional identity	**A1** Professional identities within the music industry **A2** Identify target audiences and potential clients **A3** Explore local and national music networks	Multimedia promotional materials presented in an appropriate format.
B Produce promotional materials	**B1** Marketing materials and design **B2** Gather feedback	

Key teaching areas in this unit include:

Sector skills	Knowledge	Transferable skills/behaviours
• Producing marketing materials • Developing a professional identity • Self-promotion • Professional networks	• Industry roles • Networks • Rationale of portfolios • Musician's work history • Intellectual property and copyright • Biography	• Preparing for work • Collating and presenting information • Self-development

Unit content

Knowledge and sector skills

Learning aim A: Develop a professional identity

A1 Professional identities within the music industry

Learners explore professional identities within the music industry.

- Strengths and weaknesses.
- Researching professional practitioners.
- Case studies.
- Personal qualities:
  - o reliability
  - o punctuality
  - o teamwork.
- Requirements of style and genre.

A2 Identify target audiences and potential clients

Learners will explore how to identify target audiences and potential clients in the context of their own practice.

- Purpose of defining target audiences.
- Identification of target audiences.
- Potential clients – both musical and non-musical.
- Funding sources such as, crowdfunding (donation and reward based), The Prince's Trust, music charities.

A3 Explore local and national music networks

Learners will develop an awareness of the opportunities presented by networks of employers, musicians and producers, artists, professional bodies and organisations.

- Researching local and national employers and practitioners:
  - o promoters
  - o producers
  - o bands and artists
  - o media production companies
  - o event organisers.
- Utilising digital and social networking:
  - o online communities of musicians, producers and artists
  - o effective and appropriate use as a professional
  - o 'live' sites and updating content
  - o SoundCloud®, tagging content, Twitter®.
- Developing strategies to engage with specialist networks.
- Identifying conventions when networking.
- Professional bodies:
  - o Musicians' Union (MU)
  - o PRS for Music/Phonographic Performance Limited (PPL)
  - o Mechanical-Copyright Protection Society (MCPS).

Learning aim B: Produce promotional materials

B1 Marketing materials and design

Producing and collating a coherent multimedia suite of content that supports learner progression.

- Making informed design choices.
- Demonstrating clarity of purpose.
- Intellectual property and copyright:
    - infringing third-party rights
    - use of samples and cover versions
    - citations and acknowledgements
    - protecting your copyright.
- Organising and collating material.
- Notes and support materials.
- Multimedia content – written, audio, visual, video.
- Quality control.
- Modes of presentation:
    - websites and hosting solutions
    - blogging platforms
    - electronic press kits (EPK).

B2 Gather feedback

Opportunities for critique and market research and responding to feedback to refine promotional materials:

- surveys
- developing checklists based on professional practitioners
- tutorials
- ongoing evaluation notes
- question and answer (Q&A) sessions
- collaboration
- peer-to-peer assessment exercises
- meetings with clients
- engagement with local or digital networks.

Transferable skills/behaviours

Preparing for work

- Responding to industry standards and conventions, presenting personal practice to industry networks and developing promotional tools.

Collating and presenting information

- Selecting and compiling a body of work, writing a biography and compiling a work history.

Self-development

- Identifying and supporting a personal progression plan.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Develop a professional identity		
A.P1 Identify a professional musical identity.	**A.M1** Effectively develop a professional musical identity with clearly defined opportunities for gaining work in the music industry.	**AB.D1** Produce and present coherent, creative and effective promotional materials that demonstrate a fully developed professional identity utilising feedback confidently and consistently.
A.P2 Identify potential audiences, clients and networking opportunities for own musical work.		
Learning aim B: Produce promotional materials		
B.P3 Produce promotional materials that show appropriate selection and organisation.	**B.M2** Produce and present coherent and effective promotional materials that demonstrate an informed response to feedback.	
B.P4 Demonstrate an appropriate response to feedback.		

Essential information for assessment decisions

Learning aim A

For distinction standard, learners will:

- demonstrate extensive development of their professional identity within the music industry. There will be a clear focus and professional approach, interpreting their own practice in the context of industry requirements

- creatively explore how to identify and target audiences and potential clients in the context of their own practice. They will show effective research and confident strategies to identify local and national music network

- address the relevant requirements of genre and style, linked coherently to a plan for musical practical development. Language will be used accurately and appropriately to place emphasis on key attributes expected by employers or clients.

For merit standard, learners will:

- demonstrate considered development of their professional identity within the music industry. There will be some evidence of engagement with the requirements of industry and the structure should be logical and considered

- effectively explore how to identify and target audiences and potential clients in the context of their own practice. They will show effective research and clearly defined strategies to identify local and national music network

- address the requirements of a chosen genre or style in their plan

- use language clearly and efficiently.

For pass standard, learners will:

- demonstrate suitable development of their professional identity within the music industry. There will be evidence of engagement with the requirements of industry and the structure should be logical and considered

- appropriately identify and target audiences and potential clients in the context of their own practice. They will show limited research and basic strategies to identify local and national music network

- identify the requirements of a chosen genre or style

- use language clearly and accurately.

Learning aim B

For distinction standard, learners will:

- produce and present coherent, and creative promotional materials that represent personality and style. These should include coherent multimedia content and supporting text. Materials presented should be coherent, personalised and clearly reflect the requirements of industry. A clear understanding of associated copyright issues should be addressed in the context of online content

- demonstrate that feedback has been sought, collected and used consistently to inform the development of their work at all stages.

For merit standard, learners will:

- produce and present effective promotional materials related to their specialism. The selected materials will demonstrate a consistent approach and a logical selection of content that acknowledges the requirements of industry. This should include visual content and recorded examples of learner work. Reference should be made to copyright issues relating to the hosting of online content

- show effective use of feedback sought and collected from more than one source.

For pass standard, learners will:

- produce and present appropriate promotional materials related to their practice. There should be a minimum of two recorded examples of their own work demonstrating different skills. Communication should be clear and appropriate appropriately use the feedback collected.

Assessment activity

The summative assessment activity takes place after learners have completed their formative development. The activity should be practical, be set in a realistic scenario and draw on learning from the unit, including the transferable skills. You will need to give learners a set period of time and number of hours in which to complete the activity. *Section 6* gives information on setting assignments and there is further information on our website.

A suggested structure for summative assessment is shown in the *Unit summary* section, along with suitable forms of evidence. This is for illustrative purposes only and can therefore be adapted to meet local needs or to assess across units where suitable opportunities exist. The information in the *Links to other units* section will be helpful in identifying opportunities for assessment across units.

The following scenario could be used to produce the required evidence for this unit. Centres are free to use comparable scenarios or other forms of evidence, provided that they meet the assessment requirements of the unit.

Suggested scenario

A potential agent is looking to add musicians and producers to their roster of freelance practitioners. They are asking for a 'one-stop shop' where potential clients can gain an overview of biographical details, experience and key attributes, as well as examples of recent work. The agent is encouraging a creative and personal approach that allows you to stand out from the crowd. You will have to consider how to select and present recorded examples of your work, and include all relevant information. It is recommended that you collect feedback and refine your work as you progress in order to meet the expectations of the industry and potential clients.

If a retake is necessary, an alternative example must be used. The following is an example of a retake assessment activity.

A large event is scheduled to be staged in the local area and the organisers are seeking musicians and producers to work in the preparation and delivery of musical content. They wish to gather a comprehensive suite of information, work experience and examples of recorded work to present to other stakeholders in order to select the appropriate candidates.

Further information for tutors and assessors

Delivery guidance

The following are examples of practical activities and workshops tutors could use when developing sector and transferable skills in the delivery of this unit. Wherever possible, practical activities should be used to help learners develop both personal and sector skills in preparation for the final assessment. These suggestions are not intended as a definitive guide to cover the full GLH of the unit.

Introduction to unit

Learners look at a variety of different marketing materials, websites and online resources relating to professional practitioners in a range of disciplines. Learners develop themes, identifying strategies that could be applied in developing their own materials.

Suggested time: about 3 hours.

Activity: Preparation and development

Learners collect and collate recorded examples of work, investigating and agreeing key attributes associated with a specialism. Through group work and peer-to-peer feedback, learners seek to identify and isolate examples of these attributes from within their own practice. Where professional attributes are not exemplified in examples of their own work, these form the basis for individual personal development plans. Plans could be framed in the short, medium and long term. If necessary, plans should allow for practical sessions to facilitate the capture of dedicated material produced in accordance with identified professional qualities.

Suggested time: about 15 hours.

Activity: My work history

Learners take part in sessions where they interpret and document the practical skills they have gained via other units or processes as valid work experiences. They reflect on previous projects undertaken and present to the group a summary of their work history in an appropriate professional format. Experience gained outside of the course is also appropriate.

Suggested time: about 3 hours.

Activity: Intellectual property (IP) and copyright

Learners investigate and summarise issues related to their marketing materials that are affected by IP and copyright issues, focusing on two key areas likely to be relevant to them: use and exploitation of cover versions and use of third-party samples in production work. Learners volunteer a number of ways in which they can make their music available online. Through research, group work, and Q&A, learners develop awareness regarding the relevant acknowledgements and clearances required when hosting content. An extension activity could focus on further issues arising at the point of monetising their content.

Suggested time: about 4 hours.

Activity: Collating and presenting

Learners participate in workshop sessions to develop, collate and refine their promotional materials, to include photographs, biographies, work histories and recorded examples of their work. Learners present to their peers an overview of progress at various stages, collect feedback and share good practice, making comparisons to a professional practitioner and comparing and contrasting available materials. Presentations are followed by a learner-led Q&A, highlighting areas for development.

Suggested time: about 12 hours.

Links to other units

This unit draws on the knowledge and skills taught in:

- Unit 1: Exploring Music Creation
- Unit 2: Creating Music
- Unit 7: Exploring Music Production
- Unit 8: Music Production.

Employer involvement

This unit would benefit from employer involvement, in the form of a masterclass by industry practitioners or freelancers showcasing professional approaches to marketing. Employers should use realistic scenarios to ensure they reflect industry practice and give guidance to learners on how to develop and present a body of work to showcase their skills and support their career progression in the music industry.

Unit 14: Music Project

Level: **2**

Unit type: **Mandatory**

Assessment type: **External Synoptic**

Guided learning hours: **90**

Unit in brief

Learners develop and present music in response to a commercial brief.

Unit introduction

A vital skill for any musician is the ability to explore, develop and present music in response to a brief. In this unit, you will work to a brief and apply the skills you have learned throughout your course to develop a music product. The brief will allow you to work to your strengths and interests, and you will focus on music creation, production or recording.

You will begin by exploring the brief and investigating possible responses and ideas to meet its demands. Using various resources, techniques and processes, you will develop and refine musical material before presenting your music product.

The music industry needs employees who are creative. The ability to generate original ideas and undertake creative processes to develop a successful outcome are vital ingredients for work in the music industry. This unit provides a context for learners to showcase the creativity, knowledge and skills that they have developed throughout their course.

Summary of assessment

This unit is assessed using a task, set and marked by Pearson. The task is worth 60 marks and will consist of two activities. The music product will be developed in a 20-hour supervised assessment period. The set task will be released in June each year with the supervised assessment undertaken before the submission date specified by Pearson. The first assessment is available in June 2019.

Sample assessment materials will be available to help centres prepare learners for assessment.

Assessment outcomes

AO1 Demonstrate understanding of the requirements of a commercial brief

AO2 Apply skills to develop, refine and realise music in response to a commercial brief

AO3 Present an outcome that addresses the requirements of a commercial brief

Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

A Demonstrate understanding of the requirements of a commercial brief

Learners will explore and understand the essential information contained in a commercial brief and how this establishes a context for the project. They will explore various ways to respond to a brief and consider the necessary requirements to meet its demands.

A1 Features of the brief

- Aim, purpose and requirements of the brief.
- Target audience.
- Time constraints.
- Meeting client needs.
- Format and scope of the final presentation.

A2 Investigating possibilities

- Primary research, such as, questionnaires, focus groups, surveys.
- Secondary research, e.g. recordings, websites, articles, documentaries, journals, books.

A3 Planning to meet the demands of the brief

- How investigation has informed response.
- Human and physical resources required.
- Required creative processes and techniques.
- Timeline and milestones for development.

B Apply skills to develop, refine and realise music in response to a commercial brief

Learners will investigate various musical starting points and understand how these can be developed into final outcomes. They will explore the various stages of a creative process and understand the importance of refining and developing creative ideas. Learners should also explore ways to capture and evidence their development process.

B1 Exploring creative processes

Learners will respond to a brief by creating, performing, producing or recording music.

- Creating:
  - starting points – both musical and non-musical
  - stylistic investigation
  - melodic and rhythmic ideas
  - chords and chord progressions
  - textures
  - sound palettes
  - musical devices, e.g. canon, riffs, imitation, sequences
  - structures
  - use of composition software (if appropriate).

- Producing:
  - selecting material
  - capturing audio
  - importing audio
  - sequencing
  - manipulating sounds and using effects
  - use of pre-sets and plug-ins
  - mixing and mastering techniques.
- Recording:
  - selecting material
  - liaising with artistes
  - microphone selection and placement
  - outboards
  - panning
  - mixing and mastering.

B2 Developing creative work

- Developing initial ideas.
- Previewing and showcasing.
- Drafting and redrafting.
- Tracking progress, identifying problems and solutions.
- Refining and discarding ideas.

B3 Documenting the development process

- Methods for capturing developments:
  - screenshots
  - audio commentary
  - video.
- Identification and selection of key points of development.
- Evidencing the discarding, refinement and extension of ideas.

C   Present an outcome that addresses the requirements of a commercial brief

Learners should explore the ingredients of a successful creation, performance, recording or digital audio workstation (DAW) project and also understand how to produce a good quality recording of their work in their chosen discipline.

C1 Quality of outcome

- Creating:
  - response to source material
  - melody and rhythm
  - harmony and texture
  - structure and form
  - repetition and contrast
  - handling of resources and sound palettes
  - handling of software (if appropriate).

- Producing and recording:
  - appropriate use of effects
  - stereo field and panning
  - volume balance of tracks
  - mastering
  - bounce down to stereo.

C2 Meeting the demands of the brief

- Fitness for purpose.
- Suitability for target audience.
- Adherence to given time constraints.

C3 Quality of final recording

- Tuning.
- Microphone choice and placement.
- Balance.
- EQ.
- Compression.

Grade descriptors

To achieve a grade learners are expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

Level 2 Pass

Learners will realise an idea that has an appropriate link to the brief and will develop musical material, showing a basic understanding of the development process. They will employ appropriate creative techniques and there will be some partial evidence of refinement. They will produce a music product that is fit for purpose and which shows appropriate control of relevant techniques. Learners will account for the development of their music product and will offer some basic insight into their creative process.

Level 2 Distinction

Learners will realise an idea that has a clear and considered link to the brief, showing an in-depth understanding of the development process. They will employ well-considered, creative techniques and refine their work continually to achieve successful outcomes. Their music product will fully take into account the target audience and will fully satisfy the requirements of the brief. Their music product will show a technically secure and imaginative handling of relevant techniques. Learners will fully account for the development of their final outcome and will offer clear and considered insight into their creative process, which justifies their creative choices.

Key words typically used in assessment

The following table shows the key words that will be used consistently by Pearson in our assessments to ensure learners are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Brief	A set of instructions and requirements that define a job or task.
Creative process	A procedure that brings something new into existence through imaginative skill and experimentation.
Target audience	A particular group of people at which a product is aimed.

Links to other units

This unit assess the underpinning knowledge in:

- Unit 1: Exploring Music Creation
- Unit 2: Creating Music
- Unit 7: Exploring Music Production
- Unit 8: Music Production
- Unit 13: Self-promotion in the Music Industry.

Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers
- work experience
- support from local music industry contacts as mentors.

4 Planning your programme

Is there a learner entry requirement?

As a centre, it is your responsibility to ensure that recruited learners have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have qualifications at or equivalent to Level 1.

Learners are most likely to succeed if they have:

- three or four GCSEs at intermediate grades; and/or
- BTEC qualification(s) achieved at least at Level 1
- at least Level 1 equivalent achievement in English and mathematics through GCSE or Functional Skills.

Learners may demonstrate ability to succeed in various ways. For example, learners may have relevant work experience or specific aptitude shown through diagnostic tests or non-education experience.

What is involved in becoming an approved centre?

All centres must be approved before they can offer this qualification – so that they are ready to assess learners and so that we can provide the support needed. Further information is given in *Section 8 Administrative arrangements*.

What level of sector knowledge is needed to deliver this qualification?

We do not set any requirements for tutors but expect centres to assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date with current industry practice. This will give learners a rich programme to prepare them for progression.

What resources are required to deliver this qualification?

As part of your centre approval, you will need to show that the necessary material resources and workspaces are available to deliver the qualification. For some units, specific resources are required.

What makes good vocational teaching?

The approach to vocational teaching must be led by what is right for the particular sector. Therefore, each unit includes delivery guidance and suggested assessment tasks. Using the delivery guidance and suggested assessment tasks and our additional free delivery guidance and assignment briefs, you can build a course that contextualises learning in real-life and/or employment scenarios. This will naturally draw in the kind of broader attributes valued in the sector, for example creativity in music, as well as the more general skills needed in work that fit well with project-based learning, for example teamwork and independent learning.

The qualification is designed to be taught through three distinct phases.

Introductory

Through practical workshops, learners are introduced to musical exploration and professional development through the units: *Unit 1: Exploring Music Creation* and *Unit 7: Exploring Music Production*.

Developmental

In the developmental phase of the qualification, learners will study one mandatory unit and choose one optional unit that develops their musical knowledge and technical skills in either performance production or creation.

In the **creation** pathway learners will study *Unit 2: Creating Music*. Learners may choose one optional unit from the following: *Unit 3: Remixing Music*, *Unit 4: Creating Music for Media Products*, *Unit 5: Arranging Music* and *Unit 6: Practical Music Theory*.

In the **production** pathway learners will study *Unit 8: Music Production*. Learners may choose one optional unit from the following: *Unit 9: Studio Engineering*, *Unit 10: Sound Design for Media Products*, *Unit 11: Live Sound* and *Unit 12: Music Technology for Performance.*

During the developmental phase, learners develop their skills and techniques through practical projects based on vocational scenarios.

Confirmatory

In the confirmatory stage of the qualification, learners will study *Unit 13: Self-promotion in the Music Industry*, which will allow them to explore ways in which they can promote the work they have produced through the other stages of the qualification. Learners are externally assessed through *Unit 14: Music Project* which tests the learners' ability to respond in an industry style to a vocational scenario.

What are the requirements for meaningful employer involvement?

This qualification has been designed as a Technical Certificate qualification and, as an approved centre, you are required to ensure that, during their study, every learner has access to meaningful activity involving employers. See *Section 2 Structure* and *Section 9 Quality assurance* for the requirements for employer involvement.

Support for employer involvement

It is important that you give learners opportunities that are of high quality and that are directly relevant to their study. We will support you in this with guidance materials and by giving you examples of best practice. See *Section 11 Resources and support* for details of the support available, including the Work Experience Toolkit.

What support is available for delivery and assessment?

We provide a wealth of support materials, including schemes of learning, delivery plans, assignment briefs, additional papers for external assessments and examples of marked learner work.

To support you with planning your assessments, you will be allocated a Standards Verifier early in the planning stage. There will be extensive training programmes and support from our Subject Advisor team.

For further details see *Section 11 Resources and support*.

How will my learners become more employable through this qualification?

Learners will be acquiring the key technical and sector knowledge, and practical and technical skills that employers need. Employability skills, such as teamworking and communication, and completing realistic tasks have been built into the design of the learning aims and content. This gives tutors the opportunity to use relevant contexts, scenarios and materials to enable learners to develop a portfolio of evidence that demonstrates the breadth of their skills and knowledge in a way that equips them for employment.

5 Assessment structure

The Pearson BTEC Level 2 Technical Diploma in Music Production is assessed using a combination of *internal assessments*, which are set and marked by tutors, and an *external assessment*, which is set and marked by Pearson.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the unit and is in line with requirements from employers.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery is over short or long periods and when assessment can take place.

One externally-assessed unit in the qualification is defined as synoptic (see *Section 2 Structure*). A synoptic assessment is one that a learner should take later in a programme and in which they will be expected to apply learning from a range of units. As such, you must plan the assignments so that learners can demonstrate learning from across their programme.

We have addressed the need to ensure that the time allocated to final assessment of internally- and externally-assessed units is reasonable so that there is sufficient time for teaching and learning, formative assessment and development of transferable skills.

In administering internal and external assessment, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview, with signposting to relevant documents, is given in *Section 8 Administration arrangements*.

6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the Pearson *Quality Assurance Handbook* available on our website. All members of the assessment team need to refer to this document.

For this qualification, it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. You can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

When internal assessment is operated effectively, it is challenging, engaging, practical and up to date. It must also be fair to all learners and meet national standards.

Principles of internal assessment

Our approach to internal assessment for this qualification offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3 Units*, and the requirements for delivering assessment given in *Section 8 Administrative arrangements*.

Operating internal assessment

The assessment team

It is important that there is an effective team for internal assessment so that all assessment is planned and verified. For this qualification, it is likely that the team will be small but it is still necessary to ensure that the assessment process is followed. Full information is given in the Pearson *Quality Assurance Handbook*.

The key roles are:

- the lead internal verifier (Lead IV) for the qualification has responsibility for the planning, record keeping and standard setting for the qualification. The Lead IV registers with Pearson annually and organises training using our support materials
- internal verifiers (IVs) check that assignments and assessment decisions are valid and that they meet our requirements. In a small team, all people will normally be assessors and IVs. No one can verify their own actions as an assessor
- assessors set or use assignments to assess learners to national standards.

Planning and record keeping

The Lead IV should make sure that there is a plan for assessment of the internally-assessed units and maintain records of assessment undertaken. The key records are:

- verification of assignment briefs
- learner authentication declarations
- assessor decisions on assignments, with feedback given to learners
- verification of assessment decisions.

Examples of records and further information are given in the Pearson *Quality Assurance Handbook*.

Effective organisation

Internal assessment needs to be well organised so that learners' progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you through, for example, providing training materials and sample documentation. Our online myBTEC service can help support you in planning and record keeping. Further information on using myBTEC can be found in *Section 11 Resources and support* and on our website.

It is particularly important that you manage the overall assignment programme and deadlines to make sure that learners are able to complete assignments on time.

Learner preparation

To ensure that you provide effective assessment for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualification. Learners need to understand how assignments are used, the importance of meeting assignment deadlines and that all the work submitted for assessment must be their own.

You will need to explain to learners the requirements of assessment and the expected standard that they need to achieve to attain a grade, how assessments relate to the teaching programme and how they should use and reference source materials, including what would constitute plagiarism. You should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

You are encouraged to employ a range of formative assessment approaches as part of teaching and learning before assessing the units summatively. Formative assessment supports teaching and learning, and should be ongoing throughout the learning process. It enables tutors to enhance learning by giving learners constructive feedback so that they can identify their strengths and weaknesses, and to put measures in place to target areas that need work. To ensure that learners progress, formative assessment approaches that incorporate reflective learning and regular skills assessment are important in encouraging self-development and reflective practice. You can give feedback on the following:

- technique and skills development
- identifying stretch and challenge.

Setting assignments

For internally-assessed units, an assessment task is defined as the independent production of evidence by the learner during a set period. The format of assessment tasks can include practical, written and observed activities.

An assignment provides the context for assessment tasks and should be issued to learners as a vocational scenario with a defined start date, a completion date and clear requirements for the production of evidence. A valid assessment task will enable a clear, summative assessment of outcomes based on the assessment criteria.

An assessment task in an assignment must be a distinct activity, completed independently by learners. It is a separate, more formal activity but can follow on from teaching activities that learners complete with direction from tutors.

When setting your assignments, you need to work with the information given in the *Essential information for assessment* decisions and the *Assessment activity* sections of the units. You can choose to use the suggested scenarios or to adapt them to take account of local circumstances, provided that assignments are verified.

In designing your own assignment briefs you should bear in mind the following points.

- A learning aim must always be assessed as a whole.

- Assessment tasks in assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. All learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability to do so.

- Learners should be given clear tasks, activities and structures for evidence; the criteria should not be given as tasks.

- Assessment tasks in assignments provide a final summative assessment of a learning aim.

- You must ensure that assignments for synoptic assessment are designed to enable learners to draw on the specific units identified and demonstrate that they can identify, and use effectively, an appropriate selection of skills, techniques, concepts, theories and knowledge in an integrated way. Assignments for the synoptic unit will be monitored at programme level as part of the standards verification process to ensure that they encourage learners to select and apply their learning from across the qualification in an integrated way.

- Where there is a requirement for assessment to be conducted in the real work environment (mandatory work placement), assignments must be designed to facilitate this. Where there is no mandatory requirement for workplace assessment but learners will be in work placement or work experience settings as a part of the programme, then it would be worthwhile if these assignments were also designed for completion in the real work environment. You must ensure that the work placement or work experience setting gives learners the opportunity to achieve at all grade levels.

- Assessment tasks will draw on the specified range of teaching content for the learning aim. The specified teaching content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out a practical performance, then they must address all the relevant range of content that applies in that instance.

An assignment brief should have:

- a vocational scenario or context that motivates the learner to apply their learning through the assignment

- an audience or purpose for which the evidence is being provided

- clear instructions to the learner about what they are required to do, normally set out through a series of tasks.

Forms of evidence

The units allow for a variety of forms of evidence to be used, provided that they are suited to the type of learning aim and the learner being assessed. For most units, the practical demonstration of skills is necessary. The units give you information on suitable forms of evidence that would give learners the opportunity to apply a range of transferable and sector skills. Centres may choose to use different suitable forms for evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

The main forms of evidence include:

- observation and recordings of practical tasks or performance in the workplace with supporting evidence

- projects

- recordings of role play, interviews and other types of simulated activities

- oral or written presentations with assessor questioning

- work logbooks and reflective journals.

It is important to note that an observation record is a source of evidence and does not confer an assessment decision. It must be sufficiently detailed to enable others to make a judgement about the quality and sufficiency of the performance and must document clearly the rationale for the assessment decision. Observation records should be accompanied by supporting evidence, which may take the form of videos, audio recordings, photographs, preparation notes, learner logs and other similar types of record.

The form(s) of evidence selected must allow:

- the learner to provide all the evidence required for the learning aim(s) and the associated assessment criteria at all grade levels
- the learner to produce evidence that is their own independent work
- a verifier to independently reassess the learner to check the assessor's decisions.

Centres need to take particular care in ensuring that learners produce independent work.

Making valid assessment decisions

Assessment decisions through applying unit-based criteria

Assessment decisions for this qualification are based on the specific criteria given in each unit and set at each grade level. The way in which individual units are written provides a balance of assessment of sector-specific knowledge, technical and practical skills, and transferable skills appropriate to the purpose of the qualification.

Pass, Merit and Distinction criteria all relate to individual learning aims. The assessment criteria for a unit are hierarchical and holistic where, in satisfying the M criteria, a learner would also have satisfied the P criteria. The unit assessment grid shows the relationships of the criteria so that assessors can apply all the criteria to the learner's evidence at the same time.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a learner has completed all the assessment for a unit then the assessment team will give a grade for the unit. This is given according to the highest level for which the learner is judged to have met all the criteria. Therefore:

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and all the Pass and Merit criteria); these define outstanding performance across the unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and all the Pass criteria) through high performance in each learning aim
- to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and, therefore, attainment at Level 2 of the national framework.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments. Learners who do not satisfy the Pass criteria should be reported as Unclassified.

Making assessment decisions using criteria

Assessors should review authenticated learner work and make judgements on standards using the assessment criteria and the supporting information provided in units and training materials. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive.

Assessors should use the following information and support in reaching assessment decisions:

* the *Essential information for assessment decisions* section in each unit
* your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Once the team has agreed the outcome, a formal assessment decision is recorded and reported to learners. The information given:

* must show the formal decision and indicate where criteria have been met
* may show where attainment against criteria has not been demonstrated
* avoid giving direct, specific instructions on how the learner can improve the evidence to achieve a higher grade.

Authenticity of learner work

Assessors must ensure that evidence is authentic to a learner through setting valid assignments and supervising them during the assessment period. Assessors must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Once an assessment has begun, learners must not be given feedback that relates specifically to their evidence and how it can be improved, learners must work independently.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work.

Assessors must complete a declaration that:

* the evidence submitted for this assignment is the learner's own
* the learner has clearly referenced any sources used in the work
* they understand that false declaration is a form of malpractice.

Centres can use Pearson templates or their own templates to document authentication.

During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 8 Administrative arrangements*.

Resubmission of improved evidence

The final assessment of evidence for the relevant learning aims is normally the final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assessment.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected

- making sure that giving a further opportunity does not give an unfair advantage over other learners, for example through the opportunity to take account of feedback given to other learners

- checking that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days in the same academic year. However, we recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who did not complete assessment tasks by the planned deadline or by an authorised extension deadline (if one was given for specific circumstances), may not have the opportunity to subsequently resubmit. Similarly, learners who submit work that is not their own should not be given an opportunity to resubmit.

The outcome of any resubmission of the assessment task by the learner is then recorded as the final decision.

A learner who has not achieved their expected level of performance in the relevant learning aims **after resubmission** of an assessment may be offered a single retake opportunity using a new assessment task. The highest grade that may be awarded is a Pass.

The Lead IV must authorise a retake with a new assessment only in exceptional circumstances and where it is necessary, appropriate and fair to do so. For further information on offering a retake opportunity please refer to the *BTEC Centre Guide to Internal Assessment* available on our website. There is information on writing assignments for retakes on our website, see www.btec.co.uk/keydocuments

7   External assessment

A summary of the type and availability of external assessment for this qualification is given below. This external assessment assesses a unit that is 25% of the total qualification GLH and is weighted to contribute the same proportion of the overall qualification grade.

See the units and sample assessment materials for more information.

Unit	Type	Availability
Unit 14: Music Project	- A task set and marked by Pearson and completed under supervised conditions. The set task is issued in January. - The supervised period is 20 hours during the period specified by Pearson. - An audio/visual recording of learners' music product/ a commentary discussing their creative process. 60 marks.	Once a year. First assessment June 2019.

For *Unit 14: Music Project*, we will issue a different task each year. Learners can complete the task at any time during the timetabled period. The duration and control of the assessment is the same whenever it is completed within the timetabled period and learner evidence can be submitted to Pearson for marking at any time up to the scheduled end of the task period. We will issue results for each task after the marking period for that task.

We will provide annually, in our *Information Manual*, a detailed timetable for entries, assessment and results. Resits cannot be scheduled until a learner's result has been issued.

Learners must be prepared for external assessment by the time they undertake it. In preparing learners for assessment, you will want to take account of required learning time and opportunities for resits. Learners who take an external assessment and who do not perform as expected may have one further opportunity using a later external assessment. For *Unit 14: Music Project*, learners may take the set task only once within the timetabled period.

Learners who attempt an external assessment twice will have the better of the grades achieved used in the final grade calculation for the qualification.

Units

The externally-assessed unit has a specific format, which we explain in *Section 3 Units*. The content of the unit will be sampled across external assessments over time through appropriate tasks. The ways in which learners are assessed are shown through the assessment outcomes and grading descriptors.

Sample assessment materials

Each externally-assessed unit has a set of sample assessment materials (SAMs) that accompanies the specification. The SAMs are there to give you an example of what the external assessment will look like in terms of the feel and level of demand of the assessment.

The SAMs show the range of possible activity types that may appear in the actual assessments and give you a good indication of how the assessments will be structured. While SAMs can be used for practice with learners, as with any assessment, the content covered and specific details of the activities will vary in each assessment.

These sample assessments can be downloaded from our website.

Conducting external assessments

Centres must make arrangements for the secure delivery of external assessments. You need to ensure that learners are aware that they need to work independently and that they are aware of the requirements for any external assessment.

Each external assessment has a defined degree of control under which it must take place. We define degrees of control as follows.

High control

This is the completion of assessment in formal invigilated examination conditions. It applies to onscreen tests.

Medium control

This is completion of assessment, usually over a longer period of time, which may include a period of controlled conditions. The controlled conditions may allow learners to access resources, prepared notes or the internet to help them complete the task. This applies to task-based assessments.

Further information on responsibilities for conducting external assessment is given in the document *Instructions for Conducting External Assessments*, available on our website.

8 Administrative arrangements

Introduction

This section focuses on the administrative requirements for delivering a BTEC qualification.
It will be of value to Quality Nominees, Lead IVs, Programme Leaders and Examinations Officers.

Learner registration and entry

Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for internal and external assessment. You need to refer to our *Information Manual* for information on making registrations for the qualification and entries for external assessments.

Learners can be formally assessed only for a qualification for which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

Access to assessment

Both internal and external assessments need to be administered carefully to ensure that all learners are treated fairly and that results and certificates are issued on time to allow learners to progress to chosen progression opportunities.

Our equality policy requires that all learners have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner. We are committed to making sure that:

- learners with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

Administrative arrangements for internal assessment

Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in our *Information Manual.* Records must be maintained as specified as we may ask to audit them.

Reasonable adjustments to assessment

To ensure that learners have fair access to demonstrate the requirements of the assessments, a reasonable adjustment is one that is made before a learner takes an assessment. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases, this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website in the document *Supplementary guidance for reasonable adjustment and special consideration in vocational internally assessed units*.

Special consideration

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate special consideration in line with our policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration only in line with the policy.

Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment being conducted unfairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner, you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in our policy *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*.

Administrative arrangements for external assessment

Entries and resits

For information on the timing of assessment and entries, please refer to the annual examinations timetable on our website. Learners are permitted to have one resit of an external assessment.

Access arrangements requests

Access arrangements are agreed with Pearson before an assessment. They allow learners with special educational needs, disabilities or temporary injuries to:

• access the assessment

• show what they know and can do without changing the demands of the assessment.

Access arrangements should always be processed at the time of registration. Learners will then know what type of arrangements are available in place for them.

Granting reasonable adjustments

For external assessment, a reasonable adjustment is one that we agree to make for an individual learner. A reasonable adjustment is defined for the individual learner and informed by the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors to include the:

• needs of the learner with the disability

• effectiveness of the adjustment

• cost of the adjustment; and

• likely impact of the adjustment on the learner with the disability and other learners.

Adjustment may be judged unreasonable and not approved if it involves unreasonable costs, timeframes or affects the integrity of the assessment.

Special consideration requests

Special consideration is an adjustment made to a learner's mark or grade after an external assessment to reflect temporary injury, illness or other indisposition at the time of the assessment. An adjustment is made only if the impact on the learner is such that it is reasonably likely to have had a material effect on that learner being able to demonstrate attainment in the assessment.

Centres are required to notify us promptly of any learners who they believe have been adversely affected and request that we give special consideration. Further information can be found in the special requirements section on our website.

Dealing with malpractice in assessment

Malpractice means acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or that may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actions (or attempted actions) of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where incidents (or attempted incidents) of malpractice have been proven.

Malpractice may arise or be suspected in relation to any unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners, please see our *Centre guide for dealing with malpractice and maladministration in vocational qualifications*, available on our website.

The procedures we ask you to adopt vary between units that are internally assessed and those that are externally assessed.

Internally-assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. Our *Centre guide for dealing with malpractice and maladministration in vocational qualifications* gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information, examples and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

Externally-assessed units

External assessment means all aspects of units that are designated as external in this specification, including preparation for tasks and performance. For these assessments, centres must follow the JCQ procedures set out in the latest version of *JCQ Suspected Malpractice in Examinations and Assessments* (www.jcq.org.uk).

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

Learner malpractice

Heads of Centres are required to report incidents of any suspected learner malpractice that occur during Pearson external assessments. We ask that centres do so by completing a *JCQ Form M1* (available at www.jcq.org.uk/exams-office/malpractice) and emailing it and any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc.) to the Investigations Team at candidatemalpractice@pearson.com. The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre's malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

Teacher/centre malpractice

Heads of Centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of centres are requested to inform the Investigations Team by submitting a *JCQ Form M2(a)* (available at www.jcq.org.uk/exams-office/malpractice) with supporting documentation to pqsmalpractice@pearson.com. Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist.

Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

Heads of Centres/Principals/Chief Executive Officers or their nominees are required to inform learners and centre staff suspected of malpractice of their responsibilities and rights; see Section 6.15 of the *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* document.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results and/or certificates while an investigation is in progress. Depending on the outcome of the investigation results and/or certificates may be released or withheld.

You should be aware that Pearson may need to suspend certification when undertaking investigations, audits and quality assurances processes. You will be notified within a reasonable period of time if this occurs.

Sanctions and appeals

Where malpractice is proven, we may impose sanctions or penalties.

Where learner malpractice is evidenced, penalties may be imposed such as:

- mark reduction for external assessments
- disqualification from the qualification
- being barred from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures, we may impose sanctions such as:

- working with you to create an improvement action plan
- requiring staff members to receive further training
- placing temporary blocks on your certificates
- placing temporary blocks on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from Heads of Centres (on behalf of learners and/or members or staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*, which is on our website. In the initial stage of any aspect of malpractice, please notify the Investigations Team by email via pqsmalpractice@pearson.com who will inform you of the next steps.

Certification and results

Once a learner has completed all the required units for a qualification, even if final results for external assessments have not been issued, then the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

Results issue

Results for external assessment will be issued once marking is complete.

Qualification results will be issued once a learner has completed all components of the qualification and you have claimed certification. The result will be in the form of a grade. You should be prepared to discuss performance with learners, making use of the information we provide and post-results services.

Post-assessment services

Once results for external assessments are issued, you may find that the learner has failed to achieve the qualification or to attain an anticipated grade. It is possible to transfer or reopen registration in some circumstances. Our *Information Manual* gives further information.

Changes to qualification requests

Where a learner who has taken a qualification wants to resit an externally-assessed unit to improve their qualification grade, you firstly need to decline their overall qualification grade. You must decline the grade before the certificate is issued. For a learner receiving their results in August, you should decline the grade by the end of September if the learner intends to resit an external assessment.

Additional documents to support centre administration

As an approved centre, you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- Pearson *Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations, entering for external assessments and claiming certificates.
- *Lead Examiners' Reports*: these are produced after each series for each external assessment and give feedback on the overall performance of learners in response to tasks or questions set.
- *Instructions for the Conduct of External Assessments*: explains our requirements for the effective administration of external assessments, such as invigilation and submission of materials.
- Regulatory policies: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
  - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - age of learners
  - centre guidance for dealing with malpractice
  - recognition of prior learning and process.

This list is not exhaustive and a full list of our regulatory policies can be found on our website.

9   Quality assurance

Centre and qualification approval

As part of the approval process, your centre must make sure that the resource requirements listed below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the tutor guidance section in individual units to check for any specific resources required.

Continuing quality assurance and standards verification

On an annual basis, we produce the Pearson *Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment, internal verification and planning of appropriate employer involvement.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for BTEC Technical Certificate and Diploma qualifications include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- undertaking an overarching review and assessment of a centre's strategy for ensuring sufficient and appropriate engagement with employers at the beginning of delivery of any BTEC programme(s)
- undertaking a review of the employer involvement planned at programme level to ensure its appropriateness at a time when additional activities can be scheduled where necessary
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for the BTEC Technical Certificate and Diploma qualifications. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

10 Understanding the qualification grade

Awarding and reporting for the qualification

This section explains the rules that we apply in providing an overall qualification grade for each learner. The final grade awarded for a qualification represents a holistic performance across all of the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some units will be balanced by a lower outcome in others.

Eligibility for an award

In order to be awarded the qualification, a learner must complete all units and achieve a Pass or above in all units. See *Section 2 Qualification Structure* for full details.

To achieve the qualification grade, learners must:

- achieve and **report a grade** (D, M or P) for all units within a valid combination
- achieve the **minimum number of points** at a grade threshold.

Where there are optional units in a qualification, it is the responsibility of the centre to ensure that a correct unit combination is adhered to. Learners who do not pass all the required units shown in the structure will not achieve the qualification. For example, learners who have not passed the required external unit or who have not taken enough mandatory or optional units will not achieve that qualification even if they have enough points.

Calculation of the qualification grade

The final grade awarded for a qualification represents an aggregation of a learner's performance across the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some units may be balanced by a lower outcome in others.

In the event that a learner achieves more than the required number of optional units (where available), the mandatory units along with the optional units with the highest grades will be used to calculate the overall result, subject to the eligibility requirements for that particular qualification title.

The qualification is awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Diploma	PP to DD

The *Calculation of qualification grade* table, shown further on in this section, shows the minimum thresholds for calculating these grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated. They may receive a Notification of Performance for individual units. Our *Information Manual* gives full details.

Points available for internal units

The table below shows the number of **points** available for internal units. For each internal unit, points are allocated depending on the grade awarded.

	Unit size	Unit size
	60 GLH	**90 GLH**
U	0	0
Pass	16	24
Merit	24	36
Distinction	32	48

Points available for the external units

Raw marks from the external units will be awarded **points** based on performance in the assessment. The points scores available for each external unit at grade boundaries are as follows.

	Unit size
	90 GLH
U	0
Pass	24
Merit	36
Distinction	48

We will automatically calculate the points for each external unit once the external assessment has been marked and grade boundaries have been set. For more details about how we set grade boundaries in the external assessment please go to our website.

Claiming the qualification grade

Subject to eligibility, we will automatically calculate the qualification grade for your learners when the internal unit grades are submitted and the qualification claim is made. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the relevant calculation of qualification grade table for the cohort.

Calculation of qualification grade table

Diploma	
Grade	**Points threshold**
PP	96
MP	112
MM	128
DM	152
DD	176

The table is subject to review over the lifetime of the qualification.
The most up-to-date version will be issued on our website.

Examples of grade calculations based on table applicable to registrations from September 2018

Example 1: Achievement of a Diploma with a PP grade

Unit	GLH	Type	Grade	Points
1	90	Internal	Pass	24
2	60	Internal	Merit	24
3, 4, 5 or 6	60	Internal	Pass	16
13	60	Internal	Pass	16
14	90	External	Pass	24
	360		**PP**	**104**

The learner has achieved a Pass or above in all units.

The learner has sufficient points for a PP grade.

Example 2: Achievement of a Diploma with a DD grade

Unit	GLH	Type	Grade	Points
1	90	Internal	Distinction	48
2	60	Internal	Distinction	32
3, 4, 5 or 6	60	Internal	Distinction	32
13	60	Internal	Distinction	32
14	90	External	Merit	36
	360		**DD**	**180**

The learner has sufficient points for a DD grade.

Example 3: Achievement of a Diploma with an Unclassified result

Unit	GLH	Type	Grade	Points
1	90	Internal	Merit	36
2	60	Internal	Pass	16
3, 4, 5 or 6	60	Internal	Unclassified	0
13	60	Internal	Pass	16
14	90	External	Distinction	48
	360		**U**	**116**

The learner has a U in Unit 3.

The learner has sufficient points for an MP but has not met the requirement for a Pass, or above, in all units.

11 Resources and support

Our aim is to give you support to enable you to deliver Pearson BTEC Level 2 Technicals with confidence. You will find resources to support teaching and learning, assessing, and professional development on our website.

Support for setting up your course and preparing to teach

Schemes of Learning

Our free Schemes of Learning give you suggestions and ideas for how to deliver the units in the qualifications, including opportunities to develop employability skills, tips on embedding mathematics and English, and how to link units through holistic assessments.

Delivery planner

High-level models showing how the course can be delivered over different timescales, for example six months, one year, two years.

myBTEC

myBTEC is a free, online toolkit that lets you plan and manage your BTEC provision from one place. It supports the delivery, assessment and quality assurance of BTEC qualifications in centres and supports teachers with the following activities:

- checking that a programme is using a valid combination of units
- creating and verifying assignment briefs, including access to a bank of assignment briefs that can be customised
- creating assessment plans and recording assessment decisions
- tracking the progress of every learner throughout their programme.

To find out more about myBTEC, visit the myBTEC page on the support services section of our website.

Support for teaching and learning

Work Experience Toolkit

Our free Work Experience Toolkit gives guidance for tutors, assessors, work-based supervisors and learners on how to make the most of work placements and work experience.

Pearson Learning Services provides a range of engaging resources to support BTEC qualifications.

Teaching and learning resources may also be available from a number of other publishers. Details of Pearson's own resources and of all endorsed resources are on our website.

Support for assessment

Sample assessment materials for externally-assessed units

Sample assessment materials (SAMs) are available for externally-assessed units and can be downloaded from the Pearson Qualifications website. An additional set of sample assessment materials for externally- assessed units will also be available, giving your learners further opportunities for practice.

Sample assessment materials for internally-assessed units

We do not prescribe the assessments for the internally-assessed units. Rather, we allow you to set your own, according to your learners' preferences.

We provide assignment briefs approved by Pearson Standards Verifiers.

Sample marked learner work

To support you in understanding the expectation of the standard at each grade, examples of sample marked learner work will be made available on our website.

Training and support from Pearson

People to talk to

There are lots of people who can support you and give you advice and guidance on delivering your Pearson BTEC Level 2 Technicals. They include the following.

- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, in preparing learner work and providing quality assurance through sampling.

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and so can answer sector-specific queries on planning, teaching, learning and assessment.

- Curriculum Development Managers (CDMs) – they are regionally based and have a full overview of BTEC qualifications and of the support and resources that Pearson provides. CDMs often run network events.

- Customer Services – the 'Support for You' section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

Training and professional development

We provide a range of training and professional development events to support the introduction, delivery, assessment and administration of the Pearson BTEC Level 2 Technicals.

These sector-specific events, developed and delivered by specialists, are available both face to face and online.