BTEC Level 2

Specification

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This specification is Issue 2. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Edexcel website: www.edexcel.com

Contents

Qualification titles covered by this specification

Edexcel BTEC Level 2 Certificate in Music

Edexcel BTEC Level 2 Extended Certificate in Music

Edexcel BTEC Level 2 Diploma in Music

These qualifications have been accredited to the Qualifications and Credit Framework (QCF) and are eligible for public funding as determined by the Department for Children, Schools and Families (DCSF) under Sections 96 and 97 of the Learning and Skills Act 2000.

The qualification titles listed above feature in the funding lists published annually by the DCSF and the regularly updated website www.dcsf.gov.uk. The QCF Qualifications Accreditation Number (QAN) should be used by centres when they wish to seek public funding for their learners. Each unit within a qualification will also have a QCF unit code.

The QCF qualification and unit codes will appear on learners' final certification documentation.

The QANs for the qualifications in this publication are:

Edexcel BTEC Level 2 Certificate in Music	500/7773/9
Edexcel BTEC Level 2 Extended Certificate in Music	500/7774/0
Edexcel BTEC Level 2 Diploma in Music	500/7775/2

These qualification titles will appear on learners' certificates. Learners need to be made aware of this when they are recruited by the centre and registered with Edexcel.

What are BTEC Firsts?

BTEC First qualifications are undertaken in further education and sixth-form colleges, schools and other training providers, and have been since they were introduced in 1983. Their purpose, approaches to teaching, learning and assessment are established and understood by teaching professionals, employers and learners alike.

The BTEC First qualifications within this specification have been revised to fit the new Qualifications and Credit Framework (QCF). As such, the revised titles are:

Edexcel BTEC Level 2 Certificate in Music

Edexcel BTEC Level 2 Extended Certificate in Music

Edexcel BTEC Level 2 Diploma in Music.

But for clarity and continuity they are referred to generically as BTEC First qualifications, where appropriate, and maintain the same equivalences, benchmarks and other articulations (for example SCAAT points) as their predecessor qualifications. The following table identifies the titling conventions and variations between the 'old' (NQF) and 'new' (QCF) specifications:

Predecessor BTEC Firsts (accredited 2006)	QCF BTEC Firsts (for delivery from September 2010)
Not applicable	Edexcel BTEC Level 2 Certificate
Edexcel Level 2 BTEC First Certificate	Edexcel BTEC Level 2 Extended Certificate
Edexcel Level 2 BTEC First Diploma	Edexcel BTEC Level 2 Diploma

BTEC Firsts are QCF Level 2 qualifications designed to provide specialist work-related qualifications in a range of sectors. They give learners the knowledge, understanding and skills that they need to prepare for employment. The qualifications also provide career development opportunities for those already in work. Consequently, they provide a course of study for full-time or part-time learners in schools, colleges and training centres.

BTEC Firsts provide much of the underpinning knowledge and understanding for the National Occupational Standards for the sector, where these are appropriate. They are supported by the relevant Standards Setting Body (SSB) or Sector Skills Council (SSC). A number of BTEC Firsts are recognised as Technical Certificates and form part of the Apprenticeship Framework. They attract achievement and attainment points that equate to similar-sized general qualifications.

On successful completion of a BTEC First qualification, learners can progress to or within employment and/or continue their study in the same, or related vocational area.

Titling conventions for the revised QCF versions of BTEC Nationals have also changed; see the relevant BTEC National specifications on the website (www.edexcel.com).

The QCF is a framework which awards credit for qualifications and units and aims to present qualifications in a way that is easy to understand and measure. It enables learners to gain qualifications at their own pace along flexible routes.

There are three sizes of qualifications in the QCF:

- Awards (1 to 12 credits)
- Certificates (13 to 36 credits)
- Diplomas (37 credits and above).

Every unit and qualification in the framework will have a credit value.

The credit value of a unit specifies the number of credits that will be awarded to a learner who has achieved the learning outcomes of the unit.

The credit value of a unit is based on:

- one credit for those learning outcomes achievable in 10 hours of learning.

Learning time is defined as the time taken by learners at the level of the unit, on average, to complete the learning outcomes of the unit to the standard determined by the assessment criteria.

The credit value of the unit will remain constant in all contexts, regardless of the assessment method used for the qualification(s) to which it contributes.

Learning time should address all learning (including assessment) relevant to the learning outcomes, regardless of where, when and how the learning has taken place.

Edexcel BTEC Level 2 Certificate – 15 credits

The 15-credit BTEC Level 2 Certificate offers a specialist qualification that focuses on particular aspects of employment within the appropriate vocational sector. The BTEC Level 2 Certificate is a qualification which can extend a learner's programme of study and provide a vocational emphasis.

The BTEC Level 2 Certificate is suitable for more mature learners who wish to follow a vocational programme of study as part of their continuing professional development or who want to move to a different area of employment.

Edexcel BTEC Level 2 Extended Certificate – 30 credits

The 30-credit BTEC Level 2 Extended Certificate extends the specialist work-related focus from the BTEC Level 2 Certificate and covers the key knowledge and practical skills required in the appropriate vocational sector. The BTEC Level 2 Extended Certificate offers flexibility and a choice of emphasis through the optional units.

The BTEC Level 2 Extended Certificate offers an engaging programme for those who are clear about the area of employment that they wish to enter. These learners may wish to extend their programme through the study of a related GCSE, a complementary NVQ or another qualification. These learning programmes can be developed to allow learners to study complementary qualifications without duplication of content.

For adult learners the BTEC Level 2 Extended Certificate can extend their experience of work in a particular sector. It is a suitable qualification for those wishing to change career or move into a particular area of employment following a career break.

The predecessor qualification to the BTEC Level 2 Extended Certificate is the Edexcel Level 2 BTEC First Certificate accredited onto the National Qualifications Framework, which has the same equivalences, overall size and focus as the revised QCF-accredited qualification.

Edexcel BTEC Level 2 Diploma – 60 credits

The 60-credit BTEC Level 2 Diploma extends the specialist work-related focus from the BTEC Level 2 Extended Certificate. There is potential for the qualification to prepare learners for employment in the appropriate vocational sector and it is suitable for those who have decided that they wish to enter a particular area of work.

Some learners may wish to gain the qualification in order to enter a specialist area of employment or to progress to a Level 3 programme. Other learners may want to extend the specialism they studied on the BTEC Level 2 Certificate or the BTEC Level 2 Extended Certificate programme.

The predecessor qualification to the BTEC Level 2 Diploma is the Edexcel Level 2 BTEC First Diploma accredited onto the National Qualifications Framework, which has the same equivalences, overall size and focus as the revised QCF-accredited qualification.

Key features of the BTEC Firsts in Music

The BTEC Firsts in Music have been developed in the Creative and Cultural Skills sector to:

- provide education and training for musicians

- give opportunities for musicians to achieve a nationally recognised Level 2 vocationally specific qualification

- give full-time learners the opportunity to enter employment in the music industry or to progress to vocational qualifications such as the Edexcel BTEC Level 3 Nationals in Music and Music Technology

- give learners the opportunity to develop a range of skills and techniques, personal skills and attributes essential for successful performance in working life.

Rationale for the BTEC Firsts in Music

The BTEC First Certificate, Extended Certificate and Diploma have been developed to offer a wide variety of training for musicians at Level 2.

The new BTEC First Certificate is a 15-credit qualification that gives learners an overview of employment opportunities within the music industry and development of skills in performing, composing or music technology.

The three unit BTEC Extended Certificate in Music is a vocational qualification that focuses on aspects of employment within the music industry. Equally, the BTEC First Extended Certificate offers a focused qualification for learners who wish to follow a shorter programme of study that is already related to an area of employment in which they wish to work in due course. As such, the BTEC First Extended Certificate offers a qualification that can extend the study and provide vocational emphasis for learners in their main programme of study.

The six unit BTEC First Diploma in Music offers a qualification that focuses on particular aspects of employment within the sector. As such the BTEC First Diploma offers a qualification that can extend study and provide vocational emphasis for learners, particularly more mature learners who wish to follow a programme of study that is directly related to their work experience or to an aspect of employment in which they wish to work in due course.

The music industry offers many opportunities for employment and is not limited to those who are able to play an instrument. The choice of units within these qualifications reflects this with units on the music industry, developing as a musical performer and working as an ensemble being included for the first time. Learners may choose to follow a practical performing course by taking units that cater for this approach. Learners may choose to complete this qualification through the use of music technology or by using a mixture of both performing and music technology.

Learners wishing to study the BTEC Firsts in Music may be aged over 16 and studying in a further education centre. Learners may be pre-16 and studying the BTEC Firsts in Music alongside other qualifications, such as GCSEs, as part of a programme of full time study.

Having completed the BTEC First Certificate or Extended Certificate in Music, learners may wish to complete additional units in order to achieve the BTEC First Diploma. Alternatively, learners may wish to progress to a Level 3 course such as a BTEC National in either Music or Music Technology.

Learners who have completed the BTEC Diploma in Music will have a grounding in a range of musical skills and areas, which will act as a solid background for progression to the BTEC National in Music or Music Technology.

National Occupational Standards

BTEC Firsts are designed to provide much of the underpinning knowledge and understanding for the National Occupational Standards (NOS), as well as developing practical skills in preparation for work and possible achievement of NVQs in due course. NOS form the basis of National Vocational Qualifications (NVQs). BTEC Firsts do not purport to deliver occupational competence in the sector, which should be demonstrated in a work context.

Each unit in the specification identifies links to elements of the NOS.

The Edexcel BTEC Level 2 Firsts in Music relate to the following NOS.

Music Business (Record Labels):

- MB1 Produce promotional material for the music business
- MB10 Understanding the music industry and keeping up to date
- MB17 Contribute to assessing the impact of emerging technology for the music business.

Units in the Edexcel BTEC Level 2 Firsts in Music specification partially meet the knowledge, understanding, skills and techniques in the specified NOS.

Rules of combination for Edexcel BTEC Level 2 First qualifications

The rules of combination specify the:

- total credit value of the qualification
- the minimum credit to be achieved at the level or above the level of the qualification
- the mandatory unit credit
- the optional unit credit
- the maximum credit that can come from other QCF BTEC units.

When combining units for a BTEC First qualification, it is the centre's responsibility to ensure that the following rules of combination are adhered to.

Edexcel BTEC Level 2 Certificate

1   Qualification credit value: a minimum of 15 credits.

2   Minimum credit to be achieved at, or above, the level of the qualification: 8 credits.

3   Specialist unit credit: 5 credits.

4   Optional unit credit: 10 credits.

5   There is no opportunity to add optional credit from other QCF BTEC units to meet local needs.

Edexcel BTEC Level 2 Extended Certificate

1   Qualification credit value: a minimum of 30 credits.

2   Minimum credit to be achieved at, or above, the level of the qualification: 16 credits.

3   Mandatory unit credit: 10 credits.

4   Optional unit credit: 20 credits.

5   5 credits can come from other QCF BTEC units.

Edexcel BTEC Level 2 Diploma

1   Qualification credit value: a minimum of 60 credits.

2   Minimum credit to be achieved at, or above, the level of the qualification: 31 credits.

3   Mandatory unit credit: 20 credits.

4   Optional unit credit: 40 credits.

5   10 credits can come from other QCF BTEC units.

Edexcel BTEC Level 2 Certificate in Music

The Edexcel BTEC Level 2 First Certificate in Music is a 15-credit and 90 guided-learning-hour (GLH) qualification that consists of one specialist unit **plus** optional units that provide for a combined total of 15 credits (where at least 8 credits must be at Level 2 or above).

Edexcel BTEC Level 2 Certificate in Music			
Unit	**Specialist units: select one of these units**	**Credit**	**Level**
1	Working in the Music Industry	5	2
2	Professional Development in the Music Industry	5	2
Unit	**Optional units**		
4	Solo Musical Performance	10	2
5	Exploring Musical Composition	10	2
6	Working as a Musical Ensemble	10	2
7	Exploring Computer Systems Used By Musicians	10	2
8	DJ Technology and Performance	10	2
9	Producing a Music Recording	10	2

Edexcel BTEC Level 2 Extended Certificate in Music

The Edexcel BTEC Level 2 Extended Certificate in Music is a 30-credit and 180 guided-learning-hour (GLH) qualification that consists of two mandatory units **plus** optional units that provide for a combined total of 30 credits (where at least 16 credits must be at Level 2 or above).

Edexcel BTEC Level 2 Extended Certificate in Music			
Unit	**Mandatory units**	**Credit**	**Level**
1	Working in the Music Industry	5	2
2	Professional Development in the Music Industry	5	2
Unit	**Optional units**		
3	Planning and Creating a Music Product	10	2
4	Solo Musical Performance	10	2
5	Exploring Musical Composition	10	2
6	Working as a Musical Ensemble	10	2
7	Exploring Computer Systems Used By Musicians	10	2
8	DJ Technology and Performance	10	2
9	Producing a Music Recording	10	2
10	Developing as a Musical Performer	10	2
11	Rehearsal Techniques for Musicians	10	2
12	The Development of Music	10	2
13	Exploring Musical Improvisation	10	2
14	The Musical World	10	2
15	Developing Music Theory	10	2
16	Investigating an Area of Music	10	2

Edexcel BTEC Level 2 Diploma in Music

The Edexcel BTEC Level 2 Diploma in Music is a 60-credit and 360 guided-learning-hour (GLH) qualification that consists of three mandatory units **plus** optional units that provide for a combined total of 60 credits (where at least 31 credits must be at Level 2 or above).

Edexcel BTEC Level 2 Diploma in Music			
Unit	**Mandatory units**	**Credit**	**Level**
1	Working in the Music Industry	5	2
2	Professional Development in the Music Industry	5	2
3	Planning and Creating a Music Product	10	2
Unit	**Optional units**		
4	Solo Musical Performance	10	2
5	Exploring Musical Composition	10	2
6	Working as a Musical Ensemble	10	2
7	Exploring Computer Systems Used By Musicians	10	2
8	DJ Technology and Performance	10	2
9	Producing a Music Recording	10	2
10	Developing as a Musical Performer	10	2
11	Rehearsal Techniques for Musicians	10	2
12	The Development of Music	10	2
13	Exploring Musical Improvisation	10	2
14	The Musical World	10	2
15	Developing Music Theory	10	2
16	Investigating an Area of Music	10	2

Assessment and grading

In BTEC Firsts all units are internally assessed.

All assessment for BTEC First qualifications is criterion referenced, based on the achievement of all the specified learning outcomes.

Each unit within the qualification has specified assessment and grading criteria which are to be used for grading purposes. A summative unit grade can be awarded at pass, merit or distinction.

● to achieve a 'pass' a learner must have satisfied **all** the pass assessment criteria.

● to achieve a 'merit' a learner must additionally have satisfied **all** the merit grading criteria.

● to achieve a 'distinction' a learner must additionally have satisfied **all** the grading distinction criteria.

Grading domains

The assessment grading criteria are developed in relation to grading domains which are exemplified by a number of indicative characteristics at the level of the qualification.

There are four BTEC First grading domains:

● application of knowledge and understanding

● development of practical and technical skills

● personal development for occupational roles

● application of generic skills.

Please refer to *Annexe B* which shows the merit and distinction indicative characteristics.

Guidance

The purpose of assessment is to ensure that effective learning has taken place to give learners the opportunity to:

● meet the assessment and grading criteria and

● achieve the learning outcomes within the units.

All the assignments created by centres should be reliable and fit for purpose, and should be built on the unit assessment and grading criteria. Assessment tasks and activities should enable learners to produce valid, sufficient and reliable evidence that relates directly to the specified criteria. Centres should enable learners to produce evidence in a variety of different forms, including written reports, graphs and posters, along with projects, performance observation and time-constrained assessments.

Centres are encouraged to emphasise the practical application of the assessment and grading criteria, providing a realistic scenario for learners to adopt, and making maximum use of practical activities and work experience. The creation of assignments that are fit for purpose is vital to achievement and their importance cannot be over-emphasised.

The assessment and grading criteria must be clearly indicated in the fit-for-purpose assignments. This gives learners focus and helps with internal verification and standardisation processes. It will also help to ensure that learner feedback is specific to the assessment and grading criteria.

When looking at the unit assessment and grading grids and designing assignments, centres are encouraged to identify common topics and themes.

The units include guidance on appropriate assessment methodology. A central feature of vocational assessment is that it allows for assessment to be:

- current, ie to reflect the most recent developments and issues
- local, ie to reflect the employment context of the delivering centre
- flexible to reflect learner needs, ie at a time and in a way that matches learner's requirements so that they can demonstrate achievement.

Calculation of the qualification grade

Pass qualification grade

Learners who achieve the minimum eligible credit value specified by the rule of combination will achieve the qualification at pass grade (see *Rules of combination for Edexcel BTEC Level 2 First qualifications*).

Qualification grades above pass grade

Learners will be awarded a merit or distinction or distinction* qualification grade by the aggregation of points gained through the successful achievement of individual units. The number of points available is dependent on the unit level and grade achieved, and the credit size of the unit (as shown in the 'points available for credits achieved at different QCF Levels and unit grades' below).

Points available for credits achieved at different QCF Levels and unit grades

The table below shows the **number of points scored per credit** at the unit level and grade.

Unit QCF level	Points per credit		
	Pass	Merit	Distinction
Level 1	3	4	5
Level 2	**5**	**6**	**7**
Level 3	7	8	9

Learners who achieve the correct number of points within the ranges shown in the 'qualification grade' table will achieve the qualification at merit or distinction or distinction* grade.

Qualification grade

Qualification	Points range above pass grade		
	Merit	Distinction	Distinction*
BTEC Level 2 Certificate	85-94	95-99	100 and above
BTEC Level 2 Extended Certificate	170-189	190-199	200 and above
BTEC Level 2 Diploma	340-379	380-399	400 and above

Please refer to *Annexe G* for examples of calculation of qualification grade above pass grade.

Quality assurance of centres

Edexcel's qualification specifications set out the standard to be achieved by each learner in order to be awarded the qualification. This is covered in the statement of learning outcomes, and assessment and grading criteria in each unit. Further guidance on delivery and assessment is given in the *Essential guidance for tutors* section in each unit. This section is designed to provide additional guidance and amplification related to the unit to support tutors, deliverers and assessors and to provide for a coherence of understanding and a consistency of delivery and assessment.

Approval

Centres that have not previously offered BTEC qualifications will first need to apply for, and be granted, centre approval before they can apply for approval to offer the programme.

When a centre applies for approval to offer a BTEC qualification they are required to enter into an approvals agreement.

The approvals agreement is a formal commitment by the head or principal of a centre to meet all the requirements of the specification and any linked codes or regulations. Sanctions and tariffs may be applied if centres do not comply with the agreement. Ultimately, this could result in the suspension of certification or withdrawal of approval.

Centres will be allowed 'accelerated approval' for a new programme where the centre already has approval for a programme that is being replaced by the new programme.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre and must have approval for programmes or groups of programmes that it is operating

- 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

- Edexcel makes available to approved centres a range of materials and opportunities 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; planning, monitoring and recording of assessment processes; and for dealing with special circumstances, appeals and malpractice.

The approach of quality assured assessment is made through a partnership between an approved centre and Edexcel. Edexcel is committed to ensuring that it follows best practice and employs appropriate technology to support quality assurance processes where practicable. Therefore, the specific arrangements for working with centres will vary. Edexcel seeks to ensure that the quality assurance processes that it uses do not place undue bureaucratic processes on centres and works to support centres in providing robust quality assurance processes.

Edexcel monitors and supports centres in the effective operation of assessment and quality assurance. The methods which it uses to do this for BTEC First and National programmes accredited under the Qualifications and Credit Framework (QCF) include:

- ensuring that all centres have completed appropriate declarations at the time of approval, undertaking approval visits to centres where necessary

- requiring all centres to appoint a Lead Internal Verifier for designated groups of programmes and to ensure that this person is trained and supported in carrying out that role

- requiring that the Lead Internal Verifier completes compulsory online standardisation related to assessment and verification decisions for the designated programme

- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation

- overarching review and assessment of a centre's strategy for assessing and quality assuring its BTEC programmes.

Edexcel Quality Assurance Handbook

Centres should refer to the *Handbook for Quality Assurance for BTEC QCF Qualifications*, issued annually, for detailed guidance.

An approved centre must make certification claims only when authorised by Edexcel and strictly in accordance with requirements for reporting.

Centres that do not fully address and maintain rigorous approaches to quality assurance will be prevented from seeking certification for individual programmes or for all BTEC First and National programmes. Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

Programme design and delivery

BTEC First qualifications consist of mandatory units and optional units. Optional units are designed to provide a focus to the qualification and give more specialist opportunities.

In BTEC Firsts each unit has a number of guided learning hours.

Guided learning hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments where learners are not present.

Centres are advised to consider this definition when planning the programme of study associated with this specification.

Mode of delivery

Edexcel does not define the mode of study for BTEC Firsts. Centres are free to offer the qualifications using any mode of delivery (such as full time, part time, evening only, distance learning) that meets their learners' needs. Whichever mode of delivery is used, centres must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists delivering the units. This is particularly important for learners studying for the qualification through open or distance learning.

Learners studying for the qualification on a part-time basis bring with them a wealth of experience that should be utilised to maximum effect by tutors and assessors. The use of assessment evidence drawn from learners' work environments should be encouraged. Those planning the programme should aim to enhance the vocational nature of the qualification by:

- liaising with employers to ensure a course relevant to learners' specific needs

- accessing and using non-confidential data and documents from learners' workplaces

- including sponsoring employers in the delivery of the programme and, where appropriate, in the assessment

- linking with company-based/workplace training programmes

- making full use of the variety of experience of work and life that learners bring to the programme.

Resources

BTEC Firsts are designed to prepare learners for employment in specific occupational sectors. Physical resources need to support the delivery of the programme and the proper assessment of the learning outcomes and should, therefore, normally be of industry standard. Staff delivering programmes and conducting the assessments should be familiar with current practice and standards in the sector concerned. Centres will need to meet any specific resource requirements to gain approval from Edexcel.

Where specific resources are required these have been indicated in individual units in the *Essential resources* sections.

Delivery approach

It is important that centres develop an approach to teaching and learning that supports the specialist vocational nature of BTEC First qualifications and the mode of delivery. Specifications give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature. Tutors and assessors need to ensure that appropriate links are made between theory and practical application and that the knowledge base is applied to the sector. This requires the development of relevant and up-to-date teaching materials that allow learners to apply their learning to actual events and activity within the sector. Maximum use should be made of learners' experience.

An outline learning plan is included in every unit as guidance and demonstrates one way of planning the delivery and assessment of the unit. The outline learning plan can be used in conjunction with the programme of suggested assignments.

Where the qualification has been designated and approved as a Technical Certificate and forms part of an Apprenticeship scheme, particular care needs to be taken to build strong links between the learning and assessment for the BTEC First qualification and the related NVQs and Functional Skills that also contribute to the scheme.

Meeting local needs

Centres should note that the qualifications set out in this specification have been developed in consultation with centres and employers and the Sector Skills Councils or the Standards Setting Bodies for the relevant sector. Centres should make maximum use of the choice available to them within the optional units to meet the needs of their learners, and local skills and training needs.

In certain circumstances, units in this specification might not allow centres to meet a local need. In this situation, Edexcel will ensure that the rule of combination allows centres to make use of units from other standard QCF BTEC specifications. Centres are required to ensure that the coherence and purpose of the qualification is retained and to ensure that the vocational focus is not diluted.

Limitations on variations from standard specifications

The flexibility to import standard units from other BTEC Firsts is limited to a total of 25 per cent of the qualification credit value.

These units cannot be used at the expense of the mandatory units in any qualification.

Additional and specialist learning

As part of the 14-19 Diplomas it would be possible to take BTEC qualifications as part, or all of the additional and specialist learning component. Additional and specialist learning (ASL) consists of accredited qualifications at the same level as, or one level above, the Diploma course of study. The ASL may include BTEC qualifications which are also available to learners not following a Diploma course of study.

Qualifications for ASL must be selected from the ASL catalogue through the National Database of Accredited Qualifications (NDAQ). The catalogue includes qualifications which have the approval of the Diploma Development Partnership (DDP) and will expand over time as more qualifications are approved. To access the catalogue go to www.ndaq.org.uk and select 'Browse Diploma Qualifications'.

Further units may be added to qualifications within the catalogue and centres undertaking, or preparing to undertake ASL, should refer regularly to the Edexcel website for information regarding additions.

Functional Skills

BTEC Firsts give learners opportunities to develop and apply Functional Skills.

Functional Skills are offered as stand-alone qualifications at Level 2. See individual units for opportunities to cover ICT, Mathematics and English Functional Skills.

Personal, learning and thinking skills

Opportunities are available to develop personal, learning and thinking skills (PLTS) within a sector-related context. PLTS are identified in brackets after the unit pass criteria to which they are associated and they are also mapped in *Annexe C*. Further opportunities for learners to demonstrate these skills may also be apparent as learners progress throughout their learning.

Access and recruitment

Edexcel's policy regarding access to its qualifications is that:

● they should be available to everyone who is capable of reaching the required standards

● they should be free from any barriers that restrict access and progression

● there should be equal opportunities for all wishing to access the qualifications.

Centres are required to recruit learners to BTEC qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications and that the qualification will meet their needs. Centres should take appropriate steps to assess each applicant's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to learners within the centre during their programme of study and any specific support that might be necessary to allow learners to access the assessment for the qualification. Centres should consult Edexcel's policy on learners with particular requirements.

Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a Level 3 qualification. For learners who have recently been in education, the profile is likely to include one of the following:

● a BTEC Level 1 qualification in Music or a related vocational area

● a standard of literacy and numeracy supported by a general education equivalent to four GCSEs at grade D-G

● other related Level 1 qualifications

● related work experience.

More mature learners may present a more varied profile of achievement that is likely to include experience of paid and/or unpaid employment.

Restrictions on learner entry

Most BTEC First qualifications are accredited on the QCF for learners aged 14 years and over.

In particular sectors the restrictions on learner entry might also relate to any physical or legal barriers, for example people working in health, care or education are likely to be subject to police checks.

Edexcel BTEC Level 2 Firsts are listed on the DCSF funding lists Section 96 and Section 97.

Access arrangements and special considerations

Edexcel's policy on access arrangements and special considerations for BTEC and Edexcel NVQ qualifications aims to enhance access to the qualifications for learners with disabilities and other difficulties (as defined by the 1995 Disability Discrimination Act and the amendments to the Act) without compromising the assessment of skills, knowledge, understanding or competence.

Further details are given in the policy document *Access Arrangements and Special Considerations for BTEC and Edexcel NVQ Qualifications*, which can be found on the Edexcel website (www.edexcel.com). This policy replaces the previous Edexcel policy (*Assessment of Vocationally Related Qualification*: *Regulations and Guidance Relating to Learners with Special Requirements*, 2002) concerning learners with particular requirements.

Recognition of Prior Learning

Recognition of Prior Learning (RPL) is a method of assessment (leading to the award of credit) that considers whether a learner can demonstrate that they can meet the assessment requirements for a unit through knowledge, understanding or skills they already possess and so do not need to develop through a course of learning.

Edexcel encourages centres to recognise learners' previous achievements and experiences whether at work, home and at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning.

RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be sufficient, reliable and valid.

Unit format

All units in Edexcel BTEC Level 2 First qualifications have a standard format. The unit format is designed to give guidance on the requirements of the qualification for learners, tutors, assessors and those responsible for monitoring national standards.

Each unit has the following sections.

Unit title

The unit title is accredited on the QCF and this form of words will appear on learners' Notification of Performance (NOP).

QCF level

All units and qualifications within the QCF will have a level assigned to them, which represents the level of achievement. There are nine levels of achievement, from Entry Level to Level 8. The level of the unit has been informed by the QCF level descriptors and, where appropriate, the National Occupational Standards (NOS) and/or other sector/professional benchmarks.

Credit value

In BTEC First qualifications each unit consists of a credit value; learners will be awarded credits for the successful completion of whole units.

A credit value specifies the number of credits that will be awarded to a learner who has achieved all the learning outcomes of the unit.

Guided learning hours

Guided learning hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments or homework where learners are not present.

Aim and purpose

The aim and purpose section provides a clear summary of the purpose of the unit and is a succinct statement that summarises the learning outcomes of the unit.

Unit introduction

The unit introduction gives the reader an appreciation of the unit in the vocational setting of the qualification, as well as highlighting the focus of the unit. It gives the reader a snapshot of the unit and the key knowledge, skills and understanding gained while studying the unit. The unit introduction also highlights any links to the appropriate vocational sector by describing how the unit relates to that sector.

Learning outcomes

Learning outcomes state exactly what a learner should 'know, understand or be able to do' as a result of completing the unit.

Unit content

The unit content identifies the breadth of knowledge, skills and understanding needed to design and deliver a programme of learning to achieve each of the learning outcomes. This is informed by the underpinning knowledge and understanding requirements of the related NOS. The content provides the range of subject material for the programme of learning and specifies the skills, knowledge and understanding required for achievement of the pass, merit and distinction grading criteria.

Each learning outcome is stated in full and then the key phrases or concepts related to that learning outcome are listed in italics followed by the subsequent range of related topics.

Relationship between content and assessment criteria

Learners must have the opportunity within the delivery of the unit to cover all of the unit content.

It is not a requirement of the unit specification that all of the content is assessed. However, the indicative content will need to be covered in a programme of learning in order for learners to be able to meet the standard determined in the assessment and grading criteria. The merit and distinction grading criteria enable learners to achieve higher levels of performance in their acquisition of knowledge, understanding and skills.

Content structure and terminology

The information below shows how the unit content is structured and gives the terminology used to explain the different components within the content.

- Learning outcome: shown in bold at the beginning of each section of content.
- Italicised sub-heading: contains a key phrase or concept. This is content which must be covered in the delivery of the unit. Colons mark the end of an italicised sub-heading.
- Elements of content: the elements are in plain text and amplify the sub-heading. The elements must be covered in the delivery of the unit. Semi-colons mark the end of an element.
- Brackets contain amplification of content which must be covered in the delivery of the unit.
- 'eg' is a list of examples, used for indicative amplification of an element (that is, the content specified in this amplification could be covered or could be replaced by other, similar material).

Assessment and grading criteria

Each grading grid gives the assessment and grading criteria used to determine the evidence that each learner must produce in order to receive a pass, merit or distinction grade. It is important to note that the merit and distinction grading criteria require a qualitative improvement in a learners' evidence and not simply the production of more evidence at the same level.

Essential guidance for tutors

This section gives tutors additional guidance and amplification to aid understanding and a consistent level of delivery and assessment. It is divided into the following sections.

- *Delivery* – explains the content's relationship with the learning outcomes and offers guidance about possible approaches to delivery. This section is based on the more usual delivery modes but is not intended to rule out alternative approaches.

- *Outline learning plan* – has been included in every unit as guidance and demonstrates one way of planning the delivery and assessment of a unit. The outline learning plan can be used in conjunction with the programme of suggested assignments.

- *Assessment* – gives amplification about the nature and type of evidence that learners need to produce in order to pass the unit or achieve the higher grades. This section should be read in conjunction with the grading criteria.

- *Suggested programme of assignments* – shows how the suggested assignments match and cover the assessment grading criteria.

- *Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications* – sets out links with other units within the qualification. These links can be used to ensure that learners make connections between units, resulting in a coherent programme of learning. The links show opportunities for integration of learning, delivery and assessment.

- *Essential resources* – identifies any specialist resources needed to enable learners to generate the evidence required for each unit. The centre will be asked to ensure that any requirements are in place when it seeks approval from Edexcel to offer the qualification.

- *Employer engagement and vocational contexts* – gives a short list of agencies, networks and other useful contacts for employer engagement and for sources of vocational contexts.

- *Indicative reading for learners* – gives a list of learner resource material that benchmarks the level of study.

Units

Unit 1: Working in the Music Industry

Unit code: H/600/3745

QCF Level 2: BTEC First

Credit value: 5

Guided learning hours: 30

● Aim and purpose

The aim of this unit is to give learners a broad knowledge of employment opportunities in the music industry and the jobs undertaken by those who work in it.

● Unit introduction

Having knowledge of the operation of the various organisations in the music industry and the job roles associated with these organisations is essential for anyone intending to work in the profession, or wishing to progress to higher qualification levels. This unit aims to enable learners to gain awareness and underpinning knowledge of the basic structure of the music industry, taking into consideration some of the roles undertaken by those working in it.

Learners will explore a range of music organisations to discover their purpose, the ways in which they operate and how they relate to each other. Teaching and learning should draw on the unit content to provide coverage of a range of music organisations including production companies, those that provide services to the industry and arts administration organisations. While learners will not be assessed on their understanding of all types of organisation it is important that unit delivery is structured to provide an overview of the sector, so that learners are aware of how different types of organisation fit into the 'bigger picture'.

Learners will also consider the roles of people working in these organisations, specifically exploring those involved in the administration, promotion, performing and production of music events and products. While learners will not be assessed on their understanding of all types of job role, it will be important that they are aware of all of these areas so they are able to consider how individuals are required to collaborate and relate to others working in the same area of the industry as well as those in other organisations in order to achieve their goals.

● Learning outcomes

On completion of this unit a learner should:

1   Know different types of organisations in the music industry

2   Know job roles in the music industry.

Unit content

1 Know different types of organisation in the music industry

Production companies: eg recording companies (major and independent), broadcasting (TV and radio), concert promoters, distribution companies

Service companies: eg facilities hire companies (studio, rehearsal), light, sound and scenic hire, transport

Agencies: eg artists' representation, booking, personal management, financial management

Media: eg music journals, TV, radio

Professional organisations: eg Performing Rights Society (PRS), Mechanical Copyright Protection Society (MCPS), Musicians Union, Equity

2 Know job roles in the music industry

Performance: eg performer, DJ, composer/songwriter, lyricist, musical director, live sound technician, roadie (backline technical support)

Administration and marketing: eg artistic management, venue management, studio management, promotion, marketing, A&R, events security

Recording: eg recording company/label personnel, recording studio personnel, producer, session musician, CD manufacturer, distributor, retailer

Media: eg music journalist, broadcaster (TV and radio)

Other: eg tutor, music therapist

Learners should be able to describe one job role from the performance area and a second job role from one of the other areas.

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe an organisation from an area of the music industry, its function and relation to other areas of the industry [IE]	**M1** explain the function of a music organisation, its function and relation to other areas of the industry	**D1** explain the function of a music organisation drawing supported conclusions about its relation to other areas of the industry
P2 describe a job role from the performance area of employment, how it relates to other roles from the same and different areas of the industry [IE]	**M2** explain a job role from the performance area of employment, how it relates to other roles from the same and different areas of the industry	**D2** provide an explanation of a job role from the performance area of employment providing a detailed account of how it relates to other roles from the same and different areas of the industry using well chosen examples
P3 describe a job role from a different area of employment within the music industry and how it relates to other roles from the same and different areas of the industry. [IE]	**M3** explain a job role from a different area of employment within the music industry and how it relates to other roles from the same and different areas of the industry.	**D3** provide an explanation of a job role from a different area of employment within the music industry providing a detailed account of how it relates to other roles from the same and different areas of the industry using well chosen examples.

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

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

Essential guidance for tutors

Delivery

Delivery and assessment should incorporate a number of methods and activities, and draw upon a variety of resources to introduce learners to the range of practices and jobs in the music business. Teaching and assessment strategies should enable learners to gain a wider understanding of the industry through combining research, visits to organisations and venues, guest speakers, case studies, etc. Tutors could base the learning around music organisations and job opportunities in their own region using local companies as case studies for learners to investigate.

Teaching and learning should draw on the unit content to provide coverage of a range of key areas of business practice in the music industry. Learners could undertake research activities into organisations in pairs or small groups sharing their findings via presentations, handouts or wall charts. When investigating job opportunities a similar approach could be taken. Findings could be collated onto a large mind map allowing connections between job roles to be made.

Outline learning plan

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

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

Topic and suggested assignments/activities and assessment
Introduction to unit.
Production companies – tutor presentation, discussion and research activities.
Services – search activity. Learners work in teams to source a range of given products and services using the internet, yellow pages and company brochures. Discussion and conclusions from activity.
Agencies and professional organisations – tutor presentation discussion and research activities.
Music and the media – learners investigate the place of radio, TV and print media in the music industry.
How many people does it take…? Introduction to job roles – tutor presentation, discussion and research activities. Creation of job roles mind map to illustrate the different areas of employment. Further investigation of job roles. Adding job descriptions to the mind map and making connections.
Visit to a production or service company and/or interview with a practitioner. Debrief and discussion.
Assignment: Guide to the Music Industry – P1, M1, D1, P2, M2, D2, P3, M3, D3 Learners work in pairs to contribute to an exhibition for Year 9 learners who have expressed an interest in the BTEC Music programme. Learners: • research job roles and organisations • investigate how job roles and organisations relate to each other • present findings and conclusions using text and images • set up exhibition and present to audience.
Feedback on assignment.

Assessment

Evidence for this unit will take the form of learners' research findings. These may be presented as part of a portfolio of collated material that could include their own notes and organisational diagrams. 'Sharing' of research should be encouraged through use of presentations, which might include the use of presentation software, PowerPoint, posters and leaflets, web presentations etc.

To show understanding of different types of organisations in the music industry (LO1), learners will collate and present their research into a chosen or given organisation.

To achieve P1 learners will provide simple, unelaborated information about the operation and function of an organisation making simple statements regarding how it connects with other areas of the industry. For example learners may describe the functions of a sound hire company and provide a statement of how this type of organisation relates to those who organise live events. For M1, learners must provide a more detailed explanation of the organisation and its relationship with other areas of the industry. Learners may for example explain the work of a concert promotion organisation and provide information of how it uses and works with the music press and other areas of the media to raise awareness of the events it promotes. To achieve D1, learners will be able to draw conclusions about the importance of these relationships.

To demonstrate their understanding of job roles within the music industry (LO2) learners will collate and present research into two contrasting job roles. For GC 2 they must investigate a job role from the performance area of the industry. For GC 3 they must look at a job role from one of the other areas identified in the unit content.

To achieve at pass level for each criterion learners will identify the main responsibilities associated with each role. Learners will do this by providing an unelaborated description of how the role relates to other roles from the same and other areas of the industry. For example to gain a P2 learners may describe the main responsibilities of a roadie and provide unelaborated information about how the role connects with performers, live sound engineers as well as venue personnel and those involved in event security. For M2/M3 learners should provide a more detailed explanation of the job role. For M2, this might include the responsibilities of the roadie during the various phases of a live event eg get in, fit up, during the show, get out. Learners will also be able to explain how the role links to other roles from the same and other areas of the industry. This could be achieved by detailing the relationship between the roadie and venue personnel during the get in and fit up for an event. To achieve D2/D3 learners must provide a detailed explanation of the chosen job role. For D2, this could be achieved by including an explanation of the training/experience requirements and progression opportunities for a roadie and by explaining related roles such as a guitar technician. Learners must also provide detailed explanations of how the role connects with other roles from the same and other areas of the industry. This could be done by examining how and why these connections are vital to the success of a live event, citing specific examples from their research to support their account.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2 P3, M3, D3	Guide to the Music Industry	Learners work in pairs to contribute to an exhibition for year 9 learners who have expressed an interest in the BTEC Music programme.	Research materials Exhibition materials Process log

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

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

Level 1	Level 2	Level 3
Working in the Performing Arts	Professional Development in the Music Industry	The Sound and Music Industry

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

- MB10 – Understanding the music industry and keeping up to date.

Essential resources

Learners will need access to research information when investigating areas of, and roles within, the music industry; this might typically include trade journals, books and websites.

Employer engagement and vocational contexts

Visits to music organisations and contact with professionals working within the industry would be a valuable resource. Assignments should be set within a vocational context giving a purpose to research activities.

Indicative reading for learners

Textbooks

Passman D S – *All You Need to Know About the Music Business* (Penguin Books, 2001) ISBN 9780141031156

Winterson J, Nickol P and Bricheno T – *Pop Music: The Text Book* (Peters Edition, 2003) ISBN 9781843670070

Websites

www.bbc.co.uk/radio1/onemusic/industry	BBC Introducing…
www.equity.org.uk	Equity
www.musiciansunion.org.uk	Musicians Union
www.prsformusic.com	Performing Rights Society for Music

Delivery of personal, learning and thinking skills

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

Skill	When learners are ...
Independent enquirers	investigating music organisations and job opportunities.

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

Skill	When learners are ...
Creative thinkers	thinking of ways to present research findings
Reflective learners	considering the skills they have developed that might be relevant to job roles they have investigated
Team workers	working in pairs or small groups to collate research findings develop materials for an assignment
Self-managers	ensuring they have met deadlines.

Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Manage information storage to enable efficient retrieval	creating a database of job roles
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	using the internet to investigate music organisations and job opportunities
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: • text and tables • images • numbers • records	collating and presenting research findings
Present information in ways that are fit for purpose and audience	presenting research findings
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	contributing to discussions regarding music organisations and job roles
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	using books and journals in their investigations
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	collating and presenting research findings.

Unit 2: Professional Development in the Music Industry

Unit code: M/600/4459

QCF Level 2: BTEC First

Credit value: 5

Guided learning hours: 30

● Aim and purpose

The aim of this unit is to enable learners to explore a range of career opportunities with a view to their own professional development within the music industry.

● Unit introduction

Learners embark on Level 2 music programmes for a variety of reasons. Some may be hoping to become a musician or a composer. Some may be considering a career as a studio engineer. Others may simply have chosen the subject because they enjoy it. This unit will allow learners to consider their options by exploring what the music industry has to offer in terms of possible careers. Learners will explore a range of career opportunities available in the industry looking at the training required and the most likely career pathways for selected areas of work. Having gained an overview of the industry, learners will choose an area of the profession appropriate to their particular interests, skills and/or specialism for further investigation. They will then investigate relevant training courses, required qualifications and likely progression routes.

The unit will allow learners to consider their own professional development during their BTEC Music programme and beyond. They will assess their current skill levels in areas of work appropriate to the units they are studying eg performance, music technology, composition. They will also consider general skills required within the world of work such as communication, organisation and team working. The information gathered during these skills audits will be used alongside the findings of their investigations into career paths to design a professional development plan that identifies both long- and short-term targets for improvement. Learners will then be required to monitor and review their plan on a regular basis.

● Learning outcomes

On completion of this unit a learner should:

1   Know career and progression opportunities within the music industry

2   Be able to design and monitor a professional development plan.

Unit content

1   Know career and progression opportunities within the music industry

Careers: eg in performing, technical support, recording, composition, administration, music journalism

Training: education eg university degrees, Further Education courses (eg BTEC Nationals, Music software certification courses, music performance grade examinations), music schools and conservatoires; training eg apprenticeships, work experience

Application procedures: eg CVs, personal statements, letters of application, auditions, portfolios of work, electronic communication

2   Be able to design and monitor a professional development plan.

Skills audit: subject specific skills eg performing, understanding of music theory, composition and arranging skills, sequencing, recording, technical skills; personal and work skills eg organisation communication, team working

Setting targets: long-term and short-term goals, using SMART principles (Specific Measurable Achievable Relevant Time-bound)

Tracking progress: milestones; using feedback from tutors and peers; re-visiting and reviewing targets

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify the training and experience required for a career path in the music industry [IE]	**M1** describe the training and experience required for a career path in the music industry with reference to examples	**D1** explain the training and experience required for a career path in the music industry with reference to examples
P2 design a professional development plan that identifies current skill levels and sets targets [RL]	**M2** design a professional development plan that describes current skill levels and sets detailed targets	**D2** design a professional development plan that provides an explanation of current skill levels and sets well-defined and measurable targets
P3 monitor a professional development plan, identifying progress towards targets. [RL]	**M3** monitor a professional development plan, describing progress towards targets.	**D3** monitor a professional development plan, explaining progress towards targets.

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

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

Essential guidance for tutors

Delivery

This unit can be introduced through a series of tutor-led research activities. Learners should begin by investigating a range of job roles using the internet and trade papers. This could be done in pairs or small groups with learners collating and sharing their findings with others in the class. A field trip to an organisation such as a recording studio or interview with a practising musician would be useful at an early stage as it would allow learners to gather primary information about job opportunities and career paths.

Learners will also need to undertake research into training and application requirements for a range of career paths. This could be done using the internet along with Higher Education and Further Education information booklets. As before, learners could break into small groups to undertake activities and share their findings via an informal presentation to the class.

Learners should use the information gathered in research activities to inform the planning and target setting activities that they will undertake for the remainder of the unit. Learners should be encouraged to consider the required skills and training for a chosen career path and reference this to their own aspirations. Learners should assess their current skill levels in the areas of performance, composition and music technology as appropriate. They should also consider and assess general skills required within the world of work such as communication, organisation and team working. This skills audit should be used to devise a set of short and long-term targets. These targets will then form the basis of a professional development plan that should be revisited on at least two occasions during the remainder of the learner's programme. This could be undertaken individually during tutorials and/or in class.

Outline learning plan

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

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

Topic and suggested assignments/activities and assessment
Introduction to unit.
Job Club: Learners work in teams to investigate a range of job roles using the internet and trade papers. Learners share their findings and create a mind map that illustrates the range of opportunities available in different areas of the music industry (LO1).
Field trip/interview: Visit to a recording studio (or other organisation) and/or interview with a practitioner. Learners gather information about job opportunities and career paths (LO1).
FE/HE investigation: Learners work in teams to investigate training and application requirements for a range of career paths using the internet and HE/FE information booklets. Learners share their findings via an informal presentation to the class.
Assignment 1: Investigation and Careers Booklet – P1, M1, D1 Investigate a chosen career path. Collate findings. Create entry in careers information booklet.
The importance of planning and target setting – presentation by tutor and group discussion.

Topic and suggested assignments/activities and assessment
Assignment 2a: Professional Development Plan, Design – P2, M2, D2
Learners audit their skills.
Learners set targets.
Assignment 2b: Professional Development Plan, Monitoring and Review – P3, M3, D3
Reviewing targets (at two milestones during the programme).

Assessment

The main form of evidence for this unit will be learners' research findings and their professional development plan. Achievement of grading criteria 1 could be evidenced through a written document such as a report or a recorded aural presentation.

To achieve P1 learners should list the training and experience requirements for their chosen career path. For example a learner might identify that the training requirements for a career in studio engineering could include studying a Level 3 course followed by a Degree or Higher National in Music Technology. They should also show that they have a basic awareness of the career structure of work in the recording industry. For M1, learners should be able to describe training requirements. This could be done by providing details of the content of relevant training and/or educational courses making reference to specific examples. Learners should also be able to describe alternative training routes eg apprenticeships and will be able to comment on how long it is likely to take someone to climb the career ladder in a particular field. To achieve D1 learners should be able to provide detailed explanations of the type of training a person would need to enter a chosen career path. They will be able to evaluate the importance of particular types of training courses and job experience to successful career progression and will make reference to well chosen examples to illustrate their findings.

Grading criteria 2 will be evidenced by learners' professional development plan. Whilst it is likely that it takes the form of a written document, aural and/or web based evidence is permissible.

To achieve P2 learners must design a plan that lists skills appropriate to their career aspirations and identifies current levels of achievement. The plan should also set short and long term targets for improvement. It is likely that the pass learner will need considerable support and guidance from their tutor to successfully achieve this outcome. For M2, the plan must describe strengths and weaknesses with regard to current skills indicating how the improvement of these skills might help them to achieve their goals. The long and short-term targets identified should be specific and detailed. At this level learners may still require some support however this will be minimal. To achieve D2 learners will be able to give clear explanations with regards to skill levels showing a detailed understanding of their own strengths and weaknesses. Targets set will be relevant and time bound and learners will be able to prioritise their goals and explain what is needed in terms of their own actions to succeed.

Learners' ability to monitor progress towards targets could be evidenced by tutor observation along with an updating of their professional development plan. To achieve P3 learners should revisit their plan on at least two occasions making a note of what has been achieved and what is still to be done. For M3, learners should be able to describe the progress they have made towards their targets giving reasons for successes and describe why any targets have not been met. To achieve D3 learners should show that they are able to fully evaluate the progress they have made. They will be able to adjust their targets as appropriate in response to progress made/not made and any changes in aspirations.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Investigation and Careers Booklet	Learners investigate a chosen career path and collate findings to create an entry in careers information booklet.	Research materials Careers booklet entry
P2, M2, D2	Professional Development Plan, Design	Learners carry out a skills audit and use it to create a plan that includes targets for personal and professional development.	Skills audit Professional development plan
P3, M3, D3	Professional Development Plan, Monitoring and Review	Learners review their targets at two milestones during the programme and make adjustments to their plan as appropriate.	Professional development plan

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

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

Level 1	Level 2	Level 3
Working in the Performing Arts	Working in the Music Industry	The Sound and Music Industry

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

- MB10 Understanding the music industry and keeping up to date.

Essential resources

Learners will need access to research information when investigating career information in the music industry; this might typically include trade journals, books, websites and information gathered from careers libraries.

Employer engagement and vocational contexts

Visits to organisations and contact with professionals working within the industry would be a valuable resource.

Indicative reading for learners

Textbooks

Britten A – *Working in the Music Industry: How to Find an Exciting and Varied Career in the World of Music* (How To Books Ltd, 2009) ISBN 9781845283575

Hatschek K – *How to Get A Job in the Music Industry, Second Edition* (Berklee Press Publications, 2008) ISBN 9780876390726

Passman D S – *All You Need to Know About the Music Business, Sixth Edition* (Penguin, 2008) ISBN 9780141031156

Websites

www.bbc.co.uk/radio1/onemusic/industry   BBC Radio 1

www.ucas.ac.uk   UCAS

Delivery of personal, learning and thinking skills

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

Skill	When learners are ...
Independent enquirers	investigating a chosen career path
Reflective learners	designing and monitoring a professional development plan.

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

Skill	When learners are ...
Team workers	working in pairs or small groups to investigate a possible career paths
Self-managers	developing and improving skills within set deadlines.

Functional Skills – Level 2

Skill	When learners are ...
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	using search engines an access internet sites to research a chosen career path
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	presenting findings into a chosen career path
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	using books and other written resources to investigate a chosen career path
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	presenting findings into a chosen career path writing up a professional development plan.

Unit 3: Planning and Creating a Music Product

Unit code: T/600/3765

QCF Level 2: BTEC First

Credit value: 10

Guided learning hours: 60

● Aim and purpose

The aim of this unit is to allow learners to apply skills to plan and develop a music product of their choice using skills appropriate for both the planning and production of the piece. Learners may focus on live performance, or adopt a more technical role as the producer of a music CD.

● Unit introduction

When working in the music profession either as a performer, a technician or any of the other varied roles, musicians are constantly working towards a final product or a showcase of their work. For a pop star, the final product might be a tour or the release of their latest album. For a studio engineer, it might be the production of an album in time for the publicised launch date. In order to gain a sense of what it would be like to work in the music profession, it is important that learners experience the planning, preparation and creation of a music product, be that a live concert or a CD recording.

This unit allows learners to apply the specialist skills, knowledge and understanding for their discipline to the planning, preparation and/or rehearsal of a showcase of their work in the form of a public event or an audio CD. The scope of the music product should reflect the skills and understanding gained through the specialist units in this qualification. Therefore, the unit is suitable for instrumentalists, singers, computer music specialists, DJs and technicians.

This unit focuses on the planning and preparation stages through to an evaluation of the music product. The planning for the creation of the product will require the same skills whether learners wish to produce a live performance or CD, although the approaches used will differ. Preparing for a live performance, using band rehearsals, for example, would require a different approach compared to the creative process used by a DJ, or learners composing using computer music technology.

Learners are required to show that they understand the purpose of the planning process. The success, or otherwise, of a created music product relies heavily on the planning and development process. For example, promoting a CD to a target audience that has no interest in the product will not be successful.

The unit outcomes and grading criteria highlight the importance of the individual's contribution throughout the stages of preparation and rehearsal. A minimum of two 'milestone' assessment stages should be built into the production process for interim assessment and the opportunity for tutors to give formative feedback.

● Learning outcomes

On completion of this unit a learner should:

1   Know how to carry out the planning requirements for the creation of a music product

2   Be able to take part in the developmental processes for a music product

3   Understand the purpose of the planning and preparation processes in relation to the creation of a music product.

Unit content

1 Know how to carry out the planning requirements for the creation of a music product

Music product: nature of performance/product; artistic intention; technical requirements; allocation of technical support; resources; role of performers

Planning requirements for a live concert: planning for performance eg themed nights, rock night, classical spectacular, 'battle of the bands'; venue eg size, type of venue, location, equipment available, cost to hire, availability, safety

Planning requirements for creation of a CD: planning for production eg recordings of bands, sequenced music, popular song, dance music; issues when recording live performers eg availability of performers, availability of studio, booking studio time, equipment available eg computer software types

Planning requirements for audience: audience type eg young children, elderly people, peers, customers in a bar; audience of a specific radio station where CD is to be played

Planning requirements for marketing music product: marketing strategy eg posters for concert; press release for concert/CD promotion, launch event for CD, radio plug for concert/CD, fliers for concert, internet advertising

2 Be able to take part in the developmental processes for a music product

Developmental processes (performers): selection of material; rehearsal techniques, interpretation of material; preparation and updating of scores eg lead sheets, lyrics; review of material/process; health and safety, get in, set up and get out, sound-check; scheduling eg meetings, reviews, sessions, rehearsals; safety planning eg risk assessments of performance space

Developmental processes (music technology): equipment setup; if working with performers, communications with performers, select material to be recorded; if working using computer music software, select material for product; appropriate sound recording equipment, supplementary equipment for style of music; meetings; time planning and organisation; health and safety eg risk assessment for working with electronic equipment; get in, set up and get out, soundcheck

Developmental processes (technicians): development of own role, instructions and meetings; communications with performers; equipment audit; maintenance; transit of equipment; health and safety; get in, set up and get out; soundcheck, management of studio time; management of personnel; sourcing of equipment/ software; scheduling eg meetings, reviews, sessions, rehearsals, setups and de-rigs; safety planning; risk assessments of performance space and working with electrical equipment

3 Understand the purpose of the planning and preparation processes in relation to the creation of a music product

Purpose of planning and preparation processes: strengths/weaknesses of process; effectiveness of planning eg sufficient time to prepare; management of professional relationships; use of resources; individual contribution, team contribution; how planning was affected and changed as a result of the creative process

Evaluation of music product: artistic merits; audience/customer response; suggestions for improvement/ development

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify the necessary planning requirements for the creation of a music product [IE]	**M1** describe the necessary planning requirements for the creation of a music product	**D1** explain the necessary planning requirements for the creation of a music product
P2 identify material/equipment suitable for the creation of a musical product [IE, CT]	**M2** describe material/equipment suitable for the creation of a music product, with some attempt at shaping the nature of the work in development	**D2** explain material/equipment suitable for the creation of a music product in a way that shows a positive and/or artistic contribution to the work in development
P3 carry out a role in the development process, showing a grasp of the task requirements with some commitment [SM, CT, IE]	**M3** carry out a role in the development process, showing that the task requirements are handled with some thought, attention to detail and with some commitment	**D3** carry out a role in the development process, showing that the task requirements are handled with efficiency, commitment and independence
P4 communicate with other team members and/or event personnel as appropriate [IE, EP]	**M4** communicate with other team members and/or event personnel using appropriate channels and methods to ensure communication achieves its objective	**D4** communicate clearly with other team members and/or event personnel with a degree of confidence to ensure communication achieves its objective
P5 identify opportunities for improvement through evaluating the planning and preparation processes. [EP, RL]	**M5** describe opportunities for improvement through evaluating the planning and preparation processes.	**D5** explain opportunities for improvement through evaluating the planning and preparation processes.

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

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

Essential guidance for tutors

Delivery

Delivery of this unit would normally be through a stand-alone project towards the end of the programme, allowing the skills and knowledge gained through the other units to underpin the criteria assessed in this unit.

This unit is delivered within the vocational context of planning for a public presentation of live or recorded music performance work. Assessment of the project will be through learners' preparation, development and evaluation of the product. Planning for the creation of a music product and learners' understanding of the importance of this planning is the focus of this unit. While the music product may be evaluated in terms of its success, learners should concentrate on how the success of the product was affected (either positively or negatively) by their planning process. Learners are not being assessed on their musical ability during this unit – they are being assessed on their planning, developing and evaluation of their product. The product could be a live concert or a CD of recorded or computer-generated music.

There is considerable scope for flexibility, imagination and innovation in the centre's approach to assessment of this unit. Delivery should afford a realistic experience of the implementation of planning, preparation and public performance skills, typical of the music profession, through a well-designed and appropriately resourced project.

Throughout this unit, assignments should provide learners with a minimum of two 'milestone' assessment points. These will be built into the assignment brief as opportunities for formative assessment of selected criteria (for example: an initial planning meeting; the run-through/audition of prospective set material; an editing session, using sequencing software). Grades can be tracked and contribute to the final unit grade, and will allow tutors to monitor and give feedback on learner progress. 'Milestone' assessment also helps structure the process, for both learners and assessors, around manageable 'stepping stones'.

In the early stages of the project, each learner should initially produce a document that details the intended performance/product and the tasks they will carry out in the planning, preparation and performance/realisation stages of the project. This planning document can be used to inform the working process, ensuring there is sufficient opportunity to cover the assessment criteria, and serve as a checklist to monitor the completion of tasks.

Learners should be encouraged to keep a planning and preparation log, comprising planning and production notes, relevant production documentation and evidence of regular evaluation of the work in progress. This will enable learners to produce an accurate and informed evaluation at the end of the unit, based on reliable evidence as opposed to their relying on their memory of what happened during the early stages of the unit. A log may consist of a range of evidence forms, for example videos of meetings, minutes, band rehearsal logs, tutorials, diaries, written or verbal evaluations.

Although the artistic merits of the music product are not being assessed in this unit, learners will find it easiest to plan and develop for a real event. Therefore, the creation of a musical product is likely to occur. It is highly likely that centres will integrate this unit with one of the skills-based units such as *Solo Musical Performance*, *Working as a Musical Ensemble* or *DJ Technology and Performance* in order that the artistic merit of the product is also assessed.

Outline learning plan

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

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

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole class.
Whole-class sessions covering the planning and running of a range of events and productions including the resources and time needed.
Assignment A1: Making Plans – P1, M1, D1 Production meetings and research including sourcing of examples (internet). Report/diary writing. Assessment feedback, review and resubmit work. **Assignment A2: Required Resources – P2, M2, D2** Production meetings and research concluding in the creation of a report on materials/equipment suitable for the proposed event/production. Assessment feedback, review and resubmit.
Introduction to health and safety with electronic equipment – whole class.
Roles and teams in the development process – whole class with smaller group workshops.
Effective communication – whole class, with smaller group workshops.
Assignment B1: Roles – P3, M3, D3 Production/development meetings, report/diary writing. Feedback, review and refine and resubmit development plan. **Assignment B2: Confirming the Details – P4, M4, D4** Production meetings followed by contact through email/letter and face-to-face meetings. Report writing, assessment feedback, review/update assignment.
Assignment C: Room for Improvement? – P5, M5, D5 Portfolio evidence building – individual work. Report writing and log. Assessment, feedback and review/grade improvement.

Assessment

Learners must identify the planning requirements necessary to create a music product, whether that be a live performance, a recording of live musicians for a CD, or a CD of computer-generated music.

There are many different approaches to meeting grading criteria 1 and 2, depending on the nature of the project. Planning for band members, for example, could include:

● production of rehearsal schedules

● booking rehearsal spaces

● equipment and logistics

● necessary health and safety considerations

● target deadlines for selecting material

● review of progress

● setting objectives for subsequent rehearsals.

Planning for solo artists will need to incorporate some means of feedback and review of rehearsed material. Computer technology-based projects will involve planning various production stages, such as the sourcing of samples, studio set-up procedures, data storage, mix-down and mastering. Learners following a studio-based production route for their project will need to consider studio availability, equipment and logistics, health and safety and, if recording, scheduling musicians.

Learners achieving P1 will have identified only basic requirements during the planning process. There will be little differentiation between possible decisions needed to process the project and a tendency to leave final decision making to others. Learners achieving M1 will be able to describe the planning requirement of a project, identifying the prime purpose including the artistic goals and the target audience. They will be aware of the time required to achieve all plans and how the various roles taken on by the production team would satisfy a successful production process. Learners achieving D1 will fully understand the needs of the planning process, showing an appreciation of organisational needs and how the members of the production team will achieve them.

In order to meet criterion 2, learners must participate in the selection of music material for performance/production, as well as participating in its interpretation. Learners must evidence their involvement in group discussions, appropriate to an ensemble product, or their contribution in deciding on content for a solo production. Learners who are recording other musicians may need to evidence how they selected their equipment. Computer-based musicians may detail their software choices, for example why they have chosen specific sounds/samples for their tracks.

For P2, there will be a general acknowledgement of the materials and/or equipment required but little effort in identifying precise requirements. For M2, there will be a clear understanding of what materials and equipment are needed and a realistic view of how the available resources may be used. To achieve D2 learners will clearly be able to see how detailed aspects of the planning need to be achieved within the timescale of the project. Learners will be able to identify what materials and equipment are needed and have some awareness of the implied costs.

Documentation and evidence of the planning, selection and interpretation of musical material can take a number of forms. Centres should consider what is appropriate when briefing learners. This may sometimes depend on a learner's preferred style of working or, in some instances, recognition of industry standards with regard to technical working documents.

Evidence forms could include:

- a log/diary – written, audio or video
- minutes of meetings
- rehearsal diaries/band diaries/studio logs
- timetables and schedules
- studio plans/floor layouts
- scores/lead sheets/screenshots
- annotated equipment diagrams and specifications
- health and safety risk assessments
- set lists/programmes.

To achieve P3 and P4, learners will engage in acceptable communication with other team members and will carry out the tasks required for the specified role, but will show little initiative and will not take action without prompting. To achieve M3 and M4, learners will show a supportive attitude when communicating with other members of the production team, exhibiting care and attention for the role and a willingness to share tasks. To meet D3 and D4, communication with other members of the production team will be exemplary, demonstrating full support and appreciation of their efforts; all tasks will be conducted with confidence and maturity. Throughout the project learners will reveal a confidence in all aspects of the work ensuring that suitable effort is made to achieve a successful final product.

Learners undertaking production or technical roles will complete their designated tasks during the project, for example, operating music technology studio equipment safely, or carrying out live monitor mixing. They will communicate with other team members, events personnel and/or artists according to the operational needs of the project, using appropriate channels. They will show an understanding of their role(s) and tasks, performing these throughout the project with some commitment, as evidenced through their reliability, contribution, communication and responsibility to the product.

Forms of evidence for this outcome will include learners' portfolios, where communications, instructions, technical specifications, plans, diagrams and logs/diaries will form part of the evidence. In addition, tutor observation, witness statements and peer testimony can be used to support grading and authenticate evidence. Learners who are producing recorded material will have the finished product for assessment. Technicians carrying out 'live' technical roles could be recorded on video, with the use of tutor/witness observation records to support assessment.

For P5, the evaluation of the project will show that there is some reflection on the process of the project and how it affected the final outcome. Learners will be able to refer to personal input during the planning and preparation process. There will be recognition of successful and positive contributions, and an acknowledgement of areas requiring improvement. For M5, the evaluation of the final project will show that learners have fully understood how the planning process contributed to the final product. Learners will be able to describe how they met the requirements of the role, any improvements or changes they made to conducting the role, and what they would do in future projects. For D5, there will be evidence of full analysis of the project, noting what aspects of the work led to success and what might have been done differently resulting in greater success, making reference to personal achievement and effectiveness.

Observations regarding the effectiveness of the finished project could be made from looking at video recordings of the performance or listening to audio products. Consideration could be given to the use of audience/consumer questionnaires and surveys to help inform the evaluation. Learners should be able to suggest opportunities for improvement in their working processes and in the product.

Centres should decide on the most appropriate means of evidencing this evaluation. It could be in written form – through regular log entries and a summative report – or in verbal form such as a video diary, audio log or recorded interviews with tutors. Centres can decide on a combination of approaches.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Making Plans (Individual written submission)	Working as a writer for a music or music technology magazine, prepare a piece on the planning requirements for the creation of a music product.	A magazine article – 'Planning: The Essential Guide'
P2, M2, D2	Required Resources (Individual written proposal)	As a writer, performer or producer put together a proposal to a local sponsor for support with materials and equipment for your music product.	Proposal – to include details of the production, an equipment list and promotional materials
P3, M3, D3	Roles (Individual written piece)	A production company is looking for new team members. Submit a piece detailing your role in the development process, as part of your job application.	Portfolio – 'My Role In The Development Process' A/V evidence
P4, M4, D4	Confirming the Details (Individual portfolio)	The production company likes your proposal but wants to see evidence of effective interaction with other team members.	Portfolio
P5, M5, D5	Room for Improvement (Evaluation)	Your boss wants to see a report on the success, or otherwise, of the project.	Evaluation of the planning and development process of the product

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

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

Level 1	Level 2	Level 3
Exploring Music Performance Skills	Solo Musical Performance	Solo Music Performance Techniques
	Working as a Musical Ensemble	Working and Developing as a Music Ensemble
	DJ Technology and Performance	DJ Performance Technology

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

- MB1 Produce promotional material for the music business.

Essential resources

This unit will require access to a suitable performance venue and/or studio production facilities.

Further resources will depend on the nature of the project undertaken. Learners should not start a project that cannot be resourced properly by their centre. Suitable technology and materials that allow learners to meet the grading criteria must be available.

Employer engagement and vocational contexts

Visits to organisations and contact with professionals working within the industry would be a valuable resource.

Indicative reading for learners

This unit's project showcases the skills that learners have gained from studying the specialist units. There is no indicative reading specific to this unit. Learners should consult the indicative reading lists in the specialist units that they have studied.

Delivery of personal, learning and thinking skills

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

Skill	When learners are ...
Independent enquirers	identifying planning requirements
	identify material/equipment suitable for the creation of a musical product
	communicate with other team members and/or event personnel as appropriate
Creative thinkers	developing musical pieces using creative techniques in computer software
Reflective learners	developing work toward improved grades after feedback from assessor
Self-managers	producing musical pieces for production portfolio
Effective participators	communicating with other team members
	identifying opportunities for improvement through evaluating the planning and preparation processes.

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

Skill	When learners are ...
Independent enquirers	exploring alternative components for computer music systems
	ensuring safety with electrical components
Creative thinkers	exploring alternative musical styles
	exploring editing techniques
Reflective learners	responding to tutor feedback in practical sessions
Self-managers	exploring possibilities available in music software
	identifying new creative techniques in music software.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Manage information storage to enable efficient retrieval	saving and retrieving audio and MIDI data
Follow and understand the need for safety and security practices	setting up and configuring computers for music
Troubleshoot	setting up and configuring computers for music
ICT – Find and select information	
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	finding and selecting audio and MIDI data
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: ● text and tables ● images ● numbers ● records	producing screen-shots for evidence
Evaluate the selection and use of ICT tools and facilities used to present information	identifying, comparing and analysing computer components
English	
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing reports.

Unit 4: Solo Musical Performance

Unit code: T/502/4878

QCF Level 2: BTEC First

Credit value: 10

Guided learning hours: 60

● Aim and purpose

This unit focuses on enabling the learner to develop some of the skills required by a solo musician.

● Unit introduction

Having a career as a solo performer requires high levels of technical ability using an instrument or the voice. In order to achieve high levels of technical proficiency, musicians need to be able to develop an appropriate practise discipline and perseverance. It is vital that the soloist is able to choose musical material that will showcase their technical and musical ability and that it will be appropriate for their target audience.

Performers need to be able to play/sing both confidently and accurately to an audience with a level of expression and interpretation in their work.

Over the course of this unit, learners will explore the repertoire for their chosen instrument and make decisions as to which pieces they intend to prepare for performance. Planning and practising are both vital parts of a successful performance; learners should be made aware of when their performances are due to take place so that they are able to plan their preparation time. Learners should be encouraged to choose their own pieces for performance to an audience. Learners should work with a specialist teacher of their instrument to improve their technique and should keep a practice log that details how they have improved over the duration of the unit. If appropriate, learners should organise their own accompaniment whether this be a single accompanist or a band.

Learners should practise and rehearse their chosen pieces so that they present polished performances. Some learners may find performing to an audience daunting. Therefore, they should be given plenty of opportunities to perform to audiences.

● Learning outcomes

On completion of this unit a learner should:

1   Know how to choose appropriate pieces of music for performance

2   Know how to prepare for a solo performance

3   Be able to perform music to an audience.

Unit content

1   Know how to choose appropriate pieces of music for performance

Choose appropriate pieces: defining difficulty levels; amount of preparation time before concert or gig; availability of scores/recordings; availability of accompaniment; concert or gig venue; audience type eg primary school children, peers, parents, youth club members

2   Know how to prepare for a solo performance

Technical preparations: eg 'warm-up' techniques, scales, arpeggios, other technical exercises to improve tone and technique relevant to the instrument or voice; formulate effective practice routines; pieces for performance thoroughly rehearsed and learned

Physical preparation: relaxation and/or breathing exercises as appropriate; concentration techniques; exercises to control nerves; 'dry-run' performances to practise performing at the venue and to an audience

Other preparations: instrument and equipment (where applicable) is in working order eg new strings, amplifiers, correct reeds/mouth pieces, correct beaters, vocal warm-up; accompanist or band is organised and prepared; rehearsal with accompanist or band (where applicable)

3   Be able to perform music to an audience

Attributes for a successful performance: accuracy of rhythm; accuracy of pitch; accuracy of intonation; expression; confidence; timing

Communication: communicate effectively with accompanist/band; communication with audience

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify music for a concert programme that is generally appropriate to their performance standard [IE]	**M1** provide a description of the music selected for a concert programme that is appropriate to their standard of performance	**D1** justify the choices of music for a concert programme that are appropriate to their standard of performance
P2 identify examples of music practise techniques that are used to improve performance on their instrument [RL, SM]	**M2** describe the music practise techniques that they have used to improve performance on their instrument	**D2** evaluate the music practise techniques that they have used to improve performance on their instrument
P3 present a recorded portfolio of at least four contrasting pieces of music that are performed accurately to an audience, showing some sense of musical style.	**M3** present a recorded portfolio of at least four contrasting pieces of music that are performed accurately, showing a sense of style and musical communication with the audience.	**D3** present a recorded portfolio of at least four contrasting pieces of music that are performed accurately, showing expression, a clear sense of style and demonstrating musical communication with the audience.

PLTS: This summary references where relevant, in the square brackets, the elements of the personal, learning and thinking skills which are embedded in the assessment of this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skills.

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

Essential guidance for tutors

Delivery

The role of the tutor is to encourage learners to plan and prepare for their solo performance as well as research which pieces are to be performed. Often, learners may not realise the wealth of music available for their instrument and they should be encouraged to explore how their instrument is used in styles of music different to the one in which they most often perform. For example, a violinist may only have ever played classical music, so they should be encouraged to explore how they might perform in a more popular or jazz style. Singers who may be used to performing in a popular music style may investigate opera or folk singers' techniques.

Learners should have access to a wide range of recordings and scores for their instrument in order that they are able to research the repertoire available for their instruments. Another useful resource is videos/DVDs of live concerts in which learners may see their instruments being used with a range of styles.

An important element of this unit is teaching learners how to decide which music would be appropriate for their level of performance. Very often, learners struggle to perform a piece that is technically too demanding. Learners are then discouraged when they receive lower grades for their efforts owing to their lack of accuracy. Through this unit, learners should gain an understanding that an overall performance is judged on far more than the ability to play a technically demanding piece of music. They should be taught that it is more effective to play a manageable piece of music well rather than struggle through a more demanding piece where they end up making mistakes. In order to achieve the higher-level criteria, learners will need to demonstrate expression, style and communication with the audience in their solo performances.

In terms of instrumental technical ability, the tutor should guide the learner in a range of appropriate practice techniques that are specific to their individual needs. It would be beneficial if early practice sessions could be recorded. Learners may then revisit these recordings to hear how they have improved so far, and set targets for the remainder of the unit. A practice log will be a useful tool for learners to evidence their practice techniques.

Learners should have the opportunity to perform to an audience on more than one occasion so that they become comfortable in such an environment.

Outline learning plan

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

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

Topic and suggested assignments/activities and/assessment
Introduction to the unit – whole-class activity.
Assignment 1: My Concert Programme (P1, M1, D1) • Be able to choose appropriate pieces of music for performance. • Individual activity supported by instrumental or vocal tutor where appropriate. • Research and preparation of assessment material for Assignment 1 (grading criterion 1). • Assessment feedback and review of Assignment 1 (grading criterion 1).

Topic and suggested assignments/activities and/assessment
Assignment 2: Music Practise Techniques (P2, M2, D2)
• Know how to prepare for a solo performance.
• Initial considerations – whole-class activities.
• Technical, physical and other preparation – ongoing process throughout the unit during rehearsal process, but specifically prior to performances.
• Research and preparation of assessment material for Assignment 3 (grading criterion 2).
• Assessment feedback and review Assignment 3 (grading criterion 2).
Assignment 3: Performance Portfolio (P3, M3, D3)
• Be able to perform music to an audience.
• Presenting a performance: theoretical and practical activities in class and within individual practice sessions.
• Attributes for successful performance and musical communication – mainly experiential learning through regular rehearsals/practise routines, culminating in the completion of a video portfolio of performances for Assignment 3 (grading criterion 3).
• Assessment feedback and review Assignment 4 (grading criterion 3).
Whole-unit review and re-assessment opportunities.

Assessment

The evidence required for this unit will be generated through assessing learners' abilities to choose appropriate material for performance and their performing ability on their chosen instrument or voice (for which they need to produce recordings of their performances).

For P1, the ability to choose appropriate material for performance is likely to be assessed in the performance itself. If learners have chosen pieces that are too technically demanding, they will be unable to produce a well-rounded performance. NB: the examples given for this criterion should be restricted to pieces that are appropriate for the learner's standard of playing. Tutors are free to decide how long the proposed concert programme should be but should consider the requirements for P3, M3 and D3; they should also bear in mind that for M1, learners have to describe the repertoire. This should consist of a brief overview of when and where the pieces were composed; the nature of the piece, for example does it tell a story? Is it designed to show off the technical brilliance of the performer, for example as in a concerto? For D1, learners should explain and justify their chosen examples with regard to, for example, the style and mood being appropriate for the intended audience.

For P2, assessment of practice techniques can be achieved through the keeping of a practice log in which learners detail how they have used technical exercises in order to improve their own performance. For example, string players who may have double-stopping within their chosen piece may choose to practice scales in thirds. In a similar way, singers may practise different breathing techniques, depending on the songs they have chosen to perform. Learners may wish to video some of their instrumental/vocal lessons in which they are seen to be practising specific passages of a piece, to demonstrate how they have approached any difficulties. Where learners find it difficult to describe what they have done in a written format, they should be given the opportunity to provide this information as part of an oral presentation. Learners should be encouraged to analyse their own strengths and weaknesses in music performance, and to develop strategies to improve on weaknesses. Activities such as master classes would be beneficial where appropriate. To address the pass criteria, learners should identify music practise techniques used to improve performance on their instrument. This does not have to focus on the learner's own individual practise routines. This could feature techniques that are generally accepted as being appropriate for their instrument. In dealing with the M2 criteria, however, this requires learners to demonstrate practice techniques that they have used

themselves. For D2, learners' evaluation of the techniques they have used should discuss positive effects the use of certain practise techniques have had on their instrumental performance. Learners may choose to demonstrate the practise techniques live or recorded.

P3 requires learners to produce video/DVD and CD recordings (and supported by tutor observation records) of their performances of four contrasting pieces. It is not necessary for learners to perform all four pieces at once, as they may presented over time. However, each performance should take place in front of an audience. The contrast element should be relatively easy to achieve for most learners but, even where the chosen musical genre is quite narrow and much of the music is in the same style, learners must find a way to satisfy the grading criteria. To gain P3, learners must perform accurately showing some sense of musical style, for example the performance is in keeping with the conventions of the particular style of music. For M3, in addition to the pass criteria, the learner must demonstrate musical communication with the audience, for example were the members of the audience attentive and engaged with the performance? In addition, for D3, the learner must show musical expression and a clear (and appropriate) sense of style.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	My Concert Programme	You have been invited to take part in a charity concert on behalf of Cancer Research UK. You need to submit a list of 6-8 pieces that you would like to perform.	A concert programme with notes on each piece and a written or oral justification of your choices
P2, M2, D2	Music Practise Techniques	Your instrumental or vocal tutor is preparing a DVD featuring practise techniques. They have asked you to contribute, by identifying, demonstrating and evaluating some of the techniques you have used, in order to improve your performance level.	Practice log and video/DVD and CD evidence of examples of techniques used
P3, M3, D3	Performance Portfolio	You are constructing a personal website that will help you to get work as a musician. This will include featured performances of at least four contrasting pieces.	Video/DVD and audio recordings supported with tutor observation records

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

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

Level 1	Level 2	Level 3
Exploring Music Performance Skills	Working as a Musical Ensemble	Music Performance Techniques
	Developing Music Theory	

Essential resources

Learners will need to provide their own instruments. Centres should provide larger instruments, such as pianos and drum kits, where appropriate, as well as amplification equipment and PAs if required, for learners to use on the premises. Learners should have access to specialist instrumental teachers who will be able to offer additional guidance for development. A variety of CDs and scores should be available for learners to use for their research. Video recording equipment is essential for recording rehearsals and performances, for both review and assessment purposes.

Employer engagement and vocational contexts

Learners should be encouraged to attend live performances wherever possible, especially where they can hear performances featuring the instrument(s) that they play. Centres are encouraged to invite professional performers in to speak with learners and, where practical, to deliver master classes.

Indicative reading for learners

There is a wealth of material available on performance techniques for all instruments and the voice. Learners should be guided by their instrumental tutor as to which might be the most appropriate for them. As the focus of this unit is on music performance and the development of technical ability, books of musical studies might be relevant to some learners.

Delivery of personal, learning and thinking skills (PLTS)

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

Skill	When learners are ...
Independent enquirers	undertaking research into instrumental repertoire
Reflective learners	setting goals for the achievement of successful performances through their practise routines
	reviewing progress in the practise/rehearsal process
Self-managers	working towards their goal of improving performance through practise routines.

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

Skill	When learners are ...
Independent enquirers	identifying questions to answer and problems to solve in the process of practising their instrument
Self-managers	organising time and resources and prioritising actions in the selection and rehearsing of musical material.

● Functional Skills – Level 2

Skill	When learners are …
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	identifying appropriate music for performance identifying music practice techniques
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	identifying appropriate music for performance identifying music practice techniques
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	identifying appropriate music for performance identifying music practice techniques.

Unit 5: Exploring Musical Composition

Unit code: J/502/4867

QCF Level 2: BTEC First

Credit value: 10

Guided learning hours: 60

Aim and purpose

This unit aims to provide an insight into the fundamentals of some musical composition techniques. The knowledge learners gain will allow them to develop their compositional ideas in a structured and purposeful way.

Unit introduction

The essence of musical activity is creativity. Music thrives on the continuing development of new ideas and new sounds, and composers are at the forefront of this creative process. Whether composing for the concert hall, within popular music or in studios, or for other commercial media, all composers deal with the same fundamental building blocks; generating material and working with it to form pieces usually to deadlines and specific commissioned briefs. Composers working within the commercial world require a wide range of techniques and ideas to create the desired effect quickly and competently.

Exploring composition brings the creative aspect of music to the fore and will guide learners through the process of creating music. Learners will be introduced to the technical and creative skills required of a working composer. They will be encouraged to explore a range of compositional starting points, to investigate a range of techniques for developing and manipulating ideas, and finally to form ideas into completed pieces of music.

The focus of this unit is twofold: firstly, on the acquisition of knowledge about some of the fundamental principles of musical composition; secondly, on experimentation. Learners will discover compositional possibilities through practical explorations of ideas and techniques. Learners are free to work within a range of instrumental resources (both acoustic and electronic) and genres, though breadth of experience is actively encouraged throughout the unit. Presentation of music, whether in audio or printed form, is essential and learners will be required to present their music in an appropriate form.

Learners will be exposed to a range of compositional concepts and techniques both past and present. Above all, this unit is about the creation of music in the here and now. Learners will be encouraged to find their own creative routes through the compositional process and ultimately begin to develop their own creative voice.

Learning outcomes

On completion of this unit a learner should:

1   Be able to generate original musical ideas from starting points

2   Know how to extend, develop and manipulate musical material

3   Be able to form musical material into completed compositions

4   Be able to present compositions appropriately.

Unit content

1 Be able to generate original musical ideas from starting points

Generating material: pitches; rhythms; chords; harmonic systems; textures; non-musical starting points such as themes, texts and images

Musical starting points: riffs and hooks; melodic ideas; rhythmic pattern; chord progressions; sound palettes

Working to a brief: interpreting a brief; devising appropriate musical ideas

2 Know how to extend, develop and manipulate musical material

Extending and developing an idea: repetition; decoration; variation; sequence; contrast

Manipulating techniques: transposition; transformations (inversion, retrograde, retrograde inversion); cut and paste techniques; processes (canon, phasing, addition, subtraction, augmentation, diminution, displacement)

Working with layers: instrumentation; textures; contrasts

3 Be able to form musical material into completed compositions

Form and structure: block structures (binary, ternary, rondo, arch, ground bass); introductions; codas; song structures (12-bar blues and other templates, verse-chorus constructions); effective use of repetition and contrast

Pace: maintaining momentum; contrasts; balancing repetition and change

4 Be able to present compositions appropriately

Appropriate presentation methods: conventions of particular styles, genres (recordings, MIDI and audio files); scores

Types of score: full score; lead sheet; chord chart; graphic scores; relevant computer software

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 create five original musical ideas that could form a basis for a composition [CT, RL]	**M1** create five original musical ideas that could form a basis for a composition, demonstrating a range of distinctive characteristics	**D1** create five original musical ideas that could form a basis for a composition, demonstrating a wide range of distinctive characteristics and showing imagination
P2 identify the techniques used to extend, develop and manipulate three original musical ideas [CT, RL]	**M2** describe the range of techniques used to extend, develop and manipulate three musical ideas	**D2** explain the range of techniques used to extend, develop and manipulate three musical ideas
P3 create a fully-formed musical composition, demonstrating the ability to handle musical elements appropriately [CT, RL]	**M3** create a fully-formed musical composition, demonstrating the ability to handle a range of contrasting musical elements appropriately and in a structured way	**D3** create a fully-formed musical composition, demonstrating the ability to handle a wide range of contrasting musical elements appropriately, in a structured way and demonstrating imagination
P4 present musical material in a manner appropriate to the style/genre.	**M4** present musical material in a manner appropriate to the style/genre with clarity and accuracy.	**D4** present musical material in a manner appropriate to the style/genre with clarity, accuracy and attention to detail.

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

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

Essential guidance for tutors

Delivery

This unit should be delivered in a practical way wherever possible. Learners should be encouraged to explore composition ideas and techniques using instruments or music technology. It is essential that learners experience a wide range of music from different times, places, styles and genres.

Musical creativity often needs a 'kick-start' and imaginative ways of inspiring learners should be developed. Composition workshops from visiting artists, attending live performances and exploring specific themes are all valid starting points for composition projects. While learners will need guidance and direction, they should be allowed an amount of creative freedom. The creative process necessarily takes unexpected twists and turns, and learners should be encouraged to follow an organic approach to musical creativity.

The unit aims to demystify composition, and tutors should take care to lead learners through the creative process from start to finish. It should be made apparent how each step leads naturally on to the next. A range of small-scale exercises building towards increasingly autonomous project work is a good strategy. Encouraging learners to work to specific briefs has the advantage of both introducing them to the 'real world' of composing and focusing them on a desired outcome.

Learners' prior experience of composition activity will probably be largely through group work. The transition from composing in a group to working independently is an important focus of this unit. There is no reason why exploratory tasks cannot be undertaken in groups, and sharing ideas among peers should be a constant thread throughout the unit. Group work can be an essential tool in building learners' confidence before taking up compositional activities independently.

Outline learning plan

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

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

Topic and suggested assignments/activities and/assessment
Introduction to unit.
Assignment 1: Five Original Ideas (P1, M1, D1)
Be able to generate musical ideas from starting points.
• Generating material – ongoing throughout the programme.
• Musical starting points.
• Working to a brief.
• Research and preparation of assessment material.
• Assessment feedback and review.
Assignment 2: Developing Ideas (P2, M2, D2)
Understand how to extend, develop and manipulate musical material.
• Extending and developing an idea/techniques in manipulating musical material/working with layers.
• Experimentation and preparation of assessment material.
• Assessment feedback and review.

Topic and suggested assignments/activities and/assessment
Assignment 3: Putting it Together (P3, M3, D3) Be able to form musical material into completed compositions. • Form and structure. • Pace. • Research and preparation of assessment material. • Assessment feedback and review.
Assignment 4: Presenting Music – What's the Score?! (P4, M4, D4) Be able to present compositions appropriately. • Presentation methods. • Types of score • Experimentation and preparation of assessment material. • Assessment feedback and review. • Whole-unit review and re-assessment opportunities.

Assessment

Evidence for this unit will be generated through the development of a portfolio. This will include recordings, scores and possibly video and other media. Producing printed scores for compositions is not essential but pieces should be presented in an appropriate manner. Learners may wish to include both recordings and scores of their work and, wherever possible, performances of ideas and pieces should be encouraged.

Written accounts of work describing the process, highlighting any problems encountered and how they were overcome could also be included. The portfolio should not rely purely on fully-formed pieces; indeed it is necessary to include work in progress as the unit aims to assess the compositional process from start to finish. Learners should record, score and annotate initial musical ideas, extensions and development of those ideas and, finally, completed pieces.

For grading criterion 1, learners should submit a portfolio containing five original musical ideas. These should be short musical starting points from which creative explorations could be made. To satisfy the pass criteria, they do not have to be complex or developed but should have the potential to form the basis for a piece or section of a piece. To gain a merit grade, the key is that they have a variety of distinctive characteristics (for example, well-constructed melodic content, chord progressions and catchy hooks) and, for a distinction, they should show some imagination, essentially, ideas that grab listeners' attention.

A strong portfolio will demonstrate a broad range of starting points. These could include, although not be restricted to:

• chord progressions of about 4-8 bars that could form the basis for a verse or chorus from a song

• melodic phrases/fragments of about 4-8 bars that could provide the basis for an instrumental study

• riffs or hook lines

• collections of samples that could act as sound palettes for electro-acoustic pieces or a film score

• rhythmic phrases or backbeats that could form the basis of a sequencer piece.

For grading criterion 2, it would make most sense for the three examples of developed musical ideas to grow out of the above musical starting points, although learners should not be restricted by this if they create new material to develop. The developed musical ideas should take the form of compositional exercises or studies, not fully-formed pieces but explorations of specific extension and development techniques. These could include, but are not restricted to chord charts for songs, short studies for solo instruments that explore manipulation techniques, a block structure moving between contrasting riffs and a sequencer exercise exploring minimalist processes. For a pass, learners need to extend, develop and manipulate the three ideas, identifying the techniques used. For a merit, they should describe how the techniques have been used. For a distinction, they should explain the results of employing the specific techniques and the end results should display some imagination.

For grading criterion 3, again, it would make most sense for the fully-formed composition to grow out of one or more of the above ideas and developments. Compositions could be, but are not restricted to: a fully-formed song, complete with lyrics and instrumental arrangement; an instrumental piece for one or more instruments; an electronic film score; an electro-acoustic piece created using a MIDI sequencer or audio editor. The focus here is on the formation of a structured piece, using original ideas and explorations. To satisfy the pass criteria, learners need to show that they can handle the musical elements in appropriate ways, ie correctly. For a merit, in addition to addressing the pass criteria, the learner needs to handle a variety of contrasting musical elements correctly and in a structured way (for example AABA). For a distinction, learners need to handle a wide range of contrasting musical elements correctly and in a structured way. The end results should display some imagination.

Above all, the portfolio should provide evidence of learners' abilities to work through the entire creative process, from the conception of an idea, through development and exploration, to fully-formed composition.

For grading criterion 4, the music should be presented in such a way that it can be performed by other musicians, even where it is computer generated. For a pass, the musical material should be presented in an appropriate manner, for example a piece for a church choir should be presented in a score form featuring soprano, alto, tenor and bass lines. For a merit, in addition to being appropriate to the style/genre of the music, the presentation should be clear and accurate. For a distinction, in addition to the merit criteria, the presentation should demonstrate attention to detail, for example accurate placing of dynamic markings.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Five Original Ideas	An advertising agency has asked you to prepare five ideas for music to accompany a range of TV adverts.	Portfolio of evidence comprising: • MIDI/audio recordings • project log • printouts of computer-generated material (where appropriate) • handwritten musical ideas (staff, tab, graphic etc)

Criteria covered	Assignment title	Scenario	Assessment method
P2, M2, D2	Developing Ideas	The advertising agency has asked you to select three of the five ideas you submitted to them and to develop and extend the ideas.	Portfolio of evidence comprising: • MIDI/audio recordings • project log • printouts of computer generated material (where appropriate) • handwritten musical ideas (staff, tab, graphic etc)
P3, M3, D3	Putting it Together	The advertising agency has asked you to select one of the three developed ideas you submitted to them and to make a complete musical composition of between two and three minutes' duration.	Portfolio of evidence comprising: • MIDI/audio recordings • project log • printouts of computer generated material (where appropriate) • handwritten musical ideas (staff, tab, graphic etc)
P4, M4, D4	Presenting Music – What's the Score?!	The piece you have submitted to the advertising agency is to be passed to their music production department, where it will be recorded. You are required to present the music in a form appropriate for performance.	Portfolio of evidence comprising: • MIDI/audio recordings • project log • printouts of computer generated material (where appropriate) • handwritten musical ideas (staff, tab, graphic etc)

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

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

Level 1	Level 2	Level 3
	Developing Music Theory	Composing Music
	Exploring Computer Systems Used By Musicians	

Essential resources

Learners will require a range of instruments and/or music technology. Audio playback facilities and access to a wide range of recordings and scores are also critical resources.

Employer engagement and vocational contexts

It is essential for this unit that tutors provide learners with current information regarding copyright so that they will understand the processes involved. They should also be made aware of organisations such as The Performing Rights Society (PRS), the Mechanical Copyright Protection Society (MCPS) and the British Academy of Composers and Songwriters.

Where possible, centres should arrange visits from active, professional composers.

Indicative reading for learners

Textbooks

Cole B – *The Composer's Handbook* (Schott, 1996) ISBN 9780946535804

Cole B – *The Pop Composer's Handbook – A Step-by-Step Guide to the Composition of Melody, Harmony, Rhythm and Structure* (Schott, 2006) ISBN 9781902455600

Runswick D – *Rock, Jazz and Pop Arranging* (Faber, 1993) ISBN 9780571511082

Russel B and Harris T – *The GCSE Composition Course* (Peters Edition, 2007) ISBN 9781843670056

Russo W – *Composing Music: A New Approach* (Chicago University Press, 1988) ISBN 9780226732169

Stewart D – *Inside the Music: The Musician's Guide to Composition, Improvisation and the Mechanics of Music* (Backbeat Books, 2000) ISBN 9780879305710

Winterson J (editor) – *The New Edexcel GCSE Anthology of Music: Anthology of Scores, Revised Edition* (Peters Edition, 2007) ISBN 9781843670216

Websites

www.britishacademy.com   British Academy of Songwriters, Composers and Authors

www.prsformusic.com   Performing Right Society for Music

Delivery of personal, learning and thinking skills (PLTS)

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

Skill	When learners are ...
Creative thinkers	generating ideas and exploring possibilities for development
	connecting their ideas in inventive ways
Reflective learners	reviewing and reflecting on their compositional ideas and acting on the outcomes to modify and improve their work.

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

Skill	When learners are ...
Independent enquirers	identifying problems to resolve throughout the compositional process
Creative thinkers	trying out alternative solutions and following ideas through
	adapting ideas as circumstances change
Reflective learners	assessing themselves, identifying opportunities and achievements
Self-managers	working towards goals in the development of their ideas, showing initiative, commitment and perseverance
	organising time and resources throughout the whole compositional process.

Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	composing using MIDI/music hardware and software
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	composing using MIDI/music hardware and software
Manage information storage to enable efficient retrieval	composing using MIDI/music hardware and software
Follow and understand the need for safety and security practises	composing using MIDI/music hardware and software
Troubleshoot	composing using MIDI/music hardware and software
ICT – Find and select information	
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	composing using MIDI/music hardware and software
ICT – Develop, present and communicate information	
Bring together information to suit content and purpose	composing using MIDI/music hardware and software
Mathematics	
Select and apply a range of skills to find solutions	composing using MIDI/music hardware and software
Interpret and communicate solutions to practical problems in familiar and unfamiliar routine contexts and situations	composing using MIDI/music hardware and software
English	
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	composing using MIDI/music hardware and software.

Unit 6: Working as a Musical Ensemble

Unit code: H/502/4889

QCF Level 2: BTEC First

Credit value: 10

Guided learning hours: 60

Aim and purpose

The aim of this unit is to enable learners to gain a knowledge of, and develop the skills required by, members of a musical ensemble.

Unit introduction

Most performing musicians make their living by playing in ensembles. Musicians play in a wide range of musical ensembles, for example a string player may perform as part of an orchestra, a string quartet or as part of the backing group for a singer. Many musicians work as session players and perform as part of a musical group with whom they do not regularly play.

Music-making is a social activity, and the ability to work with others is a crucial part of the musician's portfolio. Most practising musicians will find themselves working regularly as part of a team. Communication skills, and the ability to discuss, compromise and work towards a shared goal are all as important as technical and musical ability. This unit allows learners to become part of a musical team, concentrating on the processes involved for a team working together towards a performance. Involvement can be as a performer or as a director/conductor. All members of the team will share responsibility for the final performance. Through discussion and compromise, decisions will be made as a team and projects should be learner led, as far as possible, to allow for this. Learners will be expected to decide what form the final performance will take, make decisions regarding appropriate repertoire, develop original musical material if appropriate, construct realistic schedules for achieving the performance and take responsibility for the presentation of the final performance.

Being an outstanding performer does not necessarily mean that a musician is employable. There are many other skills that must be learned before anyone can become a fully-rounded musician. Learners will have the opportunity to develop these employability skills in this unit.

Alongside this, learners will develop the musical communication skills inherent in performing as part of an ensemble. Playing in an ensemble requires different skills from those associated with solo performance; the ability to listen and respond to the opinions/ideas of others, balance and blend with others, and respond musically to others. This unit explores the areas of musical interaction. How do musicians interact with each other? How do they communicate both musically and physically during a performance?

The overarching aim of this unit is the development of learners' collaborative skills. Group dynamic, understanding roles, communicating ideas with others, and musical interaction are all critical outcomes.

Learners will be expected to contribute as ensemble players to at least two separate performances.

Learning outcomes

On completion of this unit a learner should:

1   Know the roles and responsibilities of members of musical ensembles

2   Be able to prepare for performances as part of an ensemble

3   Be able to present effective ensemble performances

4   Be able to demonstrate employability skills through participation in musical ensemble activities.

Unit content

1 Know the roles and responsibilities of members of musical ensembles

Roles within a musical ensemble: performer eg instrumentalist, vocalist, backing vocalist; leader eg conductor, chorus master, bandmaster, section leader, leader of the orchestra; musical director

Responsibilities within a musical ensemble: time keeping/reliability; performers eg maintenance of personal instruments/equipment, carrying spares/supplementary equipment such as leads, plectrums, strings, reeds, valve-oil, rosin and mutes; individual rehearsal prior to group rehearsal; attending rehearsals; musical communication; contributing to development of team; discussions; leaders eg preparing rehearsal schedules, attending rehearsals, musical interpretation of pieces, keeping players together; musical director eg choosing material, overall vision for concert; managers

2 Be able to prepare for performances as part of an ensemble

Initial considerations when devising a performance: venue; type of audience; timescales and deadlines; personnel eg number of performers, instruments available, level of performers' ability; repertoire suitable for ensemble

Planning, preparing and rehearsing: scheduling, rehearsal programmes; practical considerations; room bookings; technical requirements eg ordering music/scores for performers; delegating responsibilities; employing rehearsal techniques appropriate for the type of ensemble

3 Be able to present effective ensemble performances

Musical skills: eg accuracy of pitch, rhythm, intonation, timing; balance and blend between instruments; musicality; expression

Presenting a performance: eg visuals (stage clothes, stage positions); stage presence eg entry and exit from stage; projection; communicating with an audience

Musical communication within an ensemble: working with a conductor and/or leader, working as an ensemble; musical interaction; up-beats/lead-ins and endings; maintaining a pulse; physical communication, body language; musical response

4 Be able to demonstrate employability skills through participation in musical ensemble activities

Employability skills: reliability; good time keeping; positive attitude; focus; enthusiasm; motivation; making a contribution to the set tasks; respect for others' opinions; being supportive of others; negotiation through reasoned argument; responding to feedback; taking advice/direction

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify roles and responsibilities of members of musical ensembles	**M1** describe roles and responsibilities of members of musical ensembles	**D1** justify roles and responsibilities of members of musical ensembles
P2 demonstrate some of the processes required in the effective preparation of musical performances, as a member of a musical ensemble	**M2** demonstrate all the processes required in the effective preparation of musical performances, as a member of a musical ensemble	**D2** demonstrate all of the processes required in the effective preparation of musical performances as a member of a musical ensemble with confidence and commitment
P3 demonstrate the musical, presentation and musical communication skills required in ensemble performances [EP]	**M3** demonstrate the musical, presentation and musical communication skills required in effective ensemble performances with confidence	**D3** demonstrate the musical, presentation and musical communication skills required in effective ensemble performances, with confidence and creativity
P4 demonstrate some employability skills in ensemble activities.	**M4** demonstrate a range of employability skills in ensemble activities.	**D4** demonstrate a wide range of employability skills effectively in ensemble activities.

PLTS: This summary references where relevant, in the square brackets, the elements of the personal, learning and thinking skills which are embedded in the assessment of this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skills.

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

Essential guidance for tutors

Delivery

There are two main areas of focus for this unit; working as part of a team, and interacting musically within an ensemble. Ideally, the two should develop mutually. Initial learning hours should be used to introduce the range of issues and skills associated with ensemble work, taking the form of mind-mapping sessions and group discussion. Examining recordings and videos of seasoned ensemble performers from a range of musical traditions would act as a starting point for investigating the necessary skills and concepts. Key areas of discussion and analysis should be how musicians interact both musically and physically during a performance, and what sort of communication is required before a performance. Visiting ensembles or visits to live performances also form a valuable resource, especially if learners are able to ask about their working practices.

Time should also be spent on the planning and preparation stage of a performance. Appropriate venues, occasions, audiences and formats should be investigated – how they affect choice of repertoire, technical and practical considerations, and timescale. While concert performances are an obvious choice, it is not a requirement of the unit that all performances should be in a formal setting. Performances to peer groups, for example, will be equally valid.

Learners should be given appropriate learning hours to work within an ensemble in preparation for performances. While the practical side of this unit is essentially learner led, tutor support should be available to ensure that valuable time is used wisely and progression toward the performance events is being maintained. Also, making video recordings of work in progress is useful for peer evaluation and discussion. Milestones within a project prove effective in focusing learners' progression.

If learners want opportunities to play music professionally or semi-professionally, they need to develop a range of employability skills. These skills are separate from the musical skills that the learner will need to demonstrate, but they are essential in order to help to produce an employable musician.

Outline learning plan

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

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

Topic and suggested assignments/activities and/assessment
Introduction to the unit – whole-class activity.
Assignment 1: Roles and Responsibilities (P1, M1, D1)
Whole-class and small-group activities.
Research and preparation of assessment material.
Assessment feedback and review.
Assignment 2: Planning, Preparation and Rehearsal (P2, M2, D2)
Initial considerations – whole-class and group activities.
Preparation and rehearsal – ongoing process throughout the unit – achieved in relevant ensemble groups.
Individual rehearsal and preparation of assessment material.
Assessment feedback and review.

Topic and suggested assignments/activities and/assessment
Assignment 3: Ensemble Performances (P3, M3, D3)
Presenting a performance: theoretical and practical activities in class and within ensembles.
Musical communication – mainly experiential learning through regular ensemble rehearsals.
Research and preparation of assessment material.
Assessment feedback and review.
Assignment 4: Employability Skills (P4, M4, D4)
Theoretical and practical activities in class and within ensembles.
Research and preparation of assessment material.
Assessment feedback and review.
Whole-unit review and re-assessment opportunities.

Assessment

Building assessment evidence for this unit should be an ongoing process because the majority of evidence will be generated spontaneously through group discussion and preparation. Learners should document their progress by keeping a project diary and effective use could be made of both audio and video recordings of sessions.

For P1, learners will need to evidence their knowledge of the roles and responsibilities commonly associated with members of musical ensembles. This could be done through written work, although oral presentations and/or recorded discussions are also valid. For P1, learners are required to identify at least two specific roles eg member of an orchestra, backing singer, chorus master, conductor, and list the responsibilities associated with each role. For M1, in addition to the Pass criteria, they need to provide descriptions of the responsibilities for specific roles, providing details of what these people do during rehearsals and other preparations as well as in performance. For D1, explanations should be provided as to why the roles and responsibilities are essential to the success and smooth running of the ensemble.

For P2, as part of the evidence for the planning and devising of performances, audio or video recordings of initial meetings, discussions and practical sessions could be included. This would provide evidence of the learner's ability to communicate with a team, suggest and try out ideas, and contribute to team decision making. Learners need to demonstrate (ie actively engage in) some of the processes required for effective planning and preparation for musical performances. For M2, learners should demonstrate all of the processes required for effective planning and preparation for musical performances, as listed in the relevant section for learning outcome 2, in the unit content. For D2, in addition to satisfying the pass and merit criteria, learners must demonstrate '… with confidence and commitment'. For this, the learner must show enthusiasm and thoroughness in their individual and ensemble responsibilities, for example ensuring that they rehearse sufficiently so that they can play their part confidently. As evidence of how learners have worked, written documentation in conjunction with their project diary, outlining the planning and preparation process from start to finish would be beneficial. This would provide information regarding the initial project idea, issues and considerations related to the final performance, ideas for appropriate repertoire, how decisions were reached, appraisals of rehearsals, problems encountered and how they were dealt with. Again, audio or video recordings could be used to support evidence.

P3 covers three distinct elements of performance: musical, presentation and musical communication, and tutors must ensure that learners are assessed on all elements before grades can be awarded. Once they have all been demonstrated, the learner can achieve a pass. For M3, learners must demonstrate the three elements with confidence and within an effective ensemble performance. Therefore, a display of confidence, but in a poor ensemble performance cannot satisfy the merit criteria. For D3, in addition to the merit criteria, learners should demonstrate creativity, ie show some evidence of stamping their own authority on the performances that makes the audience give a positive reaction.

Learners will need to provide videos of the performance. Video (rather than audio) is essential in this respect for providing evidence of physical and musical interaction with the ensemble.

It is important that the learner is made aware that merely the ability to perform at a high level, does not demonstrate 'employability skills'. These skills are critical to the career of any performing musician and should be treated as such within the unit. To address P4, learners should demonstrate some (ie at least three) of the employability skills in ensemble activities as described in the unit content. To gain M4, they should demonstrate that they were able to apply a range of (ie at least five) of the employability skills and for a distinction, they should demonstrate a wide range (ie the majority) of the employability skills identified in the unit content.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Roles and Responsibilities	Your centre is holding an open day entitled 'Working With Music'. You have been asked to produce a brochure or give an oral presentation, providing information about roles and responsibilities of ensemble musicians.	Brochure or oral presentation (which should be recorded on video and supported by tutor observation records)
P2, M2, D2	Planning, Preparation and Rehearsal	You and your ensemble have been asked to take part in two musical events, showcasing local talent. You have to perform an active role in the planning, preparation and rehearsal process.	Project diary (for each event) Video recordings supported by tutor observation records
P3, M3, D3	Ensemble Performances	You have been asked to perform with your ensemble in two musical talent showcases for which you have prepared (grading criterion 3).	Video recordings supported by tutor observation records
P4, M4, D4	Employability Skills	A local radio station has asked you to take part in a forum, discussing the employability skills required for working as an ensemble musician.	Video recordings supported by tutor observation records Written or oral presentation of evaluation for D4

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

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

Level 1	Level 2	Level 3
Exploring Music Performance Skills	Solo Musical Performance	Working and Developing as a Musical Ensemble
Preparing Performing Arts Work		
Presenting Performing Arts Work		

Essential resources

Learners should have access to an appropriate rehearsal space. Video equipment will be required to record rehearsals and performances for learner/peer review and tutor assessment purposes. Video recordings of musical performances and concert visits will also be a worthwhile resource. Learners will need to provide their own instrument. Centres should provide larger instruments such as pianos and drum kits where appropriate, as well as amplification equipment and PAs, if required, for learners to use on the premises.

Employer engagement and vocational contexts

Learners should be encouraged to attend live performances wherever possible, especially where they can hear performances featuring the instrument(s) that they play. Centres are encouraged to invite professional performers in to speak to learners and, where practical, to deliver master classes.

Indicative reading for learners

Reading about rehearsing is less important than learners witnessing other players' rehearsal processes. Learners should be encouraged to observe group performances on video/DVD where possible as this will inform their own practices.

Textbooks

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Delivery of personal, learning and thinking skills (PLTS)

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

Skill	When learners are ...
Independent enquirers	analysing and evaluating information, and judging its relevance and value, when researching musical ensembles
Team workers	collaborating with others to work towards common goals
	reaching agreements and managing discussions to achieve results in the planning and preparation process
	taking responsibility, showing confidence in themselves and their contribution to the planning and preparation process
Effective participators	discussing issues of concern and seeking resolution where needed during the preparation and rehearsal process
	identifying improvements in the rehearsal process
	trying to influence others.

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

Skill	When learners are ...
Independent enquirers	supporting conclusions, using reasoned arguments and evidence, during the planning and preparation process
Creative thinkers	adapting ideas as circumstances change during the planning and preparation process
Reflective learners	reviewing progress during the planning and preparation process
	inviting feedback and dealing positively with praise, setbacks and criticism during the planning and preparation process
Team workers	adapting behaviour to suit different roles and situations during the planning and preparation process
	showing fairness and consideration to others during the planning and preparation process
Effective participators	presenting a persuasive case for action during the planning and preparation process
	proposing practical ways forward, breaking these down into manageable steps during the planning and preparation process.

● Functional Skills – Level 2

Skill	When learners are ...
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	participating in the planning and preparation process
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	evaluating their ability to demonstrate effective employability skills in ensemble activities.

Unit 7: Exploring Computer Systems Used By Musicians

Unit code:	**K/502/4893**
QCF Level 2:	**BTEC First**
Credit value:	**10**
Guided learning hours:	**60**

Aim and purpose

The aim of this unit is to develop learners' knowledge of the specification and operation of computer systems designed specifically for the creation of music. Learners will also operate music computer systems whilst creating pieces of music, which will include their own original compositions; health and safety will form an integral part of the process.

Unit introduction

The digital age has seen computers take centre stage in music production environments. The wealth of software tools and hardware systems has led to 'virtual studio' environments capable of producing recordings of the quality only previously available to expensive hardware-based systems, and at a fraction of the cost. MIDI and audio sequencing tools have put entire orchestras into the hands of composers and performers of music.

Work will concentrate on learners exploring the components of computer hardware and software used in music production and performance. Learners will be introduced to the principles and techniques involved in using music creation software and will develop a familiarity with a range of relevant technology.

Learners will be expected to demonstrate an understanding of a computer-based music production system and will then use the system to create music. Over the course of the unit, an awareness of the role of the hardware and software components involved in a computer-based music production system will be developed with learners being able to describe, explain and use the equipment independently. They will need to be able to set up and configure a straightforward but functioning system, and operate a range of typical music production software tools. As part of their work, learners will sequence edited audio clips and integrate MIDI information where appropriate.

Finally, but potentially most importantly, learners will learn techniques for using a computer-based music system to create pieces of music, both their own original material and versions of music by others.

Learners attempting this unit should be musically creative, or should at least have the potential to be able to originate musical ideas that may be realised using the kind of music technology being explored in the unit.

Learning outcomes

On completion of this unit a learner should:

1   Know how to select hardware and software components for a computer-based music creation system

2   Be able to set up and configure a computer-based music creation system in a safe manner

3   Be able to operate audio and MIDI software tools

4   Be able to realise musical ideas using music creation software.

Unit content

1   Know how to select hardware and software components for a computer-based music creation system

Software components: audio editors; loop-based sequencers; MIDI and audio sequencers; software synthesisers; plug-ins; VST instruments; software patching systems

Hardware components: CPU; monitor; cables; input devices; audio monitoring; mixing equipment; backup and storage devices

Software environment: eg operating system issues, program location and launching, filing systems, storage conventions

2   Be able to set up and configure a computer-based music creation system in a safe manner

Software configuration and set-up: audio set-up; audio clip/file management; software preferences

Hardware configuration and set-up: selecting components; interconnecting equipment; correct use of cables and positioning of equipment

Health and safety considerations: correct wiring; not overloading electrical components; no food and drink in the studio; loose wires taped to the ground

3   Be able to operate audio and MIDI software tools

Audio tools: aligning and editing audio files; dealing with tuning, timing and tempo issues; normalisation; effects and other audio processing etc

Music software tools: using MIDI tracks; selecting MIDI voices; detailed editing MIDI events, using controller messages

Program and file management: organising the production environment; an organised approach to file management; planning and documentation

4   Be able to realise musical ideas using music creation software

Musical ideas: effective editing of MIDI events and manipulation of audio material; using the software tools effectively; the creative use of audio-processing facilities

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify the principal hardware and software components of a typical computer-based audio/MIDI music creation system	**M1** compare the principal hardware and software components of a typical computer-based audio/MIDI music creation system	**D1** analyse the principal hardware and software components of a typical computer-based audio/MIDI music creation system
P2 demonstrate how to set up and configure a computer-based audio/MIDI music production system safely, with limited tutor support [SM]	**M2** demonstrate how to set up and configure a computer-based audio/MIDI music production system competently and with total independence	**D2** demonstrate how to set up and configure a computer-based audio/MIDI music production system confidently, competently and with independence
P3 demonstrate the operation of audio/MIDI software tools with limited tutor support [SM]	**M3** demonstrate the operation of audio/MIDI software tools, with total independence	**D3** demonstrate the operation of audio/MIDI software tools with confidence, competence and independence
P4 produce musical pieces, using available techniques in audio/MIDI computer software effectively. [CT, SM]	**M4** produce musical pieces, using advanced techniques in audio/MIDI computer software effectively.	**D4** produce musical pieces, using creative techniques in audio/MIDI computer software effectively.

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

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

Essential guidance for tutors

Delivery

The unit is aimed both at budding music producers and performers. The important role of computer-based systems in contemporary music production should be explored and learners encouraged to focus on the practical benefits of familiarity with the technology and techniques involved. Computer-based systems may be used as an aid to musical composition, as the means to create backing tracks, and in the creation of demonstration/guide material for studio recording purposes.

This unit should be delivered in practical workshop sessions. Learners should have access, during and outside of sessions, to up-to-date audio/MIDI software that provides a range of functionality, including audio editing and time line based audio/MIDI sequencing. As a minimum, learners should have access to a loop-based audio sequencing system that has the ability to carry out straightforward edits of audio information, and that has some MIDI sequencing functionality.

Ideally, learners will be developing musical ideas from an early stage to encourage their engagement with the technology. Learning and assessment of the theoretical/technical aspects of the unit should, therefore, be integrated into practical creative tasks wherever possible.

Group sizes should be kept to a minimum where possible to allow tutors to engage in regular contact with learners who may be spending significant amounts of time isolated through headphone use.

Outline learning plan

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

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

Topic and suggested assignments/activities and/assessment
Introduction to the unit – whole-class.
Whole-class sessions covering hardware and software components, and environment – an introduction to the tools used to create music in computers.
Assignment 1: Computer-based Music Creation Systems (P1, M1, D1) Assignment overview: - research including sourcing of illustrations (internet). Report writing   - assessment feedback, review and re-submit work.
Introduction to health and safety with electronic equipment – whole-class.
Selecting and connecting components – whole-class, with smaller group workshops.
Setting up and configuring software – whole-class, with smaller group workshops.

Topic and suggested assignments/activities and/assessment
Assignment 2A: Music Production Hardware (P2, M2, D2)
Assignment overview:
- research configurations/illustrations (internet). Report writing   - set up and test DAW – individual exercises with peer group observation.
Assignment 2B: Music Production Software – overview
Assignment overview:
- configuration sessions – individually working with DAW – observed by tutor   - report writing, assessment feedback, review/repeat assignment.
Whole-class sessions covering MIDI and audio software tools, with individual activities on music workstations – focus on chosen areas from unit content for this strand.
Assignment 3: Software Tools (P3, M3, D3)
Assignment overview:
- practical – portfolio evidence building – individual work   - report writing and log   - assessment, feedback and review/grade improvement.
Assignment 4: Musical Ideas (P4, M4, D4)
Assignment overview:
- individual practical work at music workstations including backing up of work and creating log with screenshots   - assessment, feedback and review/grade improvement.

Assessment

The unit requires two main forms of evidence: one to support learners' understanding of the computer-based production environment, and one to provide evidence that they are able to use that environment to create music.

It is acceptable for the former to have an emphasis on tutor observation and/or records of oral and written questioning. Ideally, learners should be encouraged to evidence their understanding of the technology by talking through the process of music creation and role of the various components involved.

The latter should be evidenced by the generation of some form of finished musical product recorded to an acceptable medium. This should be accompanied by tutor confirmation of the authenticity of the work. A finished product should, as a minimum, be a complete and musically acceptable piece of music, although the definition of 'musically acceptable' may require some negotiation between learner and tutor.

In order to encourage integration of units, an example of finished product could include an effective and well-sequenced backing track used as the basis for additional studio-based recording. That evidence might then also be used as part of the learner's submission for the Level 2 *Unit 9: Producing a Music Recording*.

Learning outcome 1 can be evidenced through a written piece in which the learner selects a computer system consisting of the principal hardware and software components required to produce music effectively.

Learning outcome 2 can be evidenced firstly through a series of practical sessions where learners are given access to the principal hardware components of a typical computer music workstation and asked to assemble the system competently and safely. Once learners have demonstrated the ability to put together and configure a working hardware system, the software elements can be set up and configured, with the results saved to a template for later use. This outcome also allows each learner to take into consideration health and safety with electrical/electronic components as part of the assessment. Many current systems in use have very basic hardware elements, often using just USB connections for keyboard and soundcard or audio interface. This type of system is adequate for the purposes of this learning outcome.

Learning outcome 3 gives learners the opportunity to experience the more creative techniques available when using computers to produce music. Where learners are working with a given audio/MIDI file, evidence will include 'before and after' versions of the piece, which may be supported by tutor observation, screen-shots and A/V recordings.

Evidence for learning outcome 4 is likely to be a portfolio of recordings created using audio/MIDI computer software. Learners may need to be encouraged to attempt contrasting musical styles in order to use an acceptable range of techniques when creating their work as certain styles focus on a very limited range of techniques which may not address the unit requirements effectively.

To achieve a pass for grading criterion 1, learners should identify all of the principal hardware and software components of a typical well specified computer-based music creation system likely to be used to study this unit, including, for example, operating systems, especially where a software package is exclusive to a particular operating system.

To achieve a merit for grading criterion 1, learners will compare the alternatives available in both hardware and software elements when creating a well-specified system.

In order to achieve a distinction for grading criterion 1, each learner will analyse the chosen components, for example at this level learners will be able to show an awareness of operating system issues, and the advantages/disadvantages of available software packages.

A written piece can use diagrams and include recommendations which are learners' own opinions. However, for the higher grades these opinions are expected to be wholly accurate.

Grading criteria 2 and 3 both require a large element of practical work, each with the degree of independence determining the grade achieved. Tutor observations are to be considered supporting evidence only, with learners' work and A/V material used as the primary source. A finished CD recording is required evidence at all levels addressing grading criterion 3.

To achieve a pass for grading criterion 2, learners will be able to assemble and demonstrate a given hardware system safely. Furthermore, the software element must be configured and fit for purpose as a music production system. Limited tutor support is acceptable and can still result in a grade being awarded.

The accompanying written report can refer to this support and can include annotated diagrams where appropriate, along with details of how the task was completed safely.

To achieve a pass for grading criterion 3, the learner should be able to demonstrate the effective use of the main audio/MIDI tools in the available music creation package(s). Again, limited tutor support is acceptable and this criterion can be evidenced by A/V recordings, supported by tutor observation, and a written report which can include screenshots showing the various tools and techniques used.

To achieve a merit for both grading criteria 2 and 3 learners will, in addition, complete the practical elements of each task with total independence as evidenced.

Distinction criteria for both strands will be achieved by learners who provide evidence in their written piece of a clear understanding of all processes involved in completing the tasks presented. For grading criterion 2 this will include, for example, the reasons for selecting components and interconnecting equipment, audio and MIDI setup in software, and file management. For grading criterion 3, learners achieving distinction will show a clear understanding, for example, of the tools and process for editing and manipulating audio and MIDI files, timing and tempo issues, and audio processing techniques.

Written work can include screenshots of advanced techniques.

To address grading criterion 4, learners will realise their own musical ideas to create a portfolio of productions using audio/MIDI technology. Evidence will consist of a production diary and notes utilising screenshots which track progress and illustrate techniques where appropriate. Tutor observation can support the process but learners must create an audio CD containing their productions.

Learners achieving a pass for grading criterion 4 will present a portfolio which demonstrates an ability to produce pieces using audio and MIDI techniques, for example basic audio and MIDI recording, audio clip aligning, the editing of MIDI events, cut/copy/paste, using effects and mixing effectively.

To achieve a merit, learners may, in addition, use more advanced techniques, for example editing effects patches by adjusting delay times/reverb times/modulation, and audio processing such as normalising and time-stretch.

A distinction portfolio will contain evidence of creative techniques such as adjusting the pitch of a vocal, rearranging a piece through editing, and the creative use of audio processing techniques.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Computer-based Music Creation Systems (individual written piece in the style of a music technology publication)	Working as a writer for a music technology magazine, prepare a piece which recommends a computer system suitable for creating music.	A magazine article – *Computers for Music*
P2, M2, D2	Music Production – Hardware and Software Systems In two parts: A: focusing on hardware B: focusing on software (working individually, demonstrate to the whole-class)	Working as an install and maintenance operative, demonstrate how to set up and configure a computer-based audio/MIDI music production system safely to a group of learners.	Evidence comprising: • electrical health and safety handouts • tutor observation and/or A/V recordings of demonstrations • learner's written piece with diagrams
P3, M3, D3	Software Tools (working individually on an audio/MIDI file provided by the tutor)	Working as a remix producer, manipulate, edit, and process the given piece into a finished audio track, providing an organised backup of the project.	Evidence comprising: • screenshots • CD master • CD ROM/hard disc backups • written report
P4, M4, D4	Musical Ideas (individual production exercise)	Brief from a record company to produce tracks for a sampler CD containing contrasting material.	Evidence comprising: • screenshots • audio CD • production notes/ report

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

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

Level 1	Level 2	Level 3
	Exploring Musical Composition	Computer Music Systems
		Working with Music Notation Software Packages

Essential resources

Learners will require regular access to computer-based music production systems. These music systems may be based on any operating system, including Mac OS, Windows and Linux-based PCs, provided they feature the software tools necessary for learners to satisfy the grading criteria. As a minimum, the systems should be equipped with a loop-based production package that includes MIDI (for example, Apple's GarageBand or Sony's ACID Pro) some form of audio editing that allows audio clips to be trimmed, normalised and effected and MIDI sound sources (software or hardware).

It is not necessary for learners to have full access to a high-end production package such as Logic or Cubase.

Indicative reading for learners

Textbook

Collins M – *Choosing and Using Audio and Music Software* (Focal Press, 2004) ISBN 9780240519210

Journal

Sound On Sound (SOS Publications Group)

Website

www.soundonsound.com   Sound on Sound

Delivery of personal, learning and thinking skills (PLTS)

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

Skill	When learners are …
Independent enquirers	analysing components of a computer music system
Creative thinkers	developing musical pieces using creative techniques in computer software
Reflective learners	developing work toward improved grades after feedback from assessor
Self-managers	producing musical pieces for a production portfolio.

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

Skill	When learners are …
Independent enquirers	exploring alternative components for computer music systems ensuring safety with electrical components
Creative thinkers	exploring alternative musical styles exploring editing techniques
Reflective learners	responding to tutor feedback in practical sessions
Self-managers	exploring possibilities available in music software identifying new creative techniques in music software.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Manage information storage to enable efficient retrieval	saving and retrieving audio and MIDI data
Follow and understand the need for safety and security practises	setting up and configuring computers for music
ICT – Find and select information	
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	finding and selecting audio and MIDI data
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: ● text and tables ● images ● numbers ● records	creating screenshots for evidence
Evaluate the selection and use of ICT tools and facilities used to present information	identifying/comparing/analysing computer components
English	
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing reports.

Unit 8: DJ Technology and Performance

Unit code: M/502/4863

QCF Level 2: BTEC First

Credit value: 10

Guided learning hours: 60

● Aim and purpose

The aim of this unit is to explore the ways in which DJs can function and make a living, not only in specialist areas, but in the mainstream entertainment industry. Learners will become familiar with the range of skills and equipment required, understand roles and environments, and be able to select an effective programme of material with which to perform.

● Unit introduction

DJing is a popular pastime for many musicians and some are able to make a living from this activity. The 1990s saw the rise of the DJ as a significant force in popular music. DJs can enjoy the same billing and status once only afforded to more traditional performers. The skills of the 'turntablist' are now considered by many to be on a par with those of a guitarist, drummer or singer. There is a wide range of DJs from the club DJ to a radio DJ. Working as a DJ is as much about creating a performance as being part of a band or orchestra. DJs need to understand how to structure their set as well as communicate with their audience to achieve a successful performance.

This unit gives learners the opportunity to develop a range of technical and artistic skills relevant to careers as club or production DJs. The emphasis of the unit is on DJs as performers and producers of dance music.

This unit will familiarise learners with the range of equipment that contemporary DJs use in a variety of roles and environments. Working with electrical equipment means that DJs need to have a thorough understanding of the safe operation of this equipment. As many DJs work in environments with high noise levels, learners will gain an understanding of working in a way that protects their health. Learners will be introduced to the safe and creative operation of DJ equipment and will learn a range of DJ performance techniques.

Learners will develop an understanding of the different roles and environments in which DJs operate in order to be able to make an informed choice about their own development and progression in the field.

They will explore popular dance music styles and genres. Learners will also demonstrate how to use a range of related music technology, including sequencing and sampling equipment, to expand and enhance their performances.

● Learning outcomes

On completion of this unit a learner should:

1   Know the equipment necessary to operate as a DJ

2   Be able to set up and perform using DJ equipment and techniques safely

3   Know the roles and environments in which DJs function

4   Be able to select and programme appropriate material for performance.

Unit content

1 Know the equipment necessary to operate as a DJ

Equipment: turntables (decks, vinyl); CD decks; MP3 players; laptops/PCs with DJ software; channel faders; crossfaders; EQ controls; transform switches; kill switches; headphones; amplifiers; speakers; microphones; leads and connectors

2 Be able to set up and perform using DJ equipment and techniques safely

DJ techniques: beats per minute; pitch control; phrasing; spin backs; button stopping; crossfading; drop-ins; cutting

Equipment: decks; amplifiers; speaker system; headphones; laptop/PC; CD deck

Health and safety: electrical risks; physical risks; safe handling and storage; noise levels

3 Know the roles and environments in which DJs function

Types of DJ: club DJ; 'personality' DJ; radio DJ; DJ producer

Environments: recording studio; club; broadcast studio

4 Be able to select and programme appropriate material for performance

Select appropriate material: eg house, techno, hip-hop, garage, trance, euro etc

Programming: event type, audience type and reactions; trends

Performance: choosing tracks for a set; structuring the set; communicating with the audience; material suitable for genre

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 identify the different pieces of equipment necessary to work as a DJ [IE, SM]	**M1** compare the different pieces of equipment necessary to work as a DJ	**D1** analyse the different pieces of equipment necessary to work as a DJ
P2 demonstrate the set-up and safe operation of DJ equipment with tutor support [SM, TW]	**M2** demonstrate the set-up and safe operation of DJ equipment, with minimal support	**D2** demonstrate the set-up and safe operation of DJ equipment, independently and confidently
P3 identify different types of DJ and the environment in which they operate [IE]	**M3** compare different types of DJ and the environment in which they operate	**D3** analyse different types of DJ and the environment in which they operate
P4 plan and perform a structured DJ set. [SM, CT]	**M4** plan and perform a DJ set which uses material suitable for the genre.	**D4** plan a DJ set and perform it communicating effectively with an audience.

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

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

Essential guidance for tutors

Delivery

Delivery of this unit should be mainly workshop based, concentrating on the acquisition of practical skills in the early part of the unit, leading on to the development of the creative use of the technology within performance and production.

Learners should be introduced to the different ranges of DJ equipment available in the centre and should also have the opportunity to research equipment that would be available to DJs working professionally. If possible, a visit to a professional venue would be helpful. When exploring the different types of DJ, learners should explore the ways in which they work and, again if possible, should have the chance to speak to a practising DJ.

Learners should be encouraged to devise a number of performances aimed at different audiences. When doing this, they will be required to explore the different styles and genres of dance music so that they may then be aware of how these styles are mixed effectively. Learners should be encouraged to listen to a number of sets by professional DJs to experience how a set is structured throughout the course. It is not enough that learners simply play a number of tracks in a row. The structure of a set is very important and is often the sign of a good DJ. Phasing different tracks effectively and musically, as well as planning track order, are vital skills that learners need to be able to create smooth transitions through the set.

If possible, learners should perform a number of sets aimed at different audiences, and using a variety of themes throughout the delivery of the unit. The techniques used by a range of DJs should be explored and replicated by learners in their own sets before they move on to create their own individual DJ style. Performing to an audience is a vital aspect of this unit as learners are required to use the reaction of the audience to shape their own performance. Learners should be encouraged to plan their set to a certain extent, but also to work with the audience in order to deliver a successful performance.

Note: when working with DJ equipment, centres and learners should consider health and safety issues and these procedures and processes should be embedded at an early stage.

Outline learning plan

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

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

Topic and suggested assignments/activities and/assessment
Introduction to the unit – whole-class.
Introduction to DJ equipment (to cover basic DJ techniques) – whole-class.
Introduction to sound systems and monitoring for DJs – whole-class with workshops.
Assignment 1: Equipment for the DJ (P1, M1, D1) • Overview. • Research in class. • Collating/editing evidence – report/presentation preparation. • Assessment feedback and improving evidence.

Topic and suggested assignments/activities and/assessment
Basic system set-up and operation – whole class.
DJ techniques – practical sessions on decks/related resources.
Developing techniques – practical.
Health and safety – includes test.
System set-up practical sessions.
Assignment 2: Ready to Mix? (P2, M2, D2)
• Overview.
• DJ performances including preparation.
• Report writing.
• Feedback and review.
Assignment 3: DJ Roles (P3, M3, D3)
Potential roles of the DJ – whole class.
Research:
• overview
• collate research
• report writing
• assessment feedback, amend and improve.
Assignment 4: DJ Performance (P4, M4, D4)
DJ material – whole class.
Matching material to an event – whole class.
Set structure, and communication – whole class:
• overview
• prepare and rehearse set
• set up and perform
• assessment feedback, amend and improve.

Assessment

The evidence required for this unit will be in the form of practical demonstrations, performances and responses to oral and written questioning. Performing is a vital part of the assessment of this unit and learners should be encouraged to perform on a number of occasions throughout the delivery of the unit. Learners may also produce a portfolio of research into the different types of DJ in order that they may demonstrate their understanding of the roles and also compare the variety of DJ professions.

Where appropriate, learners should be encouraged to perform both inside and outside of the learning environment in order to develop skills in identifying and adapting to audience needs. This could be to an audience made up of their peers from the course but performances to wider audiences, for example other learners at the centre or friends and family, would give learners a greater depth of experience. The performances should be to a number of different briefs so that learners are able to prepare for a variety of DJ settings.

Learners should be encouraged to reflect on each assignment, identifying strengths and weaknesses. This should be incorporated into the assessment criteria, following consultation with the tutor and other learners.

Performances should be recorded on video so that the material of the set is recognised as well as the audience reaction. Learners should be encouraged to evaluate their performances, detailing how they changed their set in accordance with the audience's reaction. Detailed set lists may be provided so that learners can demonstrate how they planned for the type of audience to which they performed.

Learning outcome 1 can be evidenced through a written piece and/or a presentation which covers the equipment necessary to operate as a DJ. Traditionally, DJs have used older technology, ie record decks, but learners need to be aware of the latest developments, mostly digital, on offer.

Learning outcome 2 requires practical evidence with learners setting up and operating DJ equipment safely. A full performance is not necessary, simply an opportunity for each learner to demonstrate the complete system working safely. Tutor observation can support the level of independence with which each learner is able to work, though A/V recordings are a useful resource for this purpose. A learner can be offered the opportunity to summarise the process, allowing each learners to address the higher grade criteria which require detail on the processes involved.

Evidence for learning outcome 3 is likely to be a written piece which shows an understanding of the full range of roles and corresponding environment in which DJs can function. Through this learning outcome, learners can begin to understand the varied career opportunities available in this field.

Creating evidence for learning outcome 4 can give each learner the opportunity to show off DJ skills to an audience either in the centre or at a suitable external venue. As this is a 'performance' some communication with an audience is to be expected though the level and type of communication may be dictated by the style chosen.

A rehearsal/preparation diary and audio recording of the set with tutor observation would be the minimum acceptable in terms of evidence, though an A/V recording would be useful in terms of assessment and as an aid to improvement.

To achieve P1, learners must provide a comprehensive list of DJ equipment, including a brief description of the purpose for which each piece will be used. Learners should include all types of equipment available – not just for a preferred method of working.

To achieve M1, learners will, in addition, compare the different pieces of equipment which could be utilised for similar purposes but may be preferred for a particular style of music.

Distinction level work will include reasoning, for example learners will analyse the direct drive specification required in turntables used by DJs.

To achieve P2, learners will set up and operate the complete DJ system safely, with some tutor support permissible. A full performance is not necessary, simply a short demonstration that the equipment operates correctly. A typical system will include decks (vinyl and/or CD) but could also be a laptop/PC, amplifier/speaker system, and headphone monitoring, and learners will demonstrate using a range of simple DJ techniques, for example beat-matching, pitch control, and cross-fading. Tutor observation and the learner's written report can support A/V evidence and identify the level of independence with which the learner was able to complete the exercise.

For M2, minimal support is expected, and for D2 a learner will work independently and with confidence; they should be able to show a clear understanding of all processes – creative and practical.

To achieve P3, the learner's report will identify different types of DJ and the environment in which they may work, with some detail on the actual roles and environment involved.

Some specialist music styles could restrict the choices of performance environment and audiences for the DJ; others perform material that is acceptable across a wide range of venues and audiences.

Learners should be able to identify this and make comparisons to address M3, as well as comparing different roles and environments as a whole.

To achieve D3, the learner must, in addition, analyse the types of DJ listed in unit content, and the environments in which they are likely to work. Learners may also recognise that some types of DJ are able to work in a variety of situations and this can form an effective part of the analysis.

To achieve a P4, the learner's performance will utilise basic DJ skills, for example identifying beat one in a 4/4 bar, adjusting BPM, cueing a record/track ready to play, balancing volumes between tracks, balancing the weight of the tone arm, and using the slip mat correctly (if using traditional DJ equipment).

At M4, learners will choose material matching genres, audience and musical taste.

For a distinction learners will communicate with an audience in a way which shows an ability to recognise and cater for audience requirements for the genre in question.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Equipment for the DJ (individual written piece, and/or presentation)	Working as a visiting specialist, learners deliver a presentation on the equipment necessary to operate as a DJ.	Evidence comprising: • PowerPoint presentation • handouts • tutor observation
P2, M2, D2	Ready to Mix? (individual practical sessions setting up and performing with DJ equipment)	Brief from a DJ agency to demonstrate the safe operation of a DJ rig and perform a short set as part of an audition.	Evidence comprising: • tutor observation • A/V recordings • written report
P3, M3, D3	DJ Roles (individual magazine article/written piece)	Brief from editor of school or college magazine to write a piece on DJ roles, targeted at the parents of potential DJs.	Magazine article
P4, M4, D4	DJ Performance (preparation and individual DJ performance)	Brief from a DJ agency to perform a complete set for a specific event type.	Evidence comprising: • rehearsal diary • set list • mix CD • A/V evidence • tutor observation

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

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

Level 1	Level 2	Level 3
Performing Arts Individual Repertoire and Showcase	Exploring Computer Systems Used By Musicians	DJ Performance Techniques

Essential resources

Learners must, as a minimum, have access to a range of DJ equipment, including decks, mixers, sound amplification and monitoring.

Ideally, they should also be able to access and incorporate a range of related performance equipment, including sequencers, samplers and beat-boxes.

They must also have access to musical material, including a varied range of musical styles on vinyl.

Indicative reading for learners

Textbooks

Dodge C and Jerse T A – *Computer Music, 2nd Edition* (Wadsworth Publishing, 1997) ISBN 9780028646824

Reighley K B – *Looking for the Perfect Beat: The Art and Culture of the DJ* (Pocket Books, 2003) ISBN 9780671038694

Roads C – *The Computer Music Tutorial* (MIT Press, 1996) ISBN 9780262680820

Webber S – *DJ Skills: The Essential Guide to Mixing and Scratching* (Focal Press, 2008) ISBN 9780240520698

Webber S – *Turntable Techniques: The Art of the DJ* (Berklee Press Publications, 2000) ISBN 9780876390108

Journals

DJ Magazine (Nexus)

EQ (Nexus)

Future Music (Future Publishing)

Website

www.djmag.com   DJ Mag

Delivery of personal, learning and thinking skills (PLTS)

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

Skill	When learners are...
Independent enquirers	researching roles and environments
Creative thinkers	performing creatively as a DJ
Reflective learners	reviewing A/V evidence
Team workers	moving DJ equipment safely
Self-managers	planning an effective performance
Effective participators	preparing with others for a performance.

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

Skill	When learners are ...
Independent enquirers	addressing health and safety issues
	researching DJ roles and environment
Creative thinkers	preparing for a performance
	choosing repertoire
Reflective learners	responding to feedback
Team workers	discussing trends and audience requirements in groups
Self-managers	ensuring safe operation of equipment
	choosing repertoire
	selecting equipment
Effective participators	moving equipment as a team.

Functional Skills – Level 2

Skill	When learners are …
ICT – Use ICT systems	
Manage information storage to enable efficient retrieval	saving/retrieving written, word-processed work
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: • text and tables • images • numbers • records	producing word-processed reports
Bring together information to suit content and purpose	researching DJ roles
Present information in ways that are fit for purpose and audience	giving a presentation for grading criterion 1
English	
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching DJ roles
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing reports and giving presentations.

Unit 9: Producing a Music Recording

Unit code: M/502/4877

QCF Level 2: BTEC First

Credit value: 10

Guided learning hours: 60

● Aim and purpose

The aim of this unit is to develop learners' knowledge of the audio recording equipment likely to be found in a recording studio, and for them to discover how this equipment is used to create a finished music recording by preparing and applying the range of techniques required.

● Unit introduction

The ability to operate the audio recording equipment and technology used to produce a music product is essential for anyone working in a recording and production role in the music industry. Studio engineers and producers work with a range of equipment and technology in their roles. It is these people using their skills that allow music to be accessible to wide audiences using CDs and MP3s for exposure through internet, radio airplay and the audio required for music television. This unit is designed to introduce learners to some of the technology and techniques involved in creating music recordings. As is the case when working with any electrical equipment, an understanding of the importance of the health and safety issues associated with music recording is also essential.

Learners will be expected to explore the technology typical of music recording, including mixing consoles, microphones, effects/processing, and recording devices. The unit recognises that an organised approach to session planning and execution is essential. Efficiently, run recording sessions will be the most productive relative to their cost.

As part of the unit, learners will create a recorded product in a digital distributable form such as MP3 or CD. Learners will need to develop an appreciation of the technical and creative processes involved in capturing live audio sources. These sources will include drum kits, guitars, bass instruments, keyboards and vocals. They will learn how to mix music and use audio processing tools such as reverb, echo and chorus to enhance their musical creations.

● Learning outcomes

On completion of this unit a learner should:

1 Know how to select audio recording equipment for specific applications

2 Understand how to prepare for recording sessions safely

3 Be able to capture audio sources, using appropriate recording techniques

4 Be able to use available resources to produce a finished music recording.

Unit content

1   Know how to select audio recording equipment for specific applications

Microphones: microphone types; polar patterns; phantom power; mic stands; mic cables and connectors; microphone storage and handling

Audio recording and processing devices: DAWs; computer-based recording systems; hard disc recorders; mini disk recorders; DI boxes; mixers; effects; control of dynamics; recording media eg Mini Disk™, hard-disc; safe operation and handling

2   Understand how to prepare for recording sessions safely

Selecting and configuring equipment: choosing the right microphone; examining compatibility issues; interconnecting equipment; testing signal paths; positioning equipment appropriately

Preparing: organising sessions; organising self and others; timekeeping; setting targets and monitoring progress; keeping accurate records (recording log, track sheets etc)

3   Be able to capture audio sources, using appropriate recording techniques

Audio sources: eg drum kit, guitar, bass, piano, woodwind and brass instruments, orchestral instruments, single and multiple voices

Capture techniques: microphone positioning; microphone selection; direct injection (DI); analogue/digital multi-track; talkback; foldback; tuning issues; timing issues

4   Be able to use available resources to produce a finished music recording

Processing: eg reverb, echo, chorus, compression, gating, auto-tuning, harmonisation

Mix: amplitude balance; tonal balance; creative mixing techniques; the 'sound stage'

Finished product recording format: eg CD, MP3, Mini Disk™, DAT

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify different forms of audio recording equipment and technology [IE, SM]	**M1** compare different forms of audio recording equipment and technology	**D1** analyse different forms of audio recording equipment and technology
P2 explain the planning and organisation of recording sessions, within health and safety requirements [SM]	**M2** explain, in detail, the planning and organisation of recording sessions, within health and safety requirements	**D2** analyse the planning and organisation of recording sessions, within health and safety requirements
P3 record a range of audio sources using both microphones and direct techniques competently, with limited tutor support [SM]	**M3** record a range of audio sources using both microphones and direct techniques confidently, with independence	**D3** record a range of audio sources using both microphones and direct techniques confidently, competently and with total independence
P4 produce a completed mix of a multi-track recording using appropriate processing and mixing technology competently with an acceptable handling of balance. [SM]	**M4** produce a completed mix of a multi-track recording using appropriate processing and mixing technology with confident regard to balance.	**D4** produce a completed mix of a multi-track recording using appropriate processing and mixing technology with confident and competent handling of balance and quality.

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

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

Essential guidance for tutors

Delivery

Most, if not all, of this unit should be delivered through practical workshops. Learners will need to access the technology required to conduct multi-track recordings, including microphones, sound-generating equipment and musical instruments, and mixing/recording equipment. Ideally, learners should have access to a wide range of equipment and be encouraged to experiment with different recording equipment and recording techniques in order to discover which methods are most effective. Listening to examples of a variety of professional recordings will allow learners to hear the effects that using different techniques and styles has on commercial recordings. Learners should be encouraged to talk about the recording process, using appropriate vocabulary.

Learners should be engaged in the process of creating music product from an early stage of the unit delivery, with the required theoretical and contextual elements of the unit added as necessary. The theory behind recording would be best delivered in a practical way. Learners must be encouraged to adopt a professional and time-conscious approach to the recording process from the start. Learners should understand that 'time is money' in the recording business and that wasted studio time would still need to be paid for in a professional context.

It is accepted that few, if any, centres will have the resources to support the kind of group sizes that will allow learners to concentrate more than a small amount of timetabled session time to individual projects. Class time is likely, therefore, to focus on team activity, with learners required to cycle through a number of roles, including engineer, producer, assistant, performer etc as necessary. However, learners will need to have sufficient access to recording facilities outside of contact time to enable them to produce the individual evidence required to satisfy the unit.

Outline learning plan

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

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

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole class.
Introduction to microphones and direct recording techniques – whole class two or three sessions – include DI configurations. Delivery by tutor/technician – between class and studio.
Introduction to recording and processing devices, both soft and hardware – whole class two or three sessions, but may be broken down into smaller groups for practical elements.
Assignment 1: Equipment in the Studio – P1, M1, D1 Assignment overview: • research including sourcing illustrations (internet) • report writing, health and safety in the studio test • assessment feedback, amend and improve assessment evidence.
Choosing – microphones or direct injection? – whole class including some practical instruction in smaller groups – one or two sessions.
Signal routing, and path to the mixing console – small groups mainly practical in studio and control room – one or two sessions.

Topic and suggested assignments/activities and assessment
Communication – investigate talkback and foldback in small groups – one to two sessions.
Project time and resource management/session planning – whole class session.
Introduction to safety in the studio – whole class.
Assignment 2: Session Planning and Resources – P2, M2, D2 Assignment overview: • collating class notes, sourcing illustrations. Report writing/feedback and review.
Recording techniques – whole class refresher and overview of assignment.
Assignment 3: Multi-track Recording – P3, M3, D3 Studio/control room sessions in small 'production teams' with a group of musicians: • session set up including line/level check • recording essential information – track sheets, mixer templates, studio layout diagrams. Record basic multi-track, backup and wrap session. Update log • feedback and review (repeat assignment).
Instrument overdub – working individually in studio with musicians • session set up including monitor/headphone balance, level check • record overdubs, backup, complete studio log. Feedback and repeat assignment.
Vocal overdub – working individually with vocalists. Multiple sessions: • process as C2 plus collate vocal tracks before backup • update studio log/report, feedback and review (repeat assignment).
Mixing techniques – whole class refresher
Assignment 4: The Final Mix – P4, M4, D4 Working individually at DAW and/or in studio: • mix completed multi-track with overdubs and master to suitable medium. Backup files • write report, feedback and review (repeat assignment).

Assessment

This unit is not only about learners' abilities to use recording technology to create musically acceptable products, but also about their understanding and management of the recording process.

The primary piece of evidence in this unit is the 'master' of their multi-track recording, using an appropriate digital medium.

Learners should be encouraged to keep an assessed activity log or diary, recording the organisation of sessions. This will allow them to evidence that they have shown a planned and structured approach to the recording sessions. Learners should detail the selection and set-up of equipment and the techniques used to conduct their close-mic recordings, explaining and justifying their choices in order to access the higher-level criteria. As it is possible that learners will work in groups, it is important that documentary evidence of the recording sessions clearly indicates the contribution individual learners made to any group or team sessions.

Learners' understanding of the technology they are using and their awareness of the health and safety issues involved may be evidenced using responses to written and/or oral questioning.

Group or team recording submissions are acceptable, provided each learner's contribution is significant and identifiable. Tutors should provide confirmation that this is the case with submissions.

Learning outcome 1 could be evidenced through a written report on microphone types and suitability, together with accessories, and storage/handling of these pieces. Learners will also need to show an awareness of the different audio recording and processing devices likely to be used when producing music.

Evidence for learning outcome 2 will show an understanding of how to prepare for recording sessions effectively, including choosing the correct microphone for each application/instrument.

A written report can include diagrams which show how equipment is connected, and illustrate how equipment is located in the studio/control room. Studio logs and track sheets are also useful evidence, as is some indication of how targets and progress are to be monitored. Much of the evidence can point directly to the work undertaken for learning outcomes 3 and 4.

Learning outcome 3 can be evidenced through audio recordings of a range of audio sources, supported by studio log, track sheets and tutor observation. A written report will indicate learners' level of knowledge with regard to the processes involved.

Learning outcome 4 is primarily evidenced by learners' completed audio mix of a multi-track recording. Where a DAW is used, screen shots can be useful as evidence, and a written report will allow learners to show the level of understanding of processes, and indicate the level of independence attained. Tutor observation can support this evidence.

To achieve P1, learners, will identify typical microphone types, for example condenser, ribbon, dynamic/moving coil/ribbon and their polar patterns – cardioid, figure of 8, omni. Learners will understand which microphone types use phantom power and the best methods of storage and handling. The piece will also identify recording and processing devices – multi-track and stereo recorders, accessories such as DI boxes, mixers and units which process the signal, for example, effects and the control of dynamics.

At merit level, learners will compare pieces of equipment that can perform similar functions, and at distinction level will know how to analyse the differences.

To achieve P2, a learner's report will show an understanding of the processes involved in the organising and planning of recording sessions from first choosing the correct microphones and methods through to organising the session itself around the availability of musicians and facilities. Learners can use this exercise to plan their own sessions for the practical elements of this unit. Health and safety issues should be addressed throughout the activities involved. At merit level learners will, in addition, provide accurate illustrations of equipment layout and signal paths, with studio logs and track sheets which provide a high level of detail. In order to achieve a distinction learners will show a level of analysis in the piece with regard to overall planning, and the selection/configuration of the equipment.

In order to meet P3, a learner could record a group consisting of a range of instruments, for example a drum kit, bass guitar, guitars and vocals. Learners may choose to lay down the backing track without vocal and add the vocal later to avoid 'spill' or, if resources are available, record the vocal in a separate room or booth at the same time as the track. Whatever method is used, each learner should be able to record the individual parts cleanly ensuring the minimum amount of 'spill' possible in the available environment. In this particular situation, for example, the cleanest method of recording for the bass guitar would be using a DI (direct injection) box. Evidence will include audio recordings, and the written piece can take the form of a diary with track sheets and technical information. Tutor observation can record the degree of independence with which each learner is able to complete the process, and at pass level some tutor support is permissible.

At merit level, learners must work with total independence, and to achieve a distinction a learner's written piece should be able to show a clear understanding of the processes involved, for example the reasons for choosing particular microphone types for the drum kit, close and microphone techniques and the proximity effect.

To address P4 effectively, each learner could choose from any multi-track recording made previously and focus on a completed mix which uses a range of techniques typical to the genre of the piece. This might include the use of effects – reverb/chorus/harmonisation, the control of dynamics – compression/limiting/gating, and creative techniques like auto tune. The completed mix can be on audio CD or a similar medium and should demonstrate the effective use of tonal balance and stereo image with technical competence shown throughout. Audio evidence can be supported by mix notes and a review of the process, with tutor observation to confirm the degree of independence with which learners have been able to work. At merit level learners will have worked with total independence throughout, and for a distinction, learners' written pieces will in addition show a clear understanding of the processes – for example reasons for applying processing to particular instruments/signals and the effect of placement of a given instrument within the stereo picture.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Equipment in the Studio (individual written piece)	Brief from a music agency to come up with ideas on the equipment required to record rehearsals and demos with their acts, ranging from solo singers to rock bands.	Evidence to include: • equipment lists • diagrams • technical information
P2, M2, D2	Session Planning and Resources (individual written reports)	This band of grading criteria is linked to grading criteria 3 and 4. There is no scenario as such, simply information directly related to learners' work on grading criteria 3 and 4 for this unit.	Evidence to include: • report on microphone choices • studio layout/connection diagrams • track sheets and/or diary/log • health and safety hazard check
P3, M3, D3	Multi-track Recording Sessions (small group work with individual practical/written evidence)	Brief from a production company to record a series of artists across a range of styles.	Evidence to include: • studio layout plans • tutor observations • audio recordings • recording log • track sheets
P4, M4, D4	The Final Mix (individual practical work with written report)	Brief from production company to complete the recording/mixing of one of the artists' recordings from previous assignment.	Evidence to include: • stereo audio 'master' • tutor observation • screen shots (where applicable) • report

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

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

Level 1	Level 2	Level 3
Exploring Technical Support for Stage Performance	Planning and Developing a Music Product	Sequencing Systems and Techniques

Essential resources

Ideally, learners should have access to soundproof recording facilities, in order to provide them with the best opportunity to achieve high quality close-mic recordings. Recording equipment should be as contemporary as possible but should, as a minimum, provide the facility to monitor and mix recorded material and apply effects and other audio processing such as compression and gating.

It would be beneficial for learners if a wide range of different microphones were provided. However, the unit can be achieved with limited resources, provided they are suitable for the recording processes undertaken.

Indicative reading for learners

Textbooks

Bartlett B and Bartlett J – *Practical Recording Techniques: The Step by Step Approach to Professional Audio Recording, Fifth Edition* (Focal Press, 2008) ISBN 9780240811444

Crich T – *Recording Tips for Engineers: For Cleaner, Brighter Tracks, Second Edition* (Focal Press, 2005) ISBN 9780240519746

White P – *Basic Mixing Techniques* (Sanctuary Publishing, 2000) ISBN 9781860742835

Journal

Sound on Sound (SOS Publications Group)

Website

www.soundonsound.com   Sound on Sound

Delivery of personal, learning and thinking skills

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

Skill	When learners are ...
Independent enquirers	researching items of recording equipment
Creative thinkers	producing a completed mix
Reflective learners	listening back to, and developing recordings
Team workers	laying tracks with groups of musicians
Self-managers	developing the final mix
Effective participators	working in the studio with groups of performers.

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

Skill	When learners are ...
Independent enquirers	experimenting with recording methods
Creative thinkers	discussing production methods
Reflective learners	responding to feedback
Team workers	discussing production ideas
Self-managers	finding solutions to recording and production issues
Effective participators	engaged in general group work and supporting roles.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	using DAW
Manage information storage to enable efficient retrieval	using DAW
Follow and understand the need for safety and security practices	using DAW and saving work
Troubleshoot	using DAW
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: ● text and tables ● images ● numbers ● records	creating track sheets
Present information in ways that are fit for purpose and audience	presenting track sheets.

Unit 10: Developing as a Musical Performer

Unit code: H/600/3793

QCF Level 2: BTEC First

Credit value: 10

Guided learning hours: 60

Aim and purpose

The aim of this unit is to enable learners to become aware of and develop elements of image, style, health and wellbeing as they are applied in the working life of musical performers.

Unit introduction

Working as a musician in the performing arts industry involves much more than the ability to play an instrument or sing well. Image and style, along with general health and wellbeing, play a major role in the success of performers in shows and cabaret, as well as in the pop industry. This unit will enable learners to become performers who can move, or even dance, on stage if required and develop their own style and image.

The unit concentrates on the needs of the performing musician, appropriate to the styles of music they perform. For instance, learners will acquire the skills necessary to enter and exit the stage correctly, add dance routines to music performances where appropriate and improve their confidence on stage. In essence, learners will develop from musicians to performers.

In order to carry out dance routines and extended performances, musicians need to be able to look after themselves well. To produce high-quality performances, knowledge of how to prepare both physically and mentally is vital. In addition to developing a personal image or style for performing, delivering a polished and professional performance will be covered in this unit.

Learners will explore how professional performers develop their personal image and style by studying the ways an individual or group presents themselves for performance: their look, style, image and presence. Learners will explore ways to prepare their body for performance by researching the ways professional musicians stay fit and healthy while developing their art form. This may include the study of disciplines such as the Alexander Technique, Pilates or yoga as well as looking at posture.

Learning outcomes

On completion of this unit a learner should:

1   Know the importance of health and wellbeing for a musical performer

2   Know the importance and development of image and style for musicians

3   Be able to create a performance of style and imagination that is appropriate for their chosen material.

Unit content

1 Know the importance of health and wellbeing for a musical performer

Maintenance of fitness and health: eg sensible diet, exercise, sufficient sleep, drug and alcohol awareness

Breathing and relaxation techniques: eg Alexander Technique, Pilates, yoga; warming up the body for exercise eg breathing and stretching, cooling down

Simple principles of movement: bend, stretch and twist; or where more ambitious styles of dance or movement are explored, sequences of exercises, movement memory, correct posture for performing

2 Know the importance and development of image and style for musicians

Image: costume eg uniform, 'look' of group; hairstyling; make-up

Style: design elements of performance eg props; use of video; photography; additional performers eg backing musicians; the publicity and marketing budget

Development of an artist's image over time: eg career, first appearance, relation of artist's image to their musical material, reinvention of artist's style and image as appropriate, collaborations with other artists, consideration of audience on artist's image

3 Be able to create a performance of style and imagination that is appropriate for their chosen material

Use of performance space: appropriate entry and exit of the performance space; stage-positioning; correct use of technology eg lighting, backing tracks, microphone placement

Movement: eg appropriate dance and movement routines for the style of music, poise and confidence in delivery

Style and image: costume; make-up; hairstyling

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify techniques to improve health and wellbeing, that will aid musical performance [IE, CT]	**M1** describe techniques to improve health and wellbeing, that will aid musical performance	**D1** evaluate techniques to improve health and wellbeing that include a range of effective routines that will aid individual musical performance
P2 identify the ways a professional musical performer (or group of performers) has developed their style and image over the course of their career to date	**M2** describe the ways a professional musical performer (or group of performers) has developed their style and image over the course of their career, including how these relate to the music they perform	**D2** evaluate the ways a professional musical performer (or group of performers) has developed their style and image over the course of their career, including how these relate to the music they perform
P3 create an individual image and style for a performance that relates to the music performed [CT]	**M3** develop an individual image and style for a performance that relates to the music performed	**D3** refine an individual image and style for a performance that relates to the music performed, making justified choices, and showing flair and imagination
P4 create a performance that demonstrates some style and imagination that is appropriate for the chosen musical material. [TW]	**M4** create an integrated performance with style and imagination that is appropriate for the chosen musical material.	**D4** create an organised, integrated, confident and convincing performance with style and imagination that is appropriate for the chosen musical material.

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

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

Essential guidance for tutors

Delivery

In this unit, the ways musical performers work on stage will be explored in detail. Learners will look at how integrated performances are put together, where other disciplines are used such as costume and make-up, to augment the musical element of the work. Some musicians will want to learn, or improve, skills in movement to add another dimension to live and recorded work. Watching other live musical performances will be a very effective way of observing how to make performances exciting, and videos will also be a source of learning. This will provide ways of finding out how professional performers develop a style and image over time, as their careers progress.

Learners will start to develop their own ideas for style and image through experimentation towards making a performance that includes these elements, where they are appropriate to the musical material performed. This performance may incorporate dance routines made by the musical performers themselves, or simply be clear and well-developed stagecraft in action.

This unit should be taught through a range of practical workshops, discussions and seminars. Learners will need time for research into the work of practising musicians and to explore their own performing potential. Classes and workshops can be tutor- or learner-led and learners should be encouraged actively to pursue their own individual and group goals as performers.

Learners should develop good habits as practising and performing artists, appreciating the need for health and safety, while exploring the possibilities of their performing potential.

Time and space will be needed for the exploration, development and carrying out of health and wellbeing techniques over the duration of the unit. Tutors do not have to be experts in movement in order to deliver this part of the unit, but the involvement of suitable outside experts to introduce it may be of benefit. For example, a tutor of the Alexander Technique, Pilates or yoga could be helpful in introducing the basic principles of these disciplines to learners.

To gain an understanding of the importance of image to artists, learners will need access to a source of performances and interviews (music videos, live concert recordings, magazine interviews, press cuttings) by a number of artists from which they may choose one to explore in detail. Internet access for research purposes is also required. Experiencing music live in concerts, recitals, shows, etc should be encouraged because learners should not necessarily concentrate on 'mega-stars'. The work of musicians may be introduced through guided observations, encouraging learners to think about the style and image of performers at different stages of their career so that they develop a real sense of how musicians evolve, reflecting changes in taste, audience, material and context.

Learners can report their findings in a variety of formats, including written; oral; e-reports and recordings. The quality of the recordings will not be assessed, where sound or visual media are used, so long as the results are fit for purpose and allow the messages to be communicated to the chosen audience. This should provide an opportunity for learners to experience some professional working practice in action.

The work for this unit, including discussions, should stimulate experimentation with learners' own style and image and may begin to feed into the final part of the unit.

Learners will need time and space to develop their own, or group, ideas for a performance. These ideas may be opportunities for practice assessments and informal self and group evaluations. Performances can take place in any suitable venue but learners need to be aware of the technical constraints at their centre when preparing for performances.

Some centres may allow learners to take their work out of the centre to use different technical facilities like staging, sound and lighting equipment. Others may stage the final live performances 'in-house'.

Recording equipment may be required by some learners for their own musical performances, eg DJs, and for the recording of reports and evaluations, where appropriate. All final performances should be recorded on video or DVD.

Outline learning plan

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

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

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole class activity.
Assignment 1: Health and Wellbeing – P1, M1, D1 Know the importance of health and wellbeing for a musical performer: • generic issues – whole class and small group activities • research and preparation of assessment material • assessment feedback and review.
Assignment 2: Style and Image, a Case Study – P2, M2, D2 Know the importance and development of image and style for musicians: • initial considerations – whole class and group activities • selection of performer(s) to profile – research into style and image • individual research and preparation of assessment material • assessment feedback and review.
Assignment 3: Image in Action – P3, M3, D3, P4, M4, D4 Be able to create a performance of style and imagination that is appropriate for their chosen material: • group activities • research and preparation of assessment material • assessment feedback and review.
Whole-unit review and re-assessment opportunities.

Assessment

The assessment of this unit lends itself to a wide range of types of evidence. In grading criteria 1, 2 and 3, evidence can be provided either in written form, oral presentation or a combination of both. Learners should be given at least two opportunities to address each of the grading criteria, wherever possible.

To satisfy P1, learners need to identify techniques to improve health and wellbeing in musical performance. This should be a generic programme, aimed at all musicians. For M1, learners should describe how their designed programme will aid their own musical performance. For D1, learners should evaluate the relative success of at least three effective routines that clearly aid individual performance.

P2 requires learners to identify ways in which a professional musical performer (or group of performers) has developed their style and image. It is not intended that learners produce a purely historical overview of the artist(s) concerned. For M1, learners should describe the ways that style and image have been developed and how these relate to the music they perform. For D2, learners are required to assess the effectiveness of the ways in which the style and image have been developed. This evaluation might include ways in which the artist(s) concerned have changed their image over the years to fit to a change in musical style. Tutors may wish to guide learners in their selections, by encouraging them to choose artists who have had some longevity in their careers, so as to have access to evidence of changing styles and image (for example Madonna, Michael Jackson, George Michael).

For grading criteria 3, learners have to develop an individual image and style for a performance that relates to the music performed. First, learners should decide on the style of music they will perform in grading criteria 4 and then start to put together an individual image and style. This activity will aim to satisfy P3. M3 requires learners to link the developing image and style to the music that will be performed eg if learners have chosen country music as their style of music, it may not be appropriate to adopt a 'Disco Fever' approach to costumes, hairstyles, etc. There will also be evidence that development of initial ideas and styling has taken place.

For D3, learners will need to demonstrate they that have refined their image, and that initial ideas and thoughts have progressed and developed. They will justify their decisions for changing and adapting. Learners should show imagination and innovation through unusual references to existing styles and images or development of original ideas. Both audio and photographic evidence might prove particularly useful in this grading criteria

Criteria 4 concerns the creation of a performance. Although the technical quality of the performance is not being specifically assessed, a performance that demonstrates a good standard of delivery is likely to be more convincing than one that doesn't. For P4, learners should create a performance that demonstrates some style and imagination that is appropriate for the chosen musical material. The key word here is 'some', meaning that the style should fit some of the most obvious features of the musical genre. For M4, in addition to the requirements of P4, the performance should integrate the elements that the audience would expect to find in the chosen genre. For D4, the performance should be well-organised, ie it is clear that all the participants know exactly what they need to do. The performance should be confident and convincing. To satisfy the specific elements in the distinction criterion, learners will need to implement effective rehearsal strategies. Access to video recording equipment will be essential for tracking progress towards this criterion.

Whilst learners may access this unit by working in groups, each individual learner is required to satisfy all the grading criteria independently. All learners in a group must have an input and this input should be detailed.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Health and Wellbeing	You have been asked to produce either a Fact Sheet or give an oral presentation titled *The Healthy Musician.*	Fact sheet **or** Oral presentation (which should be recorded on video and supported by tutor observation records)
P2, M2, D2	Style and Image, a Case Study	For the next issue of your centre magazine, you have been invited to write an article about style and image in the music industry.	Magazine article
P3, M3, D3 P4, M4, D4	Image in Action	Your local community have asked you to participate in an event called *Music Through The Ages*. In preparation for the event, you need to develop an individual image that will fit with the style of music being performed.	Project notebook Portfolio of ideas Video recordings supported by tutor observation records

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

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

Level 1	Level 2	Level 3
Exploring Music Performance Skills	Solo Musical Performance	Solo Musical Performance
Preparing Performing Arts Work	Working as a Musical Ensemble	Live Music Workshop
Presenting Performing Arts Work	Planning and Creating a Music Product	Working and Developing as a Musical Ensemble
	DJ Technology and Performance	Singing Techniques and Performance
	Rehearsal Techniques for Musicians	Major Music Project
		Music Performance Techniques

Employer engagement and vocational contexts

At the time of the development of this specification, there were no National Occupational Standards for music at any level.

This unit could link to other BTEC Firsts. The closest links are with the BTEC First Certificates, Extended Certificates and Diplomas in Performing Arts and Media. In terms of progression, this unit has closest links with the BTEC Nationals in Music Practice and Music Technology although links with the BTEC Nationals in Performing Arts and Media are possible.

Essential resources

Learners should have access to an appropriate rehearsal space. Video equipment will be required to record rehearsals and performances for learner/peer review and tutor assessment purposes. Video recordings of musical performances and concert visits will also be a worthwhile resource. Learners will need to provide their own instrument. Centres should provide larger instruments such as pianos and drum kits where appropriate, as well as amplification equipment and PA's if required, for learners to use on the premises.

Indicative reading for learners

Each instrument will have its own set of technique development materials that can be found in libraries, music shops and periodicals.

For the health and wellbeing element of the unit, learners will find periodical journals on exercise useful along with the material listed below.

Textbooks

De Alcantara P – *Indirect Procedures: Musician's Guide to the Alexander Technique* (Oxford University Press and Clarendon Paperbacks, 1997) ISBN 9780198165699

Fraser T – *Yoga for You: A Step by Step Guide to Yoga at Home for Everybody* (Duncan Baird Publishers, 2003) ISBN 9781844835980

Paull B and Harrison C – *The Athletic Musician: A Guide to Playing Without Pain* (Scarecrow Press, 1997) ISBN 9780810833562

Robinson L et al – *The Official Body Control Pilates Method – For Fitness and Health, Sport, and at Work* (Macmillan Paperback, 2002) ISBN 9780330393270

The internet, TV programmes, music magazines, music videos, and libraries will be sources for research into professional musicians.

Delivery of personal, learning and thinking skills

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

Skill	When learners are ...
Independent enquirers	identifying questions and problems to solve regarding the design of a programme of techniques to improve health and wellbeing
	identifying questions and problems to solve regarding the design, description and evaluation of a programme of techniques to improve health and wellbeing
	analyzing and evaluating information, judging its relevance and value regarding a programme of techniques to improve health and wellbeing
Creative thinkers	generating ideas and exploring possibilities when designing a programme of techniques to improve health and wellbeing
	developing, describing and justifying an individual image and style
	connecting their own and others' ideas and experiences in inventive ways, when designing, describing and evaluating a programme of techniques to improve health and wellbeing.
	developing, describing and justifying an individual image and style
Team workers	collaborating with others to work towards common goals when creating a performance
	reaching agreements, managing discussions to achieve results when creating a performance
	providing constructive support and feedback to others when creating a performance
Effective participators	discussing issues of concern, seeking resolution where needed – during the creation of a performance
	identifying improvements in the creation of a performance
	trying to influence others regarding the creation of a performance.

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

Skill	When learners are ...
Independent enquirers	supporting conclusions, using reasoned arguments and evidence
	during the design, description and evaluation of a programme of techniques to improve health and wellbeing
Creative thinkers	adapting ideas as circumstances change during the creation of a performance
Reflective learners	reviewing progress during the creation of a performance
	inviting feedback and dealing positively with praise, setbacks and criticism during the creation of a performance
Team workers	adapting behaviour to suit different roles and situations during the creation of a performance
	showing fairness and consideration to others during the creation of a performance
Effective participators	presenting a persuasive case for action during the creation of a performance
	proposing practical ways forward, breaking these down into manageable steps during the creation of a performance
Independent enquirers	supporting conclusions, using reasoned arguments and evidence
	during the design, description and evaluation of a programme of techniques to improve health and wellbeing.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching information into the ways in which performers have developed their style and image throughout their careers
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	researching information into the ways in which performers have developed their style and image throughout their careers
ICT – Develop, present and communicate information	
Bring together information to suit content and purpose	researching information into the ways in which performers have developed their style and image throughout their careers
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	participating in the planning and preparation process for their performance
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	producing written work.

Unit 11: Rehearsal Techniques for Musicians

Unit code: K/600/3794

QCF Level 2: BTEC First

Credit value: 10

Guided learning hours: 60

● Aim and purpose

The aim of this unit is to enable learners to become aware of and develop the skills required in the application of effective rehearsal techniques.

● Unit introduction

Although playing to a live audience is the goal for many performing musicians, many more hours are spent in the rehearsal room planning, preparing and developing performances. It is in the rehearsal room that discussions take place, decisions are made, ideas are conceived, technical and musical skills are developed and performances are shaped.

This unit explores the preparations required for live performance. In a professional setting, musicians are required to meet high performance standards in a limited amount of time. Therefore, knowing how to use the available rehearsal time to the best effect is a vital skill required of all performing musicians.

Many learners will already be familiar with the rehearsal process. It is only natural for aspiring musicians to establish and rehearse in ensembles, groups and bands with a view to public performance. But the rehearsal process, through lack of experience and supervision can often lack discipline and structure. Being able to rehearse thoroughly and effectively as a working musician is as important as the performance itself.

Through an investigation of the preparation process, learners will develop a range of strategies for ensuring rehearsal time is used effectively. Whilst the focus of the unit is learners' working together in groups in a rehearsal situation, the development of individual learners' technical and musical control of their instrument will also be encouraged.

The key to musical development is the ability to critically evaluate one's progress. Time will be spent investigating ways of monitoring progress. Learners will plan rehearsal schedules, keep records of rehearsals, set themselves challenging but achievable targets and analyse their own development, pinpointing problems and devising ways to solve them. Group work, communication skills and technical development are all important, as is the development of learners' 'critical ear' and striving for the best performance possible.

● Learning outcomes

On completion of this unit a learner should:

1   Know about the rehearsal process for musicians

2   Know how to find solutions to issues arising during the rehearsal process

3   Understand how to evaluate progress against targets

4   Be able to demonstrate technical and musical control of an instrument within a group.

Unit content

1 Know about the rehearsal process for musicians

Technical issues: eg venue/room bookings, resources, availability of equipment, setting up equipment

Musical issues: eg repertoire choice and development, development of original material, development of consistent approaches to rehearsal.

Practical issues: eg health and safety in musical performance, time management, time allocation, balancing individual and group needs

2 Know how to find solutions to issues arising during the rehearsal process

Technical issues: eg unsuitability of rehearsal space, inadequate resources, availability of equipment, setting up equipment

Musical issues: eg inappropriate repertoire choice for projected venue/audience, unsuitable repertoire choices for individual and group instrumental ability

Practical issues: eg poor timekeeping, inadequate allocation of rehearsal time, lack of teamwork/effective communication with others eg clashes of personality

3 Understand how to evaluate progress against targets

Record-keeping: rehearsal logs; audio/video recording of rehearsals

Evaluating and drawing conclusions: eg assessing the success or otherwise of meeting targets, the 'post-mortem' process, pinpointing problems or potential problems, using information to inform future planning

The role of targets: structuring a rehearsal schedule eg timings, duration, players' availability; ensuring steady progression eg milestones as a focus

Setting challenging and achievable targets: detailed rather than holistic targets; technical, musical and practical considerations; individual targets eg learning repertoire; group targets eg focusing on specific sections of the pieces to be performed

4 Be able to demonstrate technical and musical control of an instrument within a group

Technical and musical concerns for the individual: eg accuracy of pitch and rhythm, balance, dynamic control, tuning, technical control of electrical equipment, breathing techniques

Technical and musical concerns within the group: eg balance, blend, listening skills, accuracy of ensemble, musical communication

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 identify technical, musical and practical issues you might expect to find during the rehearsal process [IE]	**M1** describe technical, musical and practical issues you might expect to find during the rehearsal process	**D1** explain reasons for the technical, musical and practical issues you might expect to find during the rehearsal process
P2 identify solutions to issues arising during rehearsals [TW, CT, EP]	**M2** describe solutions to issues arising during rehearsals	**D2** assess the effectiveness of solutions to issues arising during rehearsals
P3 provide records of rehearsals that identify progress made against set targets [RL]	**M3** provide records of rehearsals that describe how progress has been made against set targets	**D3** provide detailed records of rehearsals that explain progress made against set targets
P4 identify areas for technical and musical improvements during the rehearsal process.	**M4** describe suggestions for technical and musical improvements during the rehearsal process.	**D4** explain solutions for technical and musical improvements during the rehearsal process.

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

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

Essential guidance for tutors

Delivery

Most of the learning hours for this unit should be devoted to learners rehearsing in groups towards an agreed goal. The tutor should provide support throughout the rehearsal period, providing advice and feedback on a session-by-session basis.

It should be noted that a final performance is not a requirement of this unit because it is the process leading towards a performance that is to be assessed. Therefore, this unit is most suited to being delivered alongside one of the performance based units. This unit can be delivered in conjunction with *Solo Musical Performance* or *Working as a Musical Ensemble*.

Care must be taken to ensure that learners who access this unit through solo performance carry out the same detailed rehearsal process as those working within a group.

Initially, some time should be given to investigating the range of concerns that a rehearsal process involves. Brainstorming sessions and discussion activities are most appropriate for this. Visits from practising musicians may also be beneficial because learners would be able to get an idea of how different groups rehearse under differing constraints. Examples of appropriate and inappropriate targets could stimulate discussion.

Learners may not be fully aware of the time required to rehearse properly in order to meet set deadlines. Therefore, time should be spent helping learners discover how long the process takes in order that they can plan their rehearsal schedules effectively. The need to make targets clear and challenging, but at the same time achievable, should be a focus in the early stages of the unit. Too often, learners expect things to happen very quickly. Setting targets, both individually and within groups, will encourage learners to ensure that they set targets they can meet.

The balance between individual and group needs is critical in any successful rehearsal regime, and learners should be encouraged to work on individual technical improvement between group rehearsal sessions to ensure effective management of their time. Instrumental tutors may prove useful in this respect because they will be able to guide learners in techniques to use for the development of instrumental technique.

Learners should be encouraged to focus on the evaluation elements of this unit as much as the practical rehearsal elements. It is through evaluating how rehearsal sessions went that learners will be able to set goals for the next session. Evaluation of rehearsals should be done on a regular basis and not at the end of the unit.

The use of milestones is also encouraged so that learners may see how far they have come, and how far they still have to go to get their music ready to be performed. Sharing thoughts with peers and discussion alongside learners' own evaluation and tutor feedback will allow learners to set new targets as they progress.

Outline learning plan

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

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

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole class activity.
Assignment 1: The Rehearsal Process – P1, M1, D1, P3, M3, D3 Understand the rehearsal process • generic issues in the rehearsal process • whole class and small group activities • research and preparation of assessment material • assessment feedback and review. Understand how to evaluate progress against targets • record keeping: theoretical and practical activities in class and within ensembles, ongoing throughout the unit • target-setting for effective rehearsal and preparation– mainly experiential learning through regular ensemble rehearsals • research and preparation of assessment material • assessment feedback and review.
Assignment 2: Rehearsing in Action – P2, M2, D2, P3, M3, D3, P4, M4, D4 Know how to find solutions to issues arising from the rehearsal process • initial considerations – whole class and group activities • dealing with problems in rehearsal – mainly experiential learning through regular ensemble rehearsals • individual rehearsal and preparation of assessment material • assessment feedback and review. Be able to demonstrate technical and musical control of an instrument within in a group • theoretical and practical activities in class and within ensembles • research and preparation of assessment material • assessment feedback and review.
Whole-unit review and re-assessment opportunities.

Assessment

Much of the evidence for this unit will come from information provided in learners' rehearsal diaries. This will most probably take the form of a session-by-session account of the rehearsal, outlining clear targets for each session, an evaluation of the sessions' success and demonstrating musical and technical progression against the targets. This will provide evidence for addressing grading criteria P3, M3 and D3. Tutors and learners should be aware that this grading criteria deals specifically with progress made against set targets. It is important, therefore, that these elements are dealt with in addition to – and informed by – the information provided for grading criteria 1.

To satisfy the pass criteria for grading criteria 1, learners need to provide a list of the technical, musical and practical issues that they might expect to have to deal with during the rehearsal process, whether as a soloist or as a member of an ensemble. This should provide invaluable information that will enable learners to plan their own rehearsal strategy. For M1, learners will be expected to describe issues and problems that must be overcome during the rehearsal process; this can be speculation but can written retrospectively. For D1, learners will need to explain why issues and problems occur; again, this information can come from learners' actual experience, based on specific rehearsal projects.

Issues and/or problems arising during rehearsals will be dealt with through grading criteria 2. For the pass criteria, learners will have to think about what solutions they will need to apply to the problems. Evidence for this could be provided in written or oral form. To satisfy M2, learners should demonstrate their proposed solutions, by applying them in the rehearsal studio. Ideal evidence will be through video recordings, although tutor observation records could be used. For D2, learners are required to assess the effectiveness of the applied solutions. Again, this could be done in written form or with video recordings.

GC4 should be addressed through the assessment of the level of improvement demonstrated by learners during and as a result of the rehearsal process.

Audio or video recordings will provide evidence of learners' increasing technical and musical control of an instrument over the rehearsal period. Learners often worry about having early rehearsals recorded because they are wary of not being able to play things 'properly'. Reassurance that making mistakes, and going on to rectify these mistakes, is an important part of the rehearsal process that needs evidencing will encourage the use of recording. It is perhaps advisable to record at least some of each rehearsal.

A selection of recorded examples from different stages of the rehearsal period should provide sufficient evidence of progression. It is possible that as part of setting milestones throughout the unit, tutors can inform learners of specific rehearsals to be recorded. In this respect, learners will feel less nervous. Ideally, the audio or visual recorder should be placed somewhere unobtrusive in the rehearsal room so that learners can 'forget' its presence and rehearse naturally.

For those learners working towards a group performance, these recordings will then be used to evidence the group dynamics between learners. This will be shown not only musically – ie how well-balanced is the group playing and the musical communication – but should also evidence the working relationship between group members.

Whilst learners may access this unit by working in groups, each individual learner is required to detail their own plan of the process. All learners in a group must have an input and this input should be detailed. Reliance upon one learner to complete the report is not permitted.

NB: As can be seen from the programme of suggested assignments, it is perfectly feasible for several, if not all of the grading criteria to be targeted within one assignment. However, this is not intended to do anything other than illustrate just one of the possible ways in which this unit can be assessed. Tutors should always approach the question of how many grading criteria to target in one assignment, from the point of view of what will suit their particular learners. Where tutors feel that learners would benefit from having at least two opportunities to address each of the grading criteria, wherever possible.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P3, M3, D3	The Rehearsal Process	You have been asked to produce either a Fact Sheet or give an oral presentation, giving an overview of issues that need to be considered when planning rehearsals.	Fact sheet **or** Oral presentation (which should be recorded on video and supported by tutor observation records) Rehearsal diary Video recordings
P2, M2, D2 P3, M3, D3 P4, M4, D4	Rehearsing in Action	A local radio station is producing a series of documentary programmes, dealing with how different musical groups prepare for a performance.	Video recordings supported by tutor observation records Rehearsal diary

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

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

Level 1	Level 2	Level 3
Exploring Unit Performance Skills	Solo Musical Performance	Solo Musical Performance
Preparing Performing Arts Work	Working as a Musical Ensemble	Live Music Workshop
Presenting Performing Arts Work		Working and Developing as a Musical Ensemble
		Singing Techniques and Performance
		Major Music Project
		Music Performance Techniques

Essential resources

Learners should have access to an appropriate rehearsal space. Video equipment will be required to record rehearsals and performances for learner/peer review and Tutor assessment purposes. Video recordings of musical performances and concert visits will also be a worthwhile resource. Learners will need to provide their own instrument. Centres should provide larger instruments such as pianos and drum kits where appropriate, as well as amplification equipment and PAs if required, for learners to use on the premises.

Employer engagement and vocational contexts

Learners should be encouraged to attend live performances wherever possible, especially where they can hear performances featuring the instrument(s) that they play. Centres are encouraged to invite professional performers in to speak with learners and, where practical, to deliver master-classes.

Indicative reading for learners

Reading about rehearsing is less important than learners witnessing other players' rehearsal processes. Learners should be encouraged to observe group performances on video/DVD where possible as this will inform their own practises.

Delivery of personal, learning and thinking skills

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

Skill	When learners are ...
Independent enquirers	identifying questions and problems to solve regarding the rehearsal process
	planning and carrying out research, appreciating the consequences of decisions regarding the rehearsal process
	exploring issues, events or problems from different perspectives regarding the rehearsal process
Team workers	collaborating with others to work towards common goals
	reaching agreements, managing discussions to achieve results in the planning and preparation process
	providing constructive support and feedback to others during the rehearsal process
Reflective learners	assessing themselves and others, identifying opportunities and achievements regarding the rehearsal process
	setting goals regarding the rehearsal process
	reviewing progress and acting on outcomes regarding the rehearsal process
	evaluating experiences and learning to inform future progress regarding the rehearsal process
Effective participators	discussing issues of concern, seeking resolution where needed – during the preparation and rehearsal process
	identifying improvements in the rehearsal process
	trying to influence others regarding the rehearsal process.

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

Skill	When learners are ...
Independent enquirers	supporting conclusions, using reasoned arguments and evidence
	during the planning and preparation process
Creative thinkers	adapting ideas as circumstances change during the planning and preparation process
Reflective learners	reviewing progress during the planning and preparation process
	inviting feedback and dealing positively with praise, setbacks and criticism during the planning and preparation process
Team workers	adapting behaviour to suit different roles and situations during the planning and preparation process
	showing fairness and consideration to others during the planning and preparation process
Effective participators	presenting a persuasive case for action during the planning and preparation process
	proposing practical ways forward, breaking these down into manageable steps during the planning and preparation process.

● Functional Skills – Level 2

Skill	When learners are ...
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	participating in the planning and preparation process
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	producing their rehearsal diary and submitting written work.

Unit 12: The Development of Music

Unit code: Y/502/4887

QCF Level 2: BTEC First

Credit value: 10

Guided learning hours: 60

● Aim and purpose

The aim of this unit is to give learners knowledge of the role of music in society – how the social, political and historical environment has influenced, and been influenced by, some of the developments in music.

● Unit introduction

This unit is designed to encourage learners to gain an insight into the ways in which music affects us and to look at some of the reasons why. The overall intended outcome will be to open new musical horizons to learners, by enabling them to apply their developing knowledge to their own musical experience. Although it is understandable that learners will have already developed their own musical preferences, even at this early stage in their musical careers, it is expected that they will take the opportunities offered in this unit to develop a broader view and to investigate a wide range of musical styles, including some types of music that are currently outside their 'comfort zone'. In order to achieve this, learners will gain some knowledge of the political, cultural and social factors that have affected musical history, together with an understanding of how technological developments have influenced the way we perform, listen to and respond to music. They will also look into some of the main features and characteristics of developments in instruments and musical styles from musical history. This aspect of the unit should not involve detailed musical analysis at this level, but learners should acquire some fundamental knowledge concerning the developments in musical instrument making. They will also look at the types of audiences that are targeted by different musical styles, and the corresponding requirements for appropriate performance venues. Learners will then have the opportunity to put the knowledge gained in this unit to practical use performing or producing a piece of music of their own choosing, from any era of musical history.

● Learning outcomes

On completion of this unit a learner should:

1   Know some of the factors that have influenced developments in music

2   Know some of the characteristics of different musical styles

3   Be able to illustrate characteristics of a chosen musical style.

Unit content

1 Know some of the factors that have influenced developments in music

Political factors: eg patronage, censorship, propaganda, war/conflict

Cultural factors: eg geographical factors, artistic movements, fashion

Social factors: eg religion, social class, age group, ethnic group

Technological factors: instruments eg electric guitars, Hammond organ, synthesisers, samplers, drum machines; electronics eg juke boxes; decks; computer applications in music; recording/performance equipment eg analogue recording, digital recording, PA and amplification systems, microphones, reverb etc, effects pedals, hi-fi equipment, portable listening devices (eg Sony Walkman, MP3 players), vinyl, tape cassette, CD, downloads, file sharing

2 Know some of the characteristics of different musical styles

Features: eg instrumentation, numbers/types of performers, form/structure, types/size of venues

Types of instruments: eg voice, strings, woodwind, brass, percussion, electric, electronic

Musical styles: eg Renaissance, Baroque, classical (plus Romantic and the 'isms'), folk/ethnic, blues, jazz, pop, rock, country, reggae, dance

3 Be able to illustrate characteristics of a chosen musical style

Context: selection of appropriate musical material within context; availability of suitable instruments; consideration of standard of instrumental performance required

Illustrate: demonstrate stylistic conventions; explain or illuminate for others

Realisation: eg application of stylistically accurate rhythm, harmonic conventions, structure, vocal and instrumental techniques; working with performance

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 identify some of the political, social and cultural factors that have affected the development of different styles/genres of music [IE]	**M1** describe some of the political, social and cultural factors that have affected the development of different styles/genres of music	**D1** explain some of the political, social and cultural factors that have affected the development of different styles/genres of music
P2 identify some of the technological developments that have influenced music [IE]	**M2** describe some of the technological developments that have influenced music	**D2** evaluate how technology has had positive and negative influences on the development of music
P3 identify some of the characteristics of different styles/genres of music	**M3** describe some of the characteristics of different styles/genres of music	**D3** comment critically on some of the characteristics of different styles/genres of music
P4 perform or produce one piece from musical history, illustrating some of the characteristics of the music associated with the related style.	**M4** perform or produce one piece from musical history, illustrating an accurate interpretation of some of the characteristics of the music associated with the related style.	**D4** perform or produce one piece from musical history, illustrating a clear and accurate interpretation of all the main characteristics of the music associated with the related style.

PLTS: This summary references where relevant, in the square brackets, the elements of the personal, learning and thinking skills which are embedded in the assessment of this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skills.

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

Essential guidance for tutors

Delivery

The main focus on delivery for this unit should be to expose learners to as wide a range of music as possible. One of the dangers in this type of unit is to place too much emphasis on written research, where learners might merely engage in 'copy-and-paste' exercises from the internet. Although traditional research activities are important, tutors should provide opportunities for learners to listen to music from many different genres and from different historical periods, and then to discuss their responses. The listening/discussion process can then be expanded into a form of basic stylistic analysis. The requirement for learners to undertake some independent research will be linked to this. Tutors should provide clear guidelines on the type and volume of information to include in this activity. Initial input from the tutor will be necessary to place the work in context before embarking on the research process. A series of presentations by the tutor should deal with some of the political, cultural, social and technological factors surrounding the development of different styles and genres of music. Tutors are not required to give learners highly technical information. However, learners should gain a basic knowledge of the impact that technology has made on the development of music. This should be supported by audio/video/DVD examples and would provide the underpinning knowledge required for learning outcomes 1 and 2. At this level learners will need support deciding on the best way to present their research. For some this might be a written piece, but a scrapbook, portfolio or PowerPoint presentation are also acceptable. Tutors may find it helpful to give their learners worksheets with specific questions to ensure that they research appropriately.

Approaches to the delivery of the issues arising in learning outcome 3, where learners need to perform or produce a piece from musical history, may be influenced by the resources that learners have access to. For example, learners who are electric guitarists are not expected to be taught how to perform musical characteristics from the Baroque, but they might learn to use the different techniques required in 1950s rock'n'roll, heavy metal or reggae music. Non-performers may wish to work with a singer in exploring vocal ornamentation styles between say baroque and contemporary music-theatre performance. The whole point of this learning outcome is to provide an awareness of how and why musical styles sound different to each other. Tutors should ensure that learners have the opportunities, not only to listen to recorded/live examples of the style of music they will perform, but also to be taught what characteristics to listen for and subsequently identify. Although not essential, it would probably be appropriate for learners to link specific areas of their research to the material where they have access to local performers and performances.

Outline learning plan

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

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

Topic and suggested assignments/activities and/assessment
Introduction to the unit – whole-class activity.
Assignment 1: Developments in Musical History (P1, M1, D1)
Know some of the factors that have influenced developments in music – ongoing, whole-class activity.
Study tasks – research and preparation of assessment material for grading criterion 1.
Assessment feedback and review grading criterion 1.

Topic and suggested assignments/activities and/assessment
Assignment 2: Music and Technology (P2, M2, D2)
Study tasks – research and preparation of assessment material.
Assessment feedback and review grading criterion 2.
Assignment 3: Examples of Musical Styles (P3, M3, D3)
Know some of the characteristics of different styles/genres of music – ongoing whole-class activity.
Study tasks – research and preparation of assessment material.
Assessment feedback and review grading criterion 3.
Assignment 4: Putting on the Style! (P4, M4, D4)
Be able to illustrate characteristics of a chosen musical style through performance – individual/group performance/production activity.
Study tasks – rehearsal and preparation of assessment material.
Assessment feedback and review.
Whole-unit review and re-assessment opportunities.

Assessment

Tutors should take care not to intimidate those learners who may not be able to communicate well in writing. When constructing a scenario for the presentation of learners' work, learners should, wherever possible, be given the opportunity to submit alternative evidence. For example, in the suggested assignment *Developments in Musical History*, in response to grading criterion 1, the scenario is that of an article for a magazine. The assessment material could be generated just as easily if the scenario were to produce a piece for a local radio station, where the evidence could take the form of an oral presentation. To satisfy P1, learners could make a list of any political, social and cultural factors that have affected at least two developments in musical history. For merit, learners will need to describe the nature of these factors, ie what they actually were. For distinction, learners should explain how/why the factors affected the development of musical style.

Grading criterion 2 is typical of the type of assignment where alternative methods of assessment can be implemented. Some learners will be perfectly happy to give a presentation in front of their peers, as suggested in the scenario. Some might prefer to produce, for example, a booklet giving examples of the influence technology has had on the development of music. Others may feel more secure in a one-to-one situation with the tutor. Where appropriate and logistically possible this would also be acceptable. For grading criterion 1, learners may produce a list, perhaps in the form of a timeline. For merit, learners will need to describe the nature of the technological examples (for example what a microphone does). For distinction, learners should evaluate how/why the technology has affected the development of a musical style, from both a positive and negative perspective.

For grading criterion 3, learners need to be able to show an understanding of some of the characteristics of at least two musical styles. This is really dealing with aspects of musical convention within different styles of music. To address the pass criteria, learners may identify the characteristics of at least two different styles of music through written evidence, through the performance of examples, or a combination of the two. M3 requires learners to describe some of the musical characteristics. Again, this can be achieved through a piece of written work or an oral presentation, but should include recorded and/or performed examples in order to illustrate what the characteristics actually sound like. For D3, learners could compare the characteristics of different musical styles. Evidence could be presented in a number of ways, as described for grading criteria 1 and 2.

For grading criterion 4, learners must either perform or produce a performance that can be either a soloist or in an ensemble. Learners should keep a project log in which they identify the musical and stylistic characteristics that they will try to emulate in their performances. Audio or video recordings could be used to support evidence and, in any event, learners will need to provide a video of the final performance. Individual contributions to the performance should be subject to tutor observation records. Learners should not be penalised for a lack of technical brilliance in performance of this assignment. It is not a requirement that learners should give an accurate reproduction of, for example, a guitar solo as it appears on an original recording. The purpose of the assignment is to get learners to demonstrate an understanding of the main features of the styles of music they are playing. To satisfy P4, learners should illustrate some of the basic characteristics that are associated with the chosen style. For merit, learners will need to show an accurate interpretation of some of the characteristics of the style, which leaves the listener in little doubt as to the intended style of the music. For D4, learners should demonstrate a clear and accurate interpretation of **all** the main characteristics associated with the chosen style, ie a really effective cover version of the original or encapsulates a complete understanding of baroque ornamentation.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Developments in Musical History	*Music in Education* magazine has asked you to contribute an article in which you discuss the political, social and cultural factors that affected at least two important developments in musical history.	Essay or oral presentation (which should be recorded on video and supported with tutor observation records)
P2, M2, D2	Music and Technology	You have been invited to take part in an event at your centre, where you will give a presentation of between 10 and 15 minutes on the influence of technology on the development of music.	Oral presentation (which should be recorded on video and supported with tutor observation records)
P3, M3, D3	Examples of Musical Styles	In preparation for your participation in the Music Through Time event (see below) you have been asked to provide information about some of the characteristics of at least two different styles/genres of music.	Essay or oral presentation (which should be recorded on video and supported with tutor observation records). Whatever the method of presentation of the evidence, recorded and/or performed examples should be included
P4, M4, D4	Putting on the Style!	You have been asked to participate in an event called *Music Through Time*. The organisers want you to produce or perform a piece of music from any era of musical history, in which you demonstrate some of the elements of the associated style.	Video recording of the performance supported with tutor observation records Project log

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

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

Level 1	Level 2	Level 3
Exploring Music Performance Skills	Solo Musical Performance	Live Music Workshop
Presenting Performing Arts Work	Working as a Musical Ensemble	

Essential resources

A variety of CDs and scores should be available for learners to use for their research, in addition to having access to library and internet resources. Learners should provide their own instrument where possible. Centres should provide amplification equipment and PAs, if required, for learners to use on the premises. Video recording equipment is essential for recording rehearsals and performances, for both review and assessment purposes.

Employer engagement and vocational contexts

Learners should be encouraged to attend live performances wherever possible, where they can hear performances featuring a wide range of styles and genres of music, as well as music featuring the instrument(s) that they play. Centres are encouraged to invite professional performers in to speak with learners and, where practical, to deliver master classes.

Indicative reading for learners

Textbooks

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Bennett A – *Popular Music and Youth Culture: Music, Identity and Place* (Palgrave Macmillan, 2000) ISBN 9780333732298

Bohlman P – *World Music: A Very Short Introduction* (Oxford Paperbacks, 2002) ISBN 9780192854292

Chang J – *Can't Stop Won't Stop: A History of the Hip-hop Generation* (St Martin's Press, 2005) ISBN 9780312301439

Cook N – *Music: A Very Short Introduction* (Oxford Paperbacks, 2000) ISBN 9780192853820

Davis F – *The History of the Blues: The Roots, The Music, The People, 2nd Edition* (Da Capo Press, 2003) ISBN 9780306812965

Katz M – *Capturing Sound: How Technology Has Changed Music* (University of California Press, 2004) ISBN 9780520243804

Larkin C – *Encyclopaedia of Popular Music, 5th Concise Edition* (Omnibus Press, 2007) ISBN 9781846098567

Longhurst B – *Popular Music and Society, 2nd Revised Edition* (Polity Press, 2007) ISBN 9780745631639

Naughtie J – *The Making of Music, Volume 1* (BBC Audiobooks, 2007) ISBN 9781405677783

Naughtie J – *The Making of Music, Volume 2* (BBC Audiobooks, 2007) ISBN 9781405677790

Taylor T – *Strange Sounds: Music, Technology and Culture* (Routledge, 2001) ISBN 9780415936842

Warner J – *On This Day in Black Music History* (Hal Leonard Corporation, 2006) ISBN 9780634099267

Delivery of personal, learning and thinking skills (PLTS)

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

Skill	When learners are ...
Independent enquirers	identifying, describing and explaining factors that have affected the development of different styles/genres of music
	identifying, describing and evaluating some of the technological developments that have influenced music.

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Manage information storage to enable efficient retrieval	identifying, describing and explaining factors that have affected the development of different styles/genres of music
	identifying, describing and evaluating some of the technological developments that have influenced music
	identifying, describing and commenting critically on some of the characteristics of different styles/genres of music
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	identifying, describing and explaining factors that have affected the development of different styles/genres of music
	identifying, describing and evaluating some of the technological developments that have influenced music
	identifying, describing and commenting critically on some of the characteristics of different styles/genres of music
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	identifying, describing and explaining factors that have affected the development of different styles/genres of music
	identifying, describing and evaluating some of the technological developments that have influenced music
	identifying, describing and commenting critically on some of the characteristics of different styles/genres of music
ICT – Develop, present and communicate information	
Present information in ways that are fit for purpose and audience	presenting evidence through oral presentations

Skill	When learners are ...
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	giving oral presentations in response to identifying, describing and explaining factors that have affected the development of different styles/genres of music
	identifying, describing and evaluating some of the technological developments that have influenced music
	identifying, describing and commenting critically on some of the characteristics of different styles/genres of music
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	preparing evidence in response to identifying, describing and explaining factors that have affected the development of different styles/genres of music
	identifying, describing and evaluating some of the technological developments that have influenced music
	identifying, describing and commenting critically on some of the characteristics of different styles/genres of music
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	submitting written responses to identifying, describing and explaining factors that have affected the development of different styles/genres of music
	identifying, describing and evaluating some of the technological developments that have influenced music
	identifying, describing and commenting critically on some of the characteristics of different styles/genres of music.

Unit 13: Exploring Musical Improvisation

Unit code:	**R/502/4869**
QCF Level 2:	**BTEC First**
Credit value:	**10**
Guided learning hours:	**60**

● Aim and purpose

The aim of this unit is to enable learners to understand the concept and realisation of improvisational techniques in music. Learners will do this by exploring the possibilities when responding to others.

● Unit introduction

Many working musicians are routinely required to 'think on their feet' or to develop material quickly, to respond to previously unheard music or to invent and perform parts (or even solos) with little or no notice. Those who work as accompanists to singers in the popular music genre also carry out much work using improvisation. It may be that a pianist or guitarist is given a lead sheet or bass line from which they are asked to accompany a singer. Alternatively, musicians working with graphic scores are required to improvise their parts initially, before working to consolidate their ideas over time. It is important that the musicians are able to improvise in a way that is appropriate to the given style of music.

Spontaneous music-making can be the most exhilarating of all creative activities. It is also an area that many training musicians find most intimidating. This unit, therefore, aims to introduce learners to the experience of social and spontaneous music-making. Learners will investigate the range of skills and techniques crucial to the improvising musician. Through practical exploration, learners will develop strategies for working within a range of improvised music.

The unit will focus on the development of the listening skills required when working with improvised music: primarily the ability to respond spontaneously and musically to others. The unit investigates ways of instinctively manipulating musical ideas and ways of structuring such material. Learners will be encouraged to improvise both alone and in groups from a range of given stimuli and will be exposed to a range of styles and genres associated with improvisation, including music from cultures outside of the western world. Overall, the unit aims to develop learners' confidence in working within improvised music, and to experience the unique creative energy of spontaneous music-making.

● Learning outcomes

On completion of this unit a learner should:

1   Be able to respond musically to others

2   Be able to improvise effectively

3   Be able to manipulate and develop musical material spontaneously.

Unit content

1 Be able to respond musically to others

Responding to others: listening to others in the group; getting a balance between players; not overloading the improvisation; taking ideas from other members and developing those across the different instruments; overall structure of improvisation

Musical response: attention paid to musical elements eg pitch, rhythm, harmony, texture, timbre, dynamics and balance

Practical explorations: rhythmic improvisation; colouristic/textural improvisation; free improvisation; simple structures eg getting from A to B, rondo ideas; restrictive exercises (one, two or three pitch improvisation); visual or textual starting points (artworks, poems, scores such as Cornelius Cardew's *Treatise* or *The Tiger's Mind*)

2 Be able to improvise effectively

Templates: modes; pentatonic; raga; diatonic scales; blues scales; invented scales

Harmonic and structural templates: 12-bar blues; chord progressions in a range of styles eg rock, jazz, baroque; Indian raga

Stylistic templates: blues notes; pitch bending; jazz inflections; substitutions; decorations; extended techniques

3 Be able to manipulate and develop musical material spontaneously

Methods of manipulation: repetition; substituting; embellishing/decorating; transposition; dynamic and colouristic manipulation; tempo; rhythmic development; processes eg adding, subtracting, augmenting, diminishing; serial manipulations (inverse, retrograde, inverse retrograde)

Working from a given starting point: melodic fragments; headers; chord progressions; rhythmic material; texts

Structures: forming an improvisation; simple structures eg binary, ternary, block, circular; pacing material; balancing repetition and contrast; overall shape

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 improvise in a group, demonstrating an ability to listen to others and respond musically [TW, EP, CT]	**M1** improvise in a group, demonstrating an ability to listen to others and respond musically with confidence	**D1** improvise in a group, demonstrating an ability to listen to others and respond musically, with some originality
P2 improvise effectively within three distinct musical templates [CT, SM]	**M2** improvise effectively within three distinct musical templates with confidence	**D2** improvise effectively within three distinct musical templates, with some creativity
P3 perform spontaneously, from an agreed musical idea, to develop and manipulate musical content. [CT]	**M3** perform spontaneously, from an agreed musical idea, to develop and manipulate musical content with confidence.	**D3** perform spontaneously, from an agreed musical idea, to develop and manipulate musical content, showing creativity.

PLTS: This summary references where relevant, in the square brackets, the elements of the personal, learning and thinking skills which are embedded in the assessment of this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skills.

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

Essential guidance for tutors

Delivery

This is a practical unit aimed at practising instrumentalists. Delivery will most likely be through a combination of tutor-led workshops, group work and individual learner consolidation. Practical exploration of ideas is paramount and tutors should strive to develop a relaxed environment of mutual discovery. Many learners will find the notion of playing without preparation intimidating and will need reassurance that mistakes are allowed. In fact, improvisation is naturally associated with 'happy accidents' and learners should be made to feel at ease with making mistakes and learning from them.

At the centre of this unit is the development of the musical ear and the ability to respond musically to events. Time should be devoted to listening and discussing as well as improvising practically. Detail should be paid to all musical elements, and a series of exercises designed to guide learners towards responding musically to specific elements is a useful approach. Recording learners' improvisations and analysing key features and strengths should be an integral part of the process. Activities should also be made relevant to the 'real world' whenever appropriate. Creating real-life scenarios and giving learners strict time limits in which to prepare is a valid approach.

While group work is crucial in the development of spontaneous musical response (as well as being one of the most rewarding of musical activities), learners should also be encouraged to improvise alone, especially when developing skills related to the manipulation and development of ideas. Pace and structure should also be carefully examined, perhaps through peer sharing of practical work. It should be stressed that improvisation is not simply a case of 'making it up as you go along' but should contain all the elements of contrast, pace and shape found in 'composed' music.

Outline learning plan

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

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

Topic and suggested assignments/activities and/assessment
Introduction to unit – whole-class.
Whole-class sessions on working effectively within an ensemble – focus on areas from unit content to establish effective working breakout groups.
Ensemble work with individual learners improvising against structured ensemble.
Parts – whole-class breaking out into smaller ensembles focusing on *Responding to others* from unit content.
Expand to include elements from *Musical response* in unit content.
Expand to focus on remaining elements in *Practical explorations* unit content.
Assignment 1: Respond to Others (P1, M1, D1) • Development, rehearsal and preparation in groups. • Solo and group audio visual recordings. • Assessment, feedback and review/grade improvements.

Topic and suggested assignments/activities and/assessment
Whole-class sessions on examples of templates – include tonal/harmonic and stylistic forms with breakout into smaller groups to develop ideas.   Whole-group session – include peer feedback.   **Assignment 2: Musical Templates (P2, M2, D2)**   • Development, rehearsal and preparation.   • Solo and group A/V recordings.   • Assessment, feedback and review/grade improvements.
Whole-class discussion on content for exercise, then into breakout groups to work on given piece – focusing on suggested areas in unit content for this strand, individual learners to develop working with given piece in preparation for Assignment 3.   **Assignment 3: Spontaneous Development (P3, M3, D3)**   • Develop given idea, rehearse.   • A/V recording of performance for portfolio.   • Assessment, feedback and review/grade improvement.

Assessment

Assessment of this unit will be through the development of an audio or video portfolio. The transient nature of improvised music means that capturing the moment of live events is paramount to the development of a portfolio. Audio recordings are suitable for this purpose, though video should also be considered because the physical side of musical interaction is also strong when working in improvised music. It would do no harm to record workshop and activity sessions as a matter of course, as the unpredictability of improvisation can provide 'magic moments' when they are least expected! Annotation of recorded work could also be a worthy inclusion, giving learners the opportunity to describe the processes involved and providing evaluations of their work.

A typical portfolio is likely to contain audio or video recordings of exploratory group improvisation work. These could originate from initial workshops and activities and provide evidence that the learner is responding musically to others.

Three audio or video recordings of group or solo work based around specific templates and styles are also likely to be included within the portfolio. These could include working to a harmonic template such as the blues or an Indian raga style improvisation or working within a specific idiomatic style such as jazz.

Video or audio recordings can provide evidence of learners developing and manipulating a musical idea spontaneously. This could be a solo or group improvisation based on a specific musical starting point such as a melodic fragment, a chord progression or a rhythm.

The strongest portfolios would be those providing evidence of working in both solo and group situations across a broad range of templates, styles and musical starting points.

Learning outcome 1 focuses on learners' abilities to work in groups, responding effectively to others in that group. Evidence can include learners' rehearsal diaries, but will benefit from the use of A/V recordings supported by tutor observation.

Learning outcome 2 requires learners to be provided with material based around three musical templates though it may be useful to target a level suitable for their perceived current ability.

Learning outcome 3 requires some discussion in class, and then in groups to agree on musical content, followed by performances where learners will develop and manipulate music spontaneously. Primary evidence is likely to A/V recordings supported by tutor observation.

Pass criteria for all strands will be achieved where learners are able to improvise around a single chord – major/minor and simple chord sequences, for example CFG and CAmFG over simple tempos.

Merit criteria will be achieved when learners are, in addition, able to incorporate for example 'blue' notes and pentatonic scales, whilst distinction work will use non-standard/passing chords and, for example, added 9th notes where appropriate.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Assignment 1: Responding to Others (group work on improvisation)	Prepare for a group improvisation performance with a focus on responding musically to others in the group.	Individual rehearsal diaries A/V evidence from rehearsal sessions and/or performances
P2, M2, D2	Assignment 2: Musical Templates (whole-class sessions with examples, then break out into groups to improvise)	Prepare for performances which adhere to specific music templates – drawing from tonal, harmonic, structural, and stylistic.	Solo and group A/V recordings
P3, M3, D3	Assignment 3: Spontaneous Development (whole-class discussions on potential content followed by group work leading to performances)	Deliver a spontaneous performance from an agreed musical idea, which develops and manipulates musical content.	A/V recordings of solo and/ or group performances

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

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

Level 1	Level 2	Level 3
Exploring Music Performance Skills	Working as a Musical Ensemble	Improvising Music
	Solo Musical Performance	Improvising Music in a Jazz Style

Essential resources

Audio/visual recording equipment is essential, as are learners' instruments and appropriate spaces for individual practice, workshops and group work. Recordings of music that relies heavily on improvisation should be available to learners in order that they may hear examples of how it could and should be done.

Indicative reading for learners

Textbooks

Crook H – *How to Improvise: An Approach to Practising Improvisation* (Advanced Music, 1991) ASIN B001AMCXYS

Paton R – *Living Music: Improvisation Guidelines for Teachers and Community Musicians* (Chichester, 2000) ISBN 9780862604769

Delivery of personal, learning and thinking skills (PLTS)

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

Skill	When learners are ...
Independent enquirers	given a starting point for an improvisation
Creative thinkers	improvising within a range of templates performing spontaneously
Reflective learners	improving on a recorded improvisation
Team workers	improvising in a group
Self-managers	developing from an agreed musical idea
Effective participators	listening to others and responding musically.

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

Skill	When learners are ...
Independent enquirers	developing within given musical templates
Creative thinkers	improvising in groups performing spontaneously
Reflective learners	reviewing evidence
Team workers	participating in group discussions
Self-managers	developing ideas for improvisation
Effective participators	participating in group performances.

Functional Skills – Level 2

Skill	When learners are ...
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	taking part in group discussions improvising in a group and listening to others
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	recording progress and reviewing own work/that of others in rehearsal diary/logbook.

Unit 14:   The Musical World

Unit code: J/600/3799

QCF Level 2:   BTEC First

Credit value: 10

Guided learning hours: 60

● Aim and purpose

The aim of this unit is to enable learners to become aware of some of the styles and roles of music from different cultures. Learners will also gain an insight into the influences of world music on western music throughout musical history, and have an opportunity of performing work from the world music genre.

● Unit introduction

As today's society becomes increasingly global in its experience and outlook, musicians are given more opportunities than ever to examine music from a range of cultures from across the world. Ongoing research, the growing world music* trend in music publishing, the media and the internet's resources, provide an enriching and well-supported area for learning.

Study of the world's different musical traditions, or 'musical diversity', promotes the exploration of both music and culture. As well as developing both analytical and practical skills, such study is highly relevant for many roles within the music industry as the current musical climate boasts an ever increasing public interest in the 'world music' genre.

This unit involves the cultural, theoretical and practical study of world music and provides creative opportunities for learners. It will investigate a range of musical traditions by examining some of their musical features. It explores the social roles that music plays across a range of cultures.

Learners will have the opportunity to perform music from non-familiar traditions; this experience should provide them with a greater understanding of the differences between world music and western music styles.

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

● Learning outcomes

On completion of this unit a learner should:

1   Know the role of music in different cultures

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

3   Be able to perform music from the world music genre

4   Know some of the influences of world music on western music throughout history.

Unit content

1 Know the role of music in different cultures

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

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

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

Instruments: eg ideophones, membranophones, chordophones, aerophones, electrophones

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

3 Be able to perform music from the world music genre

Practical experience of world music traditions: instruments; techniques; style of performance; awareness of the challenges of performing world music

4 Know some of the influences of world music on western music throughout history

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

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe the role of music in different cultures [IE]	**M1** explain the role of music in different cultures	**D1** compare the role of music in different cultures
P2 identify the musical features from a variety of world music traditions [IE]	**M2** describe the musical features from a variety of world music traditions	**D2** explain the musical features from a variety of world music traditions
P3 demonstrate some practical ability in a world music tradition [TW, EP]	**M3** demonstrate practical ability in a world music tradition, with technical accuracy	**D3** demonstrate practical ability in a world music tradition, with technical and stylistic accuracy
P4 describe some of the influences of world music on western music throughout history. [IE]	**M4** explain some of the influences of world music on western music throughout history.	**D4** analyse examples of some of the influences of world music on western music throughout history.

PLTS: This summary references where relevant, in the square brackets, the elements of the personal, learning and thinking skills which are embedded in the assessment of this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skills.

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

Essential guidance for tutors

Delivery

The delivery of this unit involves the theoretical and practical study of world music. Along with traditional resources such as books, articles, CDs and videos, learners should (if possible) be encouraged to use the internet for research as it is particularly well-resourced for world music. Theoretical teaching will involve a combination of learners' notes, recorded audio/video examples and, where appropriate, transcriptions. Practical study will be helped and supported by workshops.

Learners will examine the social uses of music across different cultures and make comparisons. These may include such areas as religious ritual (eg Turkish Sufi worship), ceremonial practice (eg African rites of passage), recreational music making (eg Irish traditional dance music, Inuit vocal games) and any associated dance styles.

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

The practical element of the unit should include workshops in a number of different world music styles given by the tutor or visiting specialists. Here, learners will gain experience of music-making as well as cultural information. In order for learners to put this knowledge to creative use in the accurate performance of different world music styles, tutors should ensure that workshops are as 'hands-on' as possible.

Practical activities should ideally involve the use of traditional instruments, but this is by no means essential (an understanding of Indian improvisation may be acquired using western instruments for example). Learners should be made aware of the notion of 'bi-musicality' ie learning to play music from more than one culture. They should consider such issues as technical difficulties and unfamiliar musical systems.

Study of the world's musical traditions has influenced, and continues to influence, composers of many genres. Learners will be made aware of such influence in, for example, western classical music (such as Claude Debussy, Olivier Messiaen, Steve Reich) or pop (The Beatles, Paul Simon, UK Bhangra).

Outline learning plan

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

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

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole class activity.
Assignment 1: World Music – its Cultural Role and Musical Features – P1, M1, D1, P2, M2, D2 Know the role of music in different cultures and the musical features of a variety of world music traditions: • study of at least three different cultures – whole class and small group activities, ongoing throughout the unit. • whole class and group activities • individual research, rehearsal and preparation of assessment material • assessment feedback and review.
Assignment 2: World Music Performance – P3, M3, D3 Be able to perform music from the world music genre: • theoretical and practical activities in class and within ensembles, ongoing throughout the unit • individual and group rehearsals in preparation of assessment material • assessment feedback and review.
Assignment 3: How World Music has Influenced Western Music – P4, M4, D4 • Whole class activities • Research and preparation of assessment material • Assessment feedback and review.
Whole-unit review and re-assessment opportunities.

Assessment

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

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

In order to address grading criteria 2, learners are required to provide evidence of knowledge of basic structure and theory of at least three contrasting world music traditions. These elements could evidenced through written work, practical work, or a combination of the two. Centres could record workshops where learners play world music instruments in order to demonstrate their understanding. It may be that as part of a workshop setting tutors ask learners questions about the vocal style and/or instruments they are using; this will provide another chance for learners to evidence what they know.

Grading criteria 3 requires learners to perform at least one piece of music in a world music tradition. Learners might perform on world music instruments, subject to availability, but this is not compulsory. The real requirement here is for learners to give a practical demonstration of their understanding of the musical techniques and styles that are inherent in their chosen world music genre. Evidence for this criterion can be provided either as a soloist or as part of an ensemble. To satisfy M3, learners will need to perform with technical accuracy and for D3, in addition to technical accuracy, their performance should also be stylistically convincing. This applies whether they are attempting to perform original works from a specific world music genre, or applying those techniques to a western music genre.

For grading criteria 4, in order to describe an example of the influence of world music on western music (P4), such as the use of the sitar by western pop/rock bands, learners could be asked to work on a small project that in turn could lead to a presentation, information sheet or CD with sleeve notes, describing at least four examples of the fusion of musical cultures. M4 requires an explanation of the influences of world music on western music. This could be illustrated by the use of a particular instrument or vocal style, or a theoretical aspect such as polyrhythm or a specific scale from world music, explaining how the elements have been used in western music. Again, at least four examples are required. For D4, learners should analyse and explain at least four examples in which aspects of world music have influenced western music.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1 P2, M2, D2	World Music – Its Cultural Role and Musical Features	Your centre has been asked to contribute towards a *Festival of Youth Music from Around The World*, to be held in England. Your task is to present either a brochure or an illustrated presentation about three different types of world music.	Brochure **or** Oral presentation (which should be recorded on video and supported by tutor observation records)
P3, M3, D3	World Music Performance	As part of the *Festival of Youth Music from Around The World*, you have been asked to perform a piece of music from the world music tradition of your own choice.	Video recordings supported by tutor observation records
P4, M4, D4	How World Music has Influenced Western Music	In order to advertise the forthcoming *Festival of Youth Music from Around The World*, your local radio station has asked you to participate in a radio programme in which you will discuss four examples of how world music has influenced western music.	Contribute to a discussion forum, about four examples of how world music has influenced western music. Evidence should be recorded on video or audio and should include audio recordings of your chosen examples

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

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

Level 1	Level 2	Level 3
Exploring Unit Performance Skills	Solo Musical Performance	Solo Musical Performance
Starting to Develop Performance Skills	Working as a Musical Ensemble	Live Music Workshop
Preparing Performing Arts Work		Working and Developing as a Musical Ensemble
Presenting Performing Arts Work		Singing Techniques and Performance
Taking Part in a Performance		Major Music Project
		Music Performance Techniques

Essential resources

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

Other resources for the unit are:

● a collection of audio and/or video recordings that represent the world's musical diversity

● internet access to help learners investigate the musical world

● audio and video recording facilities.

Indicative reading for learners

Textbooks

Materials that illustrate the level of learning required and that are particularly relevant.

Broughton, Ellingham and Trillo (editors) – *The Rough Guide to World Music: Africa and the Middle East Vol. 1* (Rough Guides, 2000) ISBN 9781843535515

Broughton, Ellingham and Trillo (editors) – *The Rough Guide to World Music: Latin and North America, Caribbean, India, Asia and Pacific Vol. 2* (Rough Guides, 2000) ISBN 9781858286365

Koskoff et al – *The Concise Garland Encyclopedia of World Music* (Routledge, 2008) ISBN 9780415972932

Nidel R – *World Music: The Basics* (Routledge, 2005) ISBN 9780415968010

Sadie S and Tyrrell J (editors) – *The New Grove Dictionary of Music and Musicians* (Oxford University Press, 2004) ISBN 9780333608005

Sharma E – *Music Worldwide* (Cambridge University Press, 2004) ISBN 9780521376228

Solis T (editor) – *Performing Ethnomusicology* (University of California Press, 2004) ISBN 9780520238312

Stock J – *World Sound Matters (Tutor's Manual/Transcriptions and CD set)* (Schott Publishing, 1996) ISBN 9781847611192

Sturman P – *Creating Music Around the World* (Cambridge University Press, 2000) ISBN 9780521569071

Titon J T (editor) – *Worlds of Music* (Thompson/Schrimer, 2005) ISBN 9780534627577

Wade B and Campbell P S (editors) – *Global Music Series (17 titles with CDs)* (Oxford University Press, 2004) Various ISBNs

Audio/video recordings

Earthworks Collection (Earthworks)

JVC Smithsonian Folkways Video Collection (JVC)

Rough Guide to World Music Collection (Rough Guides)

World Music Collection (Nimbus Records)

World Music Collection (Real World Records)

Delivery of personal, learning and thinking skills

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

Skill	When learners are ...
Independent enquirers	planning and carrying out research, appreciating the consequences of decisions regarding the selection of musical styles to study
	considering the influence of circumstances, beliefs and feelings on decisions and events
Team workers	collaborating with others to work towards common goals
Effective participators	discussing issues of concern, seeking resolution where needed – during the rehearsal process
	identifying improvements in the rehearsal process
	trying to influence others regarding the rehearsal process.

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

Skill	When learners are ...
Independent enquirers	supporting conclusions, using reasoned arguments and evidence
	during the rehearsal process
Creative thinkers	adapting ideas as circumstances change during the rehearsal process
Reflective learners	reviewing progress during the planning and preparation process
	inviting feedback and dealing positively with praise, setbacks and criticism during the rehearsal process
Effective participators	presenting a persuasive case for action during the planning and preparation process
	proposing practical ways forward, breaking these down into manageable steps during the rehearsal process.

Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Manage information storage to enable efficient retrieval	researching information about different cultures, musical features and influences of World Music on Western Music
Follow and understand the need for safety and security practices	researching information about different cultures, musical features and influences of World Music on Western Music
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching information about different cultures, musical features and influences of World Music on Western Music
ICT – Develop, present and communicate information	
Bring together information to suit content and purpose	researching information about different cultures, musical features and influences of World Music on Western Music
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	presenting results of research
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	presenting results of research.

Unit 15: Developing Music Theory

Unit code: Y/502/4873

QCF Level 2: BTEC First

Credit value: 10

Guided learning hours: 60

● Aim and purpose

The aim of this unit is to enable learners to develop some of the fundamental knowledge of music theory, in order to facilitate the practical application of essential theoretical principles.

● Unit introduction

This unit is designed to enable learners to gain theoretical knowledge which they can apply to practical situations such as rehearsals and performances. In addition, the unit gives learners the language needed for copying, transcribing, composing and arranging music. There are many instances in the life of a working musician when theoretical knowledge is required, for example copying music for additional performers, transposing music to fit the ranges of different instruments or singers, clarifying written arrangements through the use of dynamics and expression markings. On completion of the unit, learners will have acquired a musical vocabulary and understanding of some of the fundamental skills to enable them to use theory in the working environment. Those gaining the highest grades will be expected to have the ability to apply this knowledge creatively to professional situations where time is limited. This unit is designed for all musicians and can encompass all styles of music. Many learners may wish to use computer software packages to notate music and this is encouraged where appropriate. However, learners must develop the underpinning knowledge in order to apply theoretical principles to practical situations, without the aid of technology.

● Learning outcomes

On completion of this unit a learner should:

1   Be able to notate pitch, rhythm and harmony using staff notation

2   Be able to notate music, showing dynamics, tempo and expression

3   Be able to harmonise melodies using chords

4   Be able to transpose melody and harmony to related keys

5   Know how to explore elements of timbres and textures.

Unit content

1 Be able to notate pitch, rhythm and harmony using staff notation

Pitch: clefs (treble and bass); note names; accidentals; intervals; scales; key signatures
(up to 4#'s and 4b's)

Rhythm: bars and measures, bar lines, double bar lines; note values (from semibreves to semiquavers),
rest values (from semibreves to semiquavers); time signatures, simple time; correct note groupings

Harmony: triads; primary chords; secondary chords; root position, first inversions

2 Be able to notate music, showing dynamics, tempo and expression

Dynamics: changes in volume; crescendo; diminuendo; use of text, use of signs and symbols

Tempo: beats per minute (bpm); simple Italian and English terms; changes in tempo

Expression: staccato; legato; slurs; accents; phrase marks

3 Be able to harmonise melodies using chords

Harmonise melodies using chords: adding chords to simple melodies; harmonising individual melody notes
– range of available chords for each scale note; block chords

4 Be able to transpose melody and harmony to related keys

Transpose: to related keys eg dominant, subdominant, relative major, relative minor; to appropriate keys
for Bb instruments; to concert pitch from Bb instruments

5 Know how to explore elements of timbres and textures

Instrumental families: brass, percussion, strings, woodwind, electric/electronic eg synthesiser, sampler,
sequencer, drum machine; acoustic piano, electric piano, keyboards

Texture: solo, doubling, unison; 2/3/4 parts; counter melody; accompaniment

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 use staff notation to write pitch, rhythm and harmony with few errors [IE]	**M1** use staff notation to write pitch, rhythm and harmony, accurately	**D1** use staff notation to write pitch, rhythm and harmony accurately and within appropriate contexts
P2 notate music using dynamic, tempo and expression markings	**M2** notate music showing different methods of applying dynamic, tempo and expression markings	**D2** notate music showing different methods of applying dynamic, tempo and expression markings accurately and within appropriate contexts
P3 apply identified primary chords, in root position, in the harmonisation of diatonic melodies	**M3** apply identified primary and secondary chords, in root position, in the harmonisation of diatonic melodies	**D3** apply identified primary and secondary chords, in root position and first inversions, in the harmonisation of diatonic melodies
P4 transpose melodies to related major keys, with few errors, using staff notation	**M4** transpose melodies to related major keys, accurately, using staff notation	**D4** transpose complex melodies to related major and minor keys, accurately, using staff notation
P5 identify elements of musical timbres and textures from audio recorded examples, with few errors. [RL]	**M5** identify individual elements of musical timbres and textures from audio recorded examples, accurately.	**D5** identify simultaneous elements of musical timbres and textures from audio recorded examples, accurately.

PLTS: This summary references where relevant, in the square brackets, the elements of the personal, learning and thinking skills which are embedded in the assessment of this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skills.

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

Essential guidance for tutors

Delivery

Ideally, this unit should be delivered through a combination of lecture-based and practical sessions. Learners should be encouraged to demonstrate their ability to read appropriate forms of notation in a practical way. Recognition of different components of music should also be tested in a practical way, perhaps by short listening tasks that demonstrate that learners can hear harmonic, rhythmic and melodic development. All of the tasks should allow learners to explore a variety of musical traditions in order that they can recognise different elements across a number of styles. Certain components may be more easily demonstrated by examples from the western classical tradition but this unit need not be delivered entirely through western classical music.

Delivery of this unit should be through a range of activities but mainly through listening and practical work. Learners should be introduced to the components of music in ways with which they feel comfortable as well as challenged. Introducing the concepts and ideas to learners through music with which they are familiar would be a positive starting point. Learners should have the opportunity to investigate and explore a wide variety of musical styles over the course of this unit. When exploring different types of score and notation, learners should be encouraged to work practically with the resources. Discussions about graphic scores and different interpretations are likely to lead to a greater depth of understanding and work on realising a graphic score would best take place in groups. Whilst this unit covers the theoretical basis of music, dry theory lessons should be avoided as far as possible.

Outline learning plan

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

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

Topic and suggested assignments/activities and/assessment
Introduction to the unit – whole-class activity.
Assignment 1: Pitch, Rhythm and Harmony (P1, M1, D1)
Ongoing whole-class activity.
Research and preparation of assessment material.
Assessment feedback and review.
Assignment 2: Dynamics, Tempo and Expression (P2, M2, D2)
Ongoing whole-class activity.
Research and preparation of assessment material.
Assessment feedback and review.
Assignment 3: Harmonising Melodies (P3, M3, D3)
Ongoing whole-class activity.
Research and preparation of assessment material.
Assessment feedback and review.

Topic and suggested assignments/activities and/assessment
Assignment 4: Transposing (P4, M4, D4)
Ongoing whole-class activity.
Research and preparation of assessment material.
Assessment feedback and review.
Assignment 5: Timbres and Textures (P5, M5, D5)
Ongoing whole-class activity.
Research and preparation of assessment material.
Assessment feedback and review.
Whole-unit review and re-assessment opportunities.

Assessment

Evidence for this unit can be generated in a variety of ways. Learners may wish to show their knowledge of music theory through any or a number of the following: written examples; audio examples; by demonstrating on their instrument; a presentation to their peers. The recognition and knowledge of timbres and textures can be assessed through aural tests with written answers, although recorded spoken responses would be just as effective. When realising a score, learners may sing, play or whistle, if appropriate.

The following information provides guidance on what learners need to do in order to satisfy the grading criteria. However, it is not the intention to infer that the grading criteria should be assessed in isolation from each other.

Grading criterion 1 deals with the actual writing of pitch, rhythm and harmony using conventional staff notation. For a pass, learners should be able to notate these elements with just a small number of errors. To gain a merit grade, the learner should be able to notate accurately. For a distinction, learners must notate accurately and within appropriate contexts. This means that, for example, if harmonising a hymn tune, the correct context would be to write for SATB, two parts to a stave. Also, if notating the harmony to a 'pop' song lead sheet, the correct context would be to use chord symbols (C – Dm7 – G7 etc), rather than using fully-notated chords.

Grading criterion 2 concerns dynamics, tempo and expression markings. Once the learner has a basic grasp of the concepts, assessment could be made either through written work or through the use of practical exercises or, indeed, a combination of the two. For a pass, learners should be able to identify examples of a range of relevant markings both visually (on scores) and aurally, via played examples. To gain a merit grade, learners should demonstrate the ability to use different methods of notating dynamics, tempo and expression markings. For a distinction, in addition to the accurate notation of these markings, learners should be able to use them in the appropriate context for example Italian terms being used in some types of music (*legato* in a piece of classical music), but English is used in others (*smoothly* in a jazz piece).

Grading criterion 3 brings in the element of harmony. Learners need to 'Apply identified primary and secondary chords'. This means that they should be able to recognise different chords both visually and aurally and then be able to apply them appropriately. For a pass, learners needs to be able to identify and apply primary chords in root position in the harmonisation of enharmonic melodies. For a merit, learners should add secondary chords in root position (chords II and VI but not chord VII). For a distinction, they should use primary and secondary chords root position and first inversion. Although this is basic harmony, it will be of enormous use to learners if they can develop a good facility in the use of these chords, especially in a range of keys.

Grading criterion 4 introduces transposition. The term *related major keys* in this context means a key that is either the subdominant, dominant, relative major or relative minor of the starting key. At this level, learners should be expected to be familiar with keys of up to four sharps and four flats. For the purposes of assessment, learners should transpose melodies without key signatures, so as to become familiar with the use of enharmonic accidentals. To satisfy the pass criteria, learners should show that they can transpose melodies in major keys, with few errors. For the merit grade, the transpositions should be accurate. In order to gain a distinction, learners should transpose complex melodic material to related major and minor keys, accurately. Complex melodies, in this context, means material that contains chromatic notes.

Grading criterion 5 assesses learners' knowledge of musical timbres and textures. This will be assessed through aural exercises where the learner is able to recognise the sound of families of instruments and the individual instruments within those families. They must also be able to identify the elements of texture as listed in the unit content. For a pass grade, learners should be able to identify individual elements of musical timbres and textures, with few errors. Individual elements might be that the learners are asked to recognise what instruments are being played in the example and how it is contributing to the texture for example piano – accompaniment. Few errors should be interpreted as learners being able to be accurate in three out of four examples. For a merit, the identifications should be completely accurate. To gain a distinction, in addition to the merit criteria, learners are expected to be able to identify *simultaneous elements*. Here, learners should be able to recognise a range of instruments (ie at least three) from within the same given example, together with a recognition of how each instrument is contributing to the texture.

On the question of setting assignments for each of the grading criterion for this unit, tutors should be aware that the setting of large, examination type assignments is not part of the BTEC ethos. However, it should also be borne in mind that asking learners to answer only one set of, say, 15 questions will not be sufficient evidence to satisfy the spirit of the grading criteria. Consequently, tutors may like to consider the setting of a number of small assignments for example four or five, which will become progressively more advanced as learners go through the course. Grading for these mini-assignments will be formative and final grades can only be awarded on completion of the series of assignments. So as to keep learners informed as to the standard they are working to on an individual assignment basis, indicative grades can be given, ie '*You are currently working at pass/merit/distinction level*'.

Where grading criteria target more than one element (for example grading criterion 1 deals with pitch, rhythm and harmony) assignments should cover all of the required elements.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Pitch, Rhythm and Harmony	In preparation for future performance and composition work, you are required to improve your level of theoretical knowledge.	A series of assignments, each of which may integrate some or all of grading criteria 2, 4 and 5, at the discretion of the tutor. Answers may be either written or practical, as directed by your tutor
P2, M2, D2	Dynamics, Tempo and Expression	In order to use appropriate dynamic, tempo and expression marks in your own performances, arrangements or compositions, you need to gain an understanding of these elements of music.	A series of assignments, each of which may integrate some or all of grading criteria 2, 4 and 5, at the discretion of the tutor. Answers may be either written or practical, as directed by your tutor
P3, M3, D3	Harmonising Melodies	You need to develop the skills necessary to enable you to apply effective harmony to your compositions and arrangements.	A series of assignments, in which you will be required to harmonise given melodies. Answers will be either written or practical, as directed by your tutor
P4, M4, D4	Transposing	So that you can compose and/or arrange music for different instruments, you need to learn how to transpose music effectively.	A series of assignments, in which you will be required to transpose melodies into different keys. Answers will be either written or practical, as directed by your tutor
P5, M5, D5	Timbres and Textures	In order to develop interesting and appropriate instrumental sound combinations in your own performances, arrangements or compositions, you need to gain an understanding of these elements of music.	A series of assignments, each of which may integrate some or all of grading criteria 2, 4 and 5, at the discretion of the tutor. Answers may be either written or practical, as directed by your tutor

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

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

Level 1	Level 2	Level 3
		Music Theory and Harmony

Essential resources

The centre should provide a wide range of recordings of different music, including western classical music, 20th century art music, popular music, jazz music and music from around the world. There should be adequate facilities for learners to be able to listen to these examples. Access to a range of scores is required, including graphic scores. There should be sufficient space for learners to be able to work in groups as appropriate. Where possible, learners will benefit from access to keyboards to be used as tools to underpin theoretical concepts.

Indicative reading for learners

Textbooks

Day H and Pilhofer M – *Music Theory for Dummies* (John Wiley and Sons, 2007) ISBN 9780764578380

Hewitt M – *Music Theory for Computer Musicians* (Delmar, 2008) ISBN 9781598635034

Sissons N – *Read Music From Scratch* (Boosey and Hawkes Music Publishers Ltd, 2000) ISBN 9780851622682

Tagliarino B – *Music Theory – A Practical Guide for All Musicians* (Hal Leonard Corporation, 2006) ISBN 9781423401773

Taylor E – *The A.B. Guide to Music Theory* (Associated Board of the Royal Schools of Music, 1991) ISBN 9781854724479

Delivery of personal, learning and thinking skills (PLTS)

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

Skill	When learners are …
Independent enquirers	identifying questions to answer and problems to resolve when notating music
Reflective learners	reviewing progress in the notating of music and when identifying musical timbres and textures.

● Functional Skills – Level 2

Skill	When learners are ...
Mathematics	
Select and apply a range of skills to find solutions	notating rhythm.

Unit 16: Investigating an Area of Music

Unit code: R/600/4180

QCF Level 2: BTEC First

Credit value: 10

Guided learning hours: 60

Aim and purpose

The aim of this unit is to develop skills in planning and carrying out an investigation into a chosen area of music. Learners will be given the opportunity to investigate an area of music that they find inspiring, interesting, or pertinent. They will then present their ideas and findings in an appropriate format.

Unit introduction

This unit calls for in-depth study and investigation into an area of music which is either of particular interest to individual learners, or to groups of learners who can will work together. Learners could research an academic area but could also take the opportunity to immerse themselves in a particular musical style, personality or movement that they find fascinating.

Potential areas for exploration are endless but some suggested examples are: the career of a particular performer; the role of sound engineers; a style of music; a type of music technology equipment; a notable anniversary ie a composer's birth, their death, or the first performance of a notable piece; or the history of concert venue.

Learners will extend their musical knowledge and it is expected that on completion of the investigation, the knowledge gained will be shared with others.

Having the skills to explore an area of music and gain a detailed knowledge of a subject will benefit learners when looking for a career or if they move to a higher level qualification. The self-directed nature of this unit will also give learners a sense of independence in their learning whilst encouraging them to explore a subject of their own choice in-depth.

A key part of this unit is the need to complete the investigation to a specified deadline. This will ensure that learners plan their time accordingly.

In terms of vocational development, the ability to investigate a topic in-depth – interpreting, collating and extracting relevant information, and presenting findings – enhances the work of any creative artist and serves as a grounding for learners who might wish to progress to careers in musicology or journalism, for example, or for working in publicity or promotion.

Learning outcomes

On completion of this unit a learner should:

1   Be able to plan an investigation, taking deadlines into account

2   Be able to carry out an investigation into an area of music

3   Know the nature of information and whether it is reliable and valid

4   Be able to present the results of an investigation into an area of music in an appropriate way.

Unit content

1 Be able to plan an investigation, taking deadlines into account

Plan methodology: type of information to be used; where information will be found; collect material in a variety of formats eg written, audio, video, diagram, notation, blog, website

Proposal: suitability of subject; practical and realistic; availability of resources

Meeting deadlines: prioritising workload; using milestones; deciding how material will be presented; allowing time for preparation of presentation materials eg final write-up, producing slides/handouts, finding audio/visual examples

2 Be able to carry out an investigation into an area of music

Range of sources: primary and secondary sources eg books, journals, newspaper, video recordings, sound recordings, CD ROMs, internet, interviews

Information: collecting, storing and sifting information; indexing and logging; IT solutions such as Evernote, Flickr etc

3 Know the nature of information and whether it is reliable and valid

Select relevant information: collecting material from a variety of sources; judging the appropriateness and importance of selected information; collating and prioritising in accordance with point of view, focus of topic, etc; discarding inappropriate or duplicate material

Validity: fan-clubs; political writings; critical reviews; invective; patronage

4 Be able to present the results of an investigation into an area of music in an appropriate way

Appropriate form of presentation: eg written, seminar, audio, video, website, blog, demonstration, performance, or a combination of any of these

Comprehension: accuracy; understanding; comparison; conclusion; evaluation; critical discussion

Reference to research: citation; bibliography; URL; title; author; artist; composer; manufacturer; organisation; individual

Assessment and grading criteria

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 produce a proposal identifying the choice of methodology, detailing timelines for the investigation [IE, CT, SM]	**M1** produce a proposal describing the choice of methodology, detailing timelines for the investigation	**D1** produce a detailed proposal justifying the choice of methodology, detailing timelines for the investigation
P2 identify information from a range of sources [IE]	**M2** select and collate appropriate information from a range of sources	**D2** select and collate appropriate information from a range of sources, explaining choices
P3 identify the validity of the information used [RL]	**M3** describe the validity of the information used, showing judgement in its selection	**D3** explain the validity of information and justify its inclusion in the investigation
P4 demonstrate comprehension of the topic area showing reference to sources and suitability of presentation format.	**M4** demonstrate a good degree of comprehension of the topic area with detailed reference to sources and suitability of presentation format.	**D4** demonstrate an in-depth comprehension of the topic area with thorough references to sources and suitability of the presentation format.

PLTS: This summary references where relevant, in the square brackets, the elements of the personal, learning and thinking skills which are embedded in the assessment of this unit. By achieving the criteria, learners will have demonstrated effective application of the referenced elements of the skills.

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

Essential guidance for tutors

Delivery

This unit will allow learners to gain experience and develop skills in exploring and presenting information and findings through a topic area. Learners will investigate an area of music that has vocational and subject relevance and then present their findings in an appropriate manner. The choice of topics for investigation will be learner-driven, although the tutor may wish to offer guidance in the selection.

While the focus of this unit is on learners' independent investigation into a music-based and vocationally related subject, the assessment tasks will be supported by tutor direction. This will involve: tutors' outlining the requirement for a valid and meaningful choice of topic; explaining and exploring investigation techniques; and suggesting the scope for methods of presentation.

The choice of topic should provide scope for an in-depth investigation that will generate understanding, reasoning, critical analysis and evaluation. Learners should, therefore, be discouraged, for example, from simply presenting a 'fanzine' type adulation of their favourite band.

Collecting, storing and cataloguing skills will need to be taught to underpin the process of sifting and selecting material relevant to the topic. Guided visits to learning resource centres, libraries and/or exhibitions will enhance delivery, as will handouts and talks on research and presentation skills. Access to other learners' investigations from other cohorts (even from higher-level qualifications) might also provide suggestions for the scope and format of an area of personal study.

As part of this unit, learners should be taught the importance of planning their exploration, bearing in mind the deadline for the presentation of their findings. The use of milestones should be encouraged so that learners can manage their time effectively. For example, learners should think about how they wish to present their findings at the beginning of the investigation in order that they have adequate time to prepare handouts and slides if they are being used.

Learners should be encouraged to adopt a range of presentation skills. It is not intended that the final outcome is assessed solely through a written dissertation (although this would be acceptable, if appropriate). Consideration should be given to learners presenting their topic in a variety of formats – eg verbal, handouts, audio, video, CD ROM, PowerPoint presentations, demonstrations, recordings, web-based etc. Evidence of understanding might also be provided through the use of questions and answers and group discussion.

Outline learning plan

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

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

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole class activity.
Assignment 1: Who, What, Where and When – P1, M1, D1   • The fundamentals of investigating a musical area.   • Planning.   • Methodologies.   • Deadlines.
Assignment 2: Presenting to Your Audience – P4, M4, D4   • Forms – written, performance, web-based, blog.   • Accuracy.   • Conclusions.   • Bibliography.
Assignment 3: Validity, Fans and Bias – The Quest for Information – P3, M3, D3   • What is knowledge literacy?   • What motivates investigations?   • Evaluating sources   • What *really* happened?
Assignment 4: Sauces of Sources – The Flavour of Investigations – P2, M2, D2   • Primary and secondary sources.   • Recordings and interviews.   • Editing and sound bites.   • Newspapers and the media.
Assignment 5: Storing and Finding Your Information – M2, D2   • Files and references.   • IT solutions – Evernote, Flickr etc.   • Databases and spreadsheets.
Whole-unit review and re-assessment opportunities.

Assessment

Learners will produce a proposal for a suitable subject that affords opportunity for explanation, working towards a presentation that will evidence understanding of the subject/topic. They will need to plan and describe their intended approaches to the investigation, as well as justify their choice. Initial formative assessment of the proposal will allow learners to revise their choice of subject and approach if there is a danger of their not being able to meet the unit assessment criteria, or if there might be a lack of available research materials. The proposal may be written and/or verbally presented to the tutor and the rest of the group.

Learners must be able to identify relevant materials and access a variety of primary and secondary sources in order to extract, select and assimilate information. Exploration and the selection of materials will need regular monitoring and tutor guidance, with feedback and formative assessment guidance where appropriate.

To meet the grading criteria P4, learners will present the results of their exploration, showing comprehension of the chosen subject. This can be evidenced through the accuracy of the information presented and elements of judgement/analysis/comparison/evaluation and/or conclusion in learners' findings. Learners should reference their investigation, acknowledging sources, and tutor guidance will be needed to direct them to produce bibliographies, internet references and recorded sources in an appropriate form.

The following information provides guidance on what learners need to do in order to satisfy each of the grading criteria. However, grading criteria should not be assessed in isolation.

P1 will require the proposal to include timelines and how the investigation will be carried out although no investigation needs to have taken place to achieve P1. For M1, however, the description on why the methodology was chosen may well require some insight into the investigation itself and may well contain illustrations of why the methodology was chosen. D1 also justifies the choice and gives reasons that show that other methodologies have been discarded.

P2 could simply be a list of the information collected, but crucially the range of sources must consist of three sources or more. A list where information is taken purely from the internet will not be sufficient. For M2, the list should show some method in its construction and perhaps be presented alphabetically or sorted in a suitable format. For D3, this should also include a justification of inclusion. M2 could be a spreadsheet list with a column for the justification leading to D2.

P3 is to show that learners have stepped beyond the fanzine approach and have brought some critical thinking to the investigation. Learners should provide some demonstration that the validity of the information used is reliable, biased, purposed or that it is simply marketing, invective or similar. This can be further clarified at M3 where learners can show that some material is discarded as having a particular purpose that would make the investigation less valid. D3 shows that the justification for using and including information is solid, understood and valued by learners.

The presentation of the investigation may be in any format so P4 shows that there has been thought into the format matching the investigation. Audio material for example should be heard, not written about. Visual material should be seen, not described. For M4, this is taken further showing that the format has been considered and brings some added value to the information being presented. D4 brings in criteria of depth and comprehensive references.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Who, What, Where and When?	In preparation for future musicological or journalistic research, you are expected to uncover the who, what, where, and when of particular events in musical history.	A series of assignments, each of which may integrate some or all of P1, M1 and D1 at the discretion of the tutor. Answers may be either written or presented, as directed by your tutor: • research materials • proposal to include details of investigation • lists of sources • lists of questions and topics.
P4, M4, D4	Presenting to Your Audience	In order to get the information across you must consider how best to do it, what format you should use and how formal your sources should be quoted.	A series of assignments, each of which may integrate some or all of P4, M4 and D4 at the discretion of the tutor. Examples of different formats can be produced at the discretion of your tutor: • sketches and ideas on presentation • PowerPoint examples • presentation plan • rough-cuts of video • scripts • source list • source format tracking documentation.
P3, M3, D3	Validity, Fans and Bias – The Quest for Information	You need to develop the skills necessary to see where information comes from, who wrote it and why. Developing your skills of knowledge literacy.	An assignment, in which you will be required to present some of your findings and show where they may be valid or invalid. You can also show how invalid findings can still be useful: • evidence portfolio • source list • source tracking documentation • source reliability documentation • primary and secondary evidence.
P2, M2, D2	Sauces of Sources – The Flavour of Investigations	In order to get an overall perspective on your investigation you need to get information from a wide variety of sources from all around your subject.	A series of assignments, in which you will be required to show your understanding of where to get information from: • source list • source research • source tracking documentation • primary and secondary evidence.

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

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

Level 1	Level 2	Level 3
Exploring Music Performance Skills	Professional Development in the Music Industry	Special Subject Investigation
	The Musical World	
	Solo Musical Performance	
	Exploring Computer Systems Used By Musicians	
	The Development of Music	

Essential resources

Resources for this unit will depend largely on the individual learner's choice of subject and presentation method(s). However, all learners will require access to general library facilities, the internet, CD ROMs, journals, newspapers, books, sound recordings, and video recordings.

Indicative reading for learners

Textbooks

Bowden J – *Writing a Report – How to Prepare, Write and Present Really Effective Reports* (How To Books, 2008) ISBN 9781845282936

Gravett S – *The Right Way to Write Reports* (Elliot Right Way Books, 2003) ISBN 9780716021025

Smith P – *How to Write an Assignment: Improving Your Research and Presentation Skills* (How To Books, 1995) ISBN 9781857032109

Delivery of personal, learning and thinking skills

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

Skill	When learners are …
Independent enquirers	identifying choices of methodologies for investigations
	identifying information from a range of sources
Creative thinkers	generating ideas on what to investigate and what format the investigation should take
Reflective learners	reviewing progress in the notating of music and when identifying musical timbres and textures
	reflecting on the validity of information and if it should or should not be included
Self managers	working towards goals showing initiative, commitment and perseverance.

Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Manage information storage to enable efficient retrieval	collecting, storing and sifting information
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	collecting, storing and sifting information
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	collecting, storing and sifting information
ICT – Develop, present and communicate information	
Present information in ways that are fit for purpose and audience	presenting information through presentations
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	participating in planning and presentation information
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	reading and sources of information, considering validity and provenance
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	producing investigation proposal.

Further information

For further information please call Customer Services on 0844 576 0026 (calls may be recorded for training purposes) or visit our website (www.edexcel.com).

Useful publications

Further copies of this document and related publications can be obtained from:

Edexcel Publications
Adamsway
Mansfield
Nottinghamshire NG18 4FN

Telephone: 01623 467 467
Fax: 01623 450 481
Email: publications@linney.com

Related information and publications include:

- *Guidance for Centres Offering Edexcel/BTEC QCF Accredited Programmes* (Edexcel, distributed to centres annually)
- Functional Skills publications – specifications, tutor support materials and question papers
- *Regulatory Arrangements for the Qualification and Credit Framework* (Ofqual, August 2008)
- the current Edexcel publications catalogue and update catalogue.

Edexcel publications concerning the Quality Assurance System and the internal and external verification of vocationally related programmes can be found on the Edexcel website and in the Edexcel publications catalogue.

NB: Most of our publications are priced. There is also a charge for postage and packing. Please check the cost when you order.

How to obtain National Occupational Standards

Creative and Cultural Skills
Lafone House
The Leathermarket
Weston Street
London SE1 3HN

Telephone: 020 7015 1800
Fax: 020 7015 1847
Email: info@ccskills.org.uk

Professional development and training

Edexcel supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered in our published training directory or through customised training at your centre.

The support we offer focuses on a range of issues including:

● planning for the delivery of a new programme

● planning for assessment and grading

● developing effective assignments

● building your team and teamwork skills

● developing student-centred learning and teaching approaches

● building Functional Skills into your programme

● building in effective and efficient quality assurance systems.

The national programme of training we offer can be viewed on our website (www.edexcel.com/training). You can request customised training through the website or by contacting one of our advisers in the Training from Edexcel team via Customer Services to discuss your training needs.

Our customer service numbers are:

BTEC and NVQ   0844 576 0026

GCSE   0844 576 0027

GCE   0844 576 0025

The Diploma   0844 576 0028

DIDA and other qualifications   0844 576 0031

Calls may be recorded for training purposes.

The training we provide:

● is active – ideas are developed and applied

● is designed to be supportive and thought provoking

● builds on best practice.

Our training is underpinned by the LLUK standards for those preparing to teach and for those seeking evidence for their continuing professional development.

Annexe A

The Edexcel BTEC qualification framework for the Music sector

Progression opportunities within the framework.

QCF Level	General qualifications	BTEC full vocationally-related qualifications	BTEC Short Courses	NVQ/occupational
8				
7				
6				
5		Higher National Certificate in Music Performance and Music Production		
4		Higher National Diploma in Music Performance and Music Production		
3	AS GCE in Music A2 GCE in Music	Edexcel BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma in Music		
2	GCSE in Music	Edexcel BTEC Level 2 Certificate, Extended Certificate and Diploma in Music		
1		Level I BTEC Diploma in Performing Arts Level I BTEC Extended Certificate in Performing Arts Level I BTEC Certificate in Performing Arts		
Entry		Entry Level BTEC Award in Performing Arts (Entry 3)		

Annexe B

Grading domains: BTEC Level 2 generic grading domains

Grading domain 1	Indicative characteristics – merit	Indicative characteristics – distinction
Application of knowledge and understanding (Learning outcome stem *understand* or *know*)	• Show depth of knowledge and development of understanding in given situations (for example explain why, make judgements based on analysis). • Apply and/or select relevant concepts. • Apply knowledge to different contexts. • Apply knowledge to non-routine contexts (ie assessor selection). • Make comparisons. • Show relationships between pass criteria.	• Synthesise knowledge and understanding across pass/merit criteria. • Evaluate concepts/ideas/actions. • Analyse/research and make recommendations. • Judges implications of application of knowledge/understanding. • Applies knowledge and understanding to complex activities/contexts.
Grading domain 2	**Indicative characteristics – merit**	**Indicative characteristics – distinction**
Development of practical and technical skills (Learning outcome stem *be able to*)	• Use advanced techniques/processes/ skills successfully. • Act under limited supervision/ demonstrate independence (note: pass cannot require support). • Apply to non-routine activities. • Demonstrate within time and/or resource constraints. • Produce varied solutions (including non-routine). • Modify techniques/processes to situations.	• Demonstrate creativity/originality/own ideas. • Apply skill(s) to achieve higher order outcome. • Select and use successfully from a range of advanced techniques/processes/skills. • Reflects on skill acquisition and application. • Justifies application of skills/methods. • Makes judgements about risks and limitations of techniques/processes. • Innovates or generates of application of techniques/processes for new situations.

Grading domain 3	Indicative characteristics – merit	Indicative characteristics – distinction
Personal development for occupational roles (Any learning outcome stem)	• Takes responsibility in planning and undertaking activities. • Reviews own development needs. • Finds and uses relevant information sources. • Acts within a given work-related context showing understanding of responsibilities. • Identifies responsibilities of employers to the community and the environment. • Applies qualities related to the vocational sector. • Internalises skills/attributes (creating confidence).	• Manages self to achieve outcomes successfully. • Plans for own learning and development through the activities. • Analyses and manipulates information to draw conclusions. • Applies initiative appropriately. • Assesses how different work-related contexts or constraints would change performance. • Takes decisions related to work contexts. • Applies divergent and lateral thinking in work-related contexts. • Understands interdependence.
Grading domain 4	**Indicative characteristics – merit**	**Indicative characteristics – distinction**
Application of generic skills (Any learning outcome stem)	• Communicates using appropriate technical/professional language. • Makes judgements in contexts with explanations. • Explains how to contribute within a team. • Makes adjustments to meet the needs/expectations of others (negotiation skills). • Select and justify solutions for specified problems.	• Presents self and communicates information to meet the needs of a typical audience. • Takes decisions in contexts with justifications. • Produces outputs subject to time/resource constraints. • Reflects on own contribution to working within a team. • Generate new or alternative solutions to specified problems.

Annexe C

Personal, learning and thinking skills

A FRAMEWORK OF PERSONAL, LEARNING AND THINKING SKILLS 11-19 IN ENGLAND

The framework comprises six groups of skills that, together with the Functional Skills of English, mathematics and ICT, are essential to success in learning, life and work. In essence the framework captures the essential skills of: managing self; managing relationships with others; and managing own learning, performance and work. It is these skills that will enable young people to enter work and adult life confident and capable.

The titles of the six groups of skills are set out below.

Team workers		Self-managers
	Independent enquirers	
Reflective learners		Creative thinkers
	Effective participators	
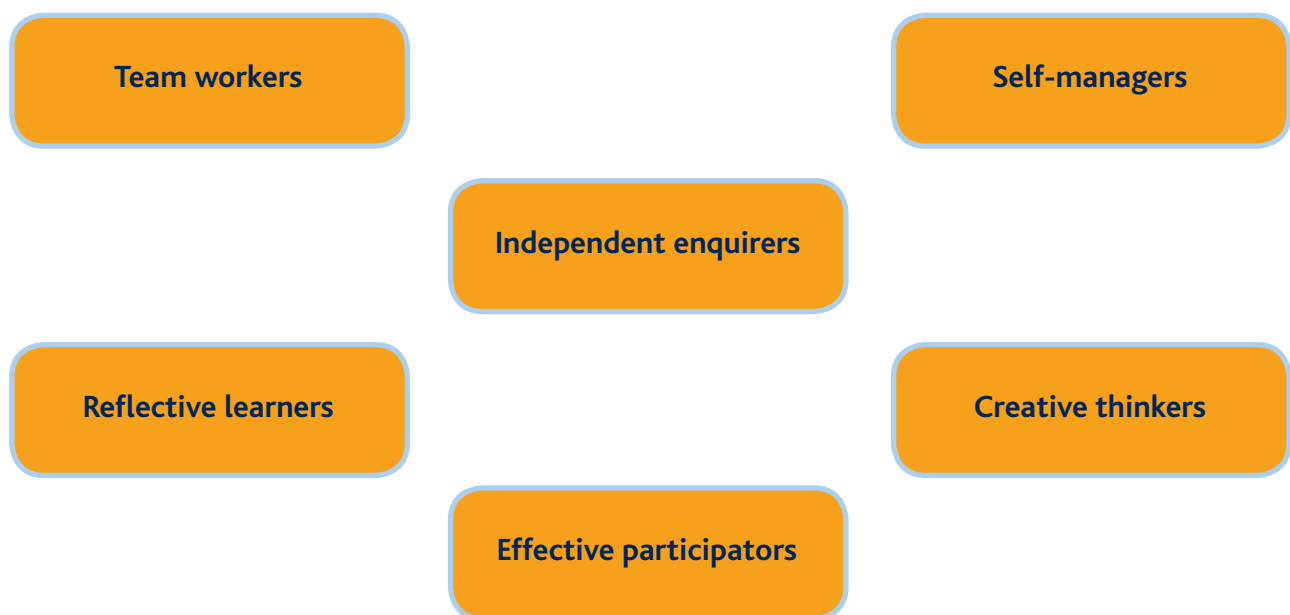
For each group there is a focus statement that sums up the range of skills. This is followed by a set of outcome statements that are indicative of the skills, behaviours and personal qualities associated with each group.

Each group is distinctive and coherent. The groups are also inter-connected. Young people are likely to encounter skills from several groups in any one learning experience. For example an independent enquirer would set goals for their research with clear success criteria (reflective learner) and organise and manage their time and resources effectively to achieve these (self-manager). In order to acquire and develop fundamental concepts such as organising oneself, managing change, taking responsibility and perseverance, learners will need to apply skills from all six groups in a wide range of learning contexts 11-19.

The Skills

Independent enquirers

Focus:

Young people process and evaluate information in their investigations, planning what to do and how to go about it. They take informed and well-reasoned decisions, recognising that others have different beliefs and attitudes.

Young people:
- identify questions to answer and problems to resolve
- plan and carry out research, appreciating the consequences of decisions
- explore issues, events or problems from different perspectives
- analyse and evaluate information, judging its relevance and value
- consider the influence of circumstances, beliefs and feelings on decisions and events
- support conclusions, using reasoned arguments and evidence.

Creative thinkers

Focus:

Young people think creatively by generating and exploring ideas, making original connections. They try different ways to tackle a problem, working with others to find imaginative solutions and outcomes that are of value.

Young people:
- generate ideas and explore possibilities
- ask questions to extend their thinking
- connect their own and others' ideas and experiences in inventive ways
- question their own and others' assumptions
- try out alternatives or new solutions and follow ideas through
- adapt ideas as circumstances change.

Reflective learners

Focus:

Young people evaluate their strengths and limitations, setting themselves realistic goals with criteria for success. They monitor their own performance and progress, inviting feedback from others and making changes to further their learning.

Young people:
- assess themselves and others, identifying opportunities and achievements
- set goals with success criteria for their development and work
- review progress, acting on the outcomes
- invite feedback and deal positively with praise, setbacks and criticism
- evaluate experiences and learning to inform future progress
- communicate their learning in relevant ways for different audiences.

Team workers

Focus:

Young people work confidently with others, adapting to different contexts and taking responsibility for their own part. They listen to and take account of different views. They form collaborative relationships, resolving issues to reach agreed outcomes.

Young people:

- collaborate with others to work towards common goals
- reach agreements, managing discussions to achieve results
- adapt behaviour to suit different roles and situations, including leadership role
- show fairness and consideration to others
- take responsibility, showing confidence in themselves and their contribution
- provide constructive support and feedback to others.

Self-managers

Focus:

Young people organise themselves, showing personal responsibility, initiative, creativity and enterprise with a commitment to learning and self-improvement. They actively embrace change, responding positively to new priorities, coping with challenges and looking for opportunities.

Young people:

- seek out challenges or new responsibilities and show flexibility when priorities change
- work towards goals, showing initiative, commitment and perseverance
- organise time and resources, prioritising actions
- anticipate, take and manage risks
- deal with competing pressures, including personal and work-related demands
- respond positively to change, seeking advice and support when needed
- manage their emotions, and build and maintain relationships.

Effective participators

Focus:

Young people actively engage with issues that affect them and those around them. They play a full part in the life of their school, college, workplace or wider community by taking responsible action to bring improvements for others as well as themselves.

Young people:

- discuss issues of concern, seeking resolution where needed
- present a persuasive case for action
- propose practical ways forward, breaking these down into manageable steps
- identify improvements that would benefit others as well as themselves
- try to influence others, negotiating and balancing diverse views to reach workable solutions
- act as an advocate for views and beliefs that may differ from their own.

PLTS performance indicator (suggested recording sheet)

Name:			Date:			
	Level of success 1 = low, 5 = high					
Independent enquirers						
Identify questions to answer and problems to resolve	1	2	3	4	5	
Plan and carry out research, appreciating the consequences of decisions	1	2	3	4	5	
Explore issues, events or problems from different perspectives	1	2	3	4	5	
Analyse and evaluate information, judging its relevance and value	1	2	3	4	5	
Consider the influence of circumstances, beliefs and feelings on decisions and events	1	2	3	4	5	
Support conclusions, using reasoned arguments and evidence	1	2	3	4	5	
Creative thinkers						
Generate ideas and explore possibilities	1	2	3	4	5	
Ask questions to extend their thinking	1	2	3	4	5	
Connect their own and others' ideas and experiences in inventive ways	1	2	3	4	5	
Question their own and others' assumptions	1	2	3	4	5	
Try out alternatives or new solutions and follow ideas through	1	2	3	4	5	
Adapt ideas as circumstances change	1	2	3	4	5	
Reflective learners						
Assess themselves and others, identifying opportunities and achievements	1	2	3	4	5	
Set goals with success criteria for their development and work	1	2	3	4	5	
Review progress, acting on the outcomes	1	2	3	4	5	
Invite feedback and deal positively with praise, setbacks and criticism	1	2	3	4	5	
Evaluate experiences and learning to inform future progress	1	2	3	4	5	
Communicate their learning in relevant ways for different audiences	1	2	3	4	5	

Team workers					
Collaborate with others to work towards common goals	1	2	3	4	5
Reach agreements, managing discussions to achieve results	1	2	3	4	5
Adapt behaviour to suit different roles and situations, including leadership roles	1	2	3	4	5
Show fairness and consideration to others	1	2	3	4	5
Take responsibility, showing confidence in themselves and their contribution	1	2	3	4	5
Provide constructive support and feedback to others	1	2	3	4	5
Self-managers					
Seek out challenges or new responsibilities and show flexibility when priorities change	1	2	3	4	5
Work towards goals, showing initiative, commitment and perseverance	1	2	3	4	5
Organise time and resources, prioritising actions	1	2	3	4	5
Anticipate, take and manage risks	1	2	3	4	5
Deal with competing pressures, including personal and work-related demands	1	2	3	4	5
Respond positively to change, seeking advice and support when needed	1	2	3	4	5
Manage their emotions, and build and maintain relationships.	1	2	3	4	5
Effective participators					
Discuss issues of concern, seeking resolution where needed	1	2	3	4	5
Present a persuasive case for action	1	2	3	4	5
Propose practical ways forward, breaking these down into manageable steps	1	2	3	4	5
Identify improvements that would benefit others as well as themselves	1	2	3	4	5
Try to influence others, negotiating and balancing diverse views to reach workable solutions	1	2	3	4	5
Act as an advocate for views and beliefs that may differ from their own	1	2	3	4	5

Note to learner: The circled number represents an indication of your PLTS performance so far.

Note to tutor: Indicate the level of success by circling the appropriate number during your feedback with the learner.

Summary of the PLTS coverage throughout the programme

Personal, learning and thinking skills	Unit															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Independent enquirers	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Creative thinkers			✓		✓		✓	✓	✓	✓			✓			✓
Reflective learners		✓	✓	✓	✓		✓	✓	✓		✓		✓		✓	✓
Team workers						✓		✓	✓	✓	✓		✓	✓		
Self-managers			✓	✓			✓	✓	✓				✓			✓
Effective participators						✓		✓	✓	✓	✓		✓	✓		
✓ – opportunities for development																

Annexe D

Wider curriculum mapping

Study of the Edexcel BTEC Firsts in Music gives learners opportunities to develop an understanding of spiritual, moral, ethical, social and cultural issues as well as an awareness of citizenship, environmental issues, European developments, health and safety considerations and equal opportunities issues.

The Edexcel BTEC Firsts in Music make a positive contribution to wider curricular areas as appropriate.

Spiritual, moral, ethical, social and cultural issues

The qualification contributes to an understanding of:

- spiritual issues

- moral and ethical issues

- social and cultural issues.

As music is a prime contributor to the cultural history of the world, all music learners will become engaged with cultural issues. Not only will learners become aware of the rich history of music but all creative performances conducted as a response to the Edexcel BTEC Firsts in Music will automatically make their own contribution to the body of cultural material. Throughout the specification learners are encouraged to consider the social, historical and cultural significance of their own work and the work of others. This encourages learners to consider how culture influences individuals' thoughts, feelings and actions and to develop respect and tolerance for people in different cultures. Exploring work in a variety of styles it is hoped that they will develop an appreciation of the richness of our cultural heritage.

Most of the BTEC units require a creative aptitude. Creativity is the process of aesthetic expression drawing on originality, inventiveness and imagination. The BTEC Firsts in Music give the opportunity to develop critical and creative thinking and to increase the ability of learners to make judgments about aesthetic quality. Music is inextricably linked with the spiritual, moral, ethical and cultural and learners will address these issues throughout their programme of study. The contextual aspects of many of the units in particular will provide opportunities to discuss and explore these issues in some depth.

The very nature of music demands a social context at all times. Learners will need to appreciate the need to cooperate and fully engage in a working relationship with their fellow creators, whether this is in a creative mode or where technical support activity is essential in the creation of a final music product. Equally, learners will come to recognise the responsibilities that are involved with the need to satisfy the audience for which any particular performance is designed.

Citizenship issues

Learners undertaking the Edexcel BTEC Firsts in Music will have the opportunity to develop their understanding of citizenship issues, for example, when learners are required to work as an ensemble, negotiate and make group decisions.

Environmental issues

Learners undertaking the Edexcel BTEC Firsts in Music will have the opportunity to develop their understanding of environmental issues, for example in the performance units, learners may discuss how to reduce the environmental impact of noise pollution in live performance.

European developments

It is likely that learners will, initially, consider music from a United Kingdom perspective. They should be encouraged to understand the profound influence of European practise throughout the history of the development of music. It may often be the case that learners' work will be directly or indirectly descended from the greater European experience. It is also recognised that beyond European influences lies the awareness that practice, style and context have derived from world music. For example the influence of world music on western classical pop.

Health and safety considerations

The Edexcel BTEC Level 2 Firsts in Music are practically based and health and safety issues are encountered throughout the units. Learners will develop awareness of the safety of others as well as themselves in all practical activities. Health and safety issues are implicit across all units. Units concerned with technical and production matters must be approached with a full awareness of the health and safety concerns embedded within them. Equally, all units that are concerned with performance skills must be delivered with a concern for personal body maintenance. The individual learner's safety should be at the forefront of any practical activity and due risk should be assessed and acted on.

Equal opportunities issues

Equal opportunities issues are implicit throughout the Edexcel BTEC Firsts in Music.

Wider curriculum mapping

Level 2

	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8	Unit 9	Unit 10	Unit 11	Unit 12	Unit 13	Unit 14	Unit 15	Unit 16
Spiritual				✓						✓		✓	✓	✓		
Moral and ethical	✓		✓	✓		✓	✓	✓		✓		✓	✓	✓		✓
Social and cultural	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		
Citizenship issues				✓						✓		✓		✓		
Environmental issues			✓		✓	✓		✓	✓		✓	✓		✓	✓	
European developments							✓		✓	✓		✓		✓		✓
Health and safety considerations			✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	
Equal opportunities issues	✓	✓		✓	✓	✓				✓	✓	✓	✓	✓		

Annexe E

National Occupational Standards

The grid below maps the knowledge covered in the Edexcel BTEC Level 2 Certificate, Extended Certificate and Diploma in Music against the National Occupational Standards.

KEY

✓   indicates that the Edexcel BTEC Level 2 First cover all of the underpinning knowledge of the National Occupational Standards

\#   indicates partial coverage of the National Occupational Standards

   a blank space indicates no coverage of the underpinning knowledge

NVQs	Units																
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
MB1 Produce promotional material for the music business			✓													
MB10 Understanding the music industry and keeping up to date	#	#														
MB17 Contribute to assessing the impact of emerging technology for the music business							✓	#								

Annexe F

BTEC First in Music legacy (specification end date 31/08/2010)/ BTEC First in Music new (specification start date 01/09/2010) – unit mapping overview

New units \ Old units	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8	Unit 9	Unit 10	Unit 11	Unit 12	Unit 13	Unit 14
Unit 1		P												
Unit 2														
Unit 3	F													
Unit 4			F											
Unit 5				F										
Unit 6						F								
Unit 7											F			
Unit 8							F							
Unit 9									F					
Unit 10				F										
Unit 11								F						
Unit 12														
Unit 13												F		
Unit 14													F	
Unit 15														
Unit 16														F

KEY

P – Partial mapping (some topics from the old unit appear in the new unit)

F – Full mapping (topics in old unit match new unit exactly or almost exactly)

X – Full mapping + new (all the topics from the old unit appear in the new unit, but new unit also contains new topic(s))

BTEC First in Music legacy (specification end date 31/08/2010)/BTEC First in Music new (specification start date 01/09/2010) – unit mapping in depth

New units		Old units		Mapping/comments (new topics in italics)
Number	Name	Number	Name	
Unit 1	Working in the Music Industry	2	Exploring The Music Profession	New unit: **Learning outcome 1** Know different types of organisations in the music industry **Learning outcome 2** Know job roles in the music industry
Unit 2	Professional Development in the Music Industry			New unit: **Learning outcome 1** Know career and progression opportunities within the music industry **Learning outcome 2** Be able to design and monitor a professional development plan
Unit 3	Planning and Creating a Music Product	1	Planning and Creating a Music Product	The same unit with added assessment and delivery guidance
Unit 4	Solo Musical Performance	3	Solo Musical Performance	The same unit with added assessment and delivery guidance
Unit 5	Exploring Musical Composition	4	Exploring Musical Composition	The same unit with added assessment and delivery guidance
Unit 6	Working as a Musical Ensemble	6	Working as a Musical Ensemble	The same unit with added assessment and delivery guidance (employability skills included in LO4)
Unit 7	Exploring Computer Systems Used By Musicians	11	Exploring Computer Systems Used By Musicians	The same unit with added assessment and delivery guidance
Unit 8	DJ Technology and Performance	7	Introducing DJ Technology	The same unit with revised title and added assessment and delivery guidance
Unit 9	Producing a Music Recording	9	Producing a Music Recording	The same unit with added assessment and delivery guidance
Unit 10	Developing as a Musical Performer	5	Developing as a Musical Performer	The same unit with added assessment and delivery guidance

| New units | | Old units | | Mapping/comments (new topics in italics) |
Number	Name	Number	Name	
Unit 11	Rehearsal Techniques For Musicians	8	Rehearsal Techniques For Musicians	The same unit with added assessment and delivery guidance. Learning outcome 1 and 2 changed to: 1 Know about the rehearsal process for musicians 2 Be able to find solutions arising from the rehearsal process
Unit 12	The Development Of Music			New unit: **Learning outcome 1** Know some of the factors that have influenced developments in music **Learning outcome 2** Know some of the characteristics of different musical styles **Learning outcome 3** Be able to demonstrate characteristics of a chosen musical style through performance
Unit 13	Exploring Musical Improvisation	12	Exploring Musical Improvisation	The same unit with added assessment and delivery guidance
Unit 14	The Musical World	13	The Musical World	The same unit with added assessment and delivery guidance
Unit 15	Developing Music Theory			New unit: **Learning outcome 1** Be able to notate pitch, rhythm and harmony using staff notation **Learning outcome 2** Be able to notate music, showing dynamics, tempo and expression **Learning outcome 3** Be able to harmonise melodies using chords **Learning outcome 4** Be able to transpose melody and harmony to related keys **Learning outcome 5** Know how to explore elements of timbres and textures
Unit 16	Investigating an Area of Music	14	Exploring an Area of Music	The same unit with added assessment and delivery guidance

Annexe G

Examples of calculation of qualification grade above pass grade

Edexcel will automatically calculate the qualification grade for your learners when your learner unit grades are submitted.

The generic examples below demonstrate how the qualification grade above pass is calculated using the following two tables which are also shown in the section earlier on in the specification *Calculation of the qualification grades above pass grade*.

Points available for credits achieved at different QCF levels and unit grades

The table below shows the **number of points scored per credit** at the unit level and grade.

Unit QCF level	Points per credit		
	Pass	Merit	Distinction
Level 1	3	4	5
Level 2	**5**	**6**	**7**
Level 3	7	8	9

Learners who achieve the correct number of points within the ranges shown in the 'qualification grade' table below will achieve the qualification merit or distinction or distinction* grade.

Qualification	Points range above pass grade		
	Merit	Distinction	Distinction*
BTEC Level 2 Certificate	85–94	95–99	100 and above
BTEC Level 2 Extended Certificate	170–189	190–199	200 and above
BTEC Level 2 Diploma	340–379	380–399	400 and above

Example 1

Achievement of pass qualification grade

A learner completing a 15-credit Edexcel BTEC Level 2 Certificate achieves the credit required to gain a pass qualification grade and does not achieve the points to gain a merit grade.

	Level	Credit	Grade	Grade points	Points per unit = credit x grade
Unit 1	2	5	Pass	5	5 × 5 = 25
Unit 2	2	5	Pass	5	5 × 5 = 25
Unit 3	2	5	Merit	6	5 × 6 = 30
Qualification grade totals		**15**	**Pass**		**80**

Example 2

Achievement of merit qualification grade

A learner completing a 15-credit Edexcel BTEC Level 2 Certificate achieves the points required to gain a merit qualification grade.

	Level	Credit	Grade	Grade points	Points per unit = credit x grade
Unit 1	2	5	Pass	5	5 × 5 = 25
Unit 2	2	5	Merit	6	5 × 6 = 30
Unit 3	2	5	Merit	6	5 × 6 = 30
Qualification grade totals		**15**	**Merit**		**85**

Example 3

Achievement of distinction qualification grade

A learner completing a 15-credit Edexcel BTEC Level 2 Certificate achieves the points required to gain a distinction qualification grade.

	Level	Credit	Grade	Grade points	Points per unit = credit x grade
Unit 1	2	5	Merit	6	5 × 6 = 30
Unit 2	2	5	Merit	6	5 × 6 = 30
Unit 3	2	5	Distinction	7	5 × 7 = 35
Qualification grade totals		**15**	**Distinction**		**95**

Example 4

Achievement of merit qualification grade

A learner completing a 30-credit Edexcel BTEC Level 2 Extended Certificate achieves the points required to gain a merit qualification grade.

	Level	Credit	Grade	Grade points	Points per unit = credit x grade
Unit 1	2	5	Merit	6	5 × 6 = 30
Unit 2	2	5	Pass	5	5 × 5 = 25
Unit 3	2	5	Distinction	7	5 × 7 = 35
Unit 6	2	10	Pass	5	10 × 5 = 50
Unit 8	3	5	Pass	7	5 × 7 = 35
Qualification grade totals		**30**	**Merit**		**175**

Example 5

Achievement of merit qualification grade

A learner completing a 60-credit Edexcel BTEC Level 2 Diploma achieves the points required to gain a merit qualification grade.

	Level	Credit	Grade	Grade points	Points per unit = credit x grade
Unit 1	2	5	Merit	6	5 × 6 = 30
Unit 2	2	5	Pass	5	5 × 5 = 25
Unit 3	2	5	Distinction	7	5 × 7 = 35
Unit 6	2	10	Merit	6	10 × 6 = 60
Unit 9	1	5	Merit	4	5 × 4 = 20
Unit 10	2	10	Distinction	7	10 × 7 = 70
Unit 11	2	10	Merit	6	10 × 6 = 60
Unit 14	2	10	Merit	6	10 × 6 = 60
Qualification grade totals		**60**	**Merit**		**360**