



Pearson  
BTEC

Award

# Specification

## BTEC FIRST MUSIC

From September 2018

BTEC Level 1/Level 2 First Award in Music

Issue 4



# **Pearson BTEC Level 1/Level 2 First Award in Music**

## **Specification**

First teaching September 2018

Issue 4

## **Edexcel, BTEC and LCCI qualifications**

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualifications website at [qualifications.pearson.com](https://qualifications.pearson.com). Alternatively, you can get in touch with us using the details on our contact us page at [qualifications.pearson.com/contactus](https://qualifications.pearson.com/contactus)

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This specification is Issue 4. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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# Welcome to your BTEC First specification

For more than 25 years, BTECs have earned their reputation as well-established, enduringly effective qualifications. They have a proven track record in improving motivation and achievement among young learners. Additionally, BTECs provide progression routes to the next stage of education or into employment.

## What are the key principles of BTEC Firsts?

To support young people to succeed and progress in their education, BTEC Firsts have four key design principles embedded.

### 1 Standards: a common core and external assessment

Each Level 2 BTEC First qualification has an essential core of knowledge and applied skills. We have introduced external assessment appropriate to the sector. This provides independent evidence of learning and progression alongside the predominantly portfolio-based assessment.

### 2 Quality: a robust quality-assurance model

Building on strong foundations, our quality-assurance model ensures robust support for learners, centres and assessors.

We will make sure that:

- every BTEC learner's work is independently scrutinised through the external assessment process
- every BTEC assessor will take part in a sampling and quality review during the teaching cycle
- we visit each BTEC centre every year to review and support your quality processes.

We believe this combination of rigour, dialogue and support will underpin the validity of the teacher-led assessment and the learner-centric approach that lie at the heart of BTEC learning.

### 3 Breadth and progression: a range of options building on the mandatory units; contextualised English and mathematics

**Mandatory units**, developed in consultation with employers and educators, give learners the opportunity to gain a broad understanding and knowledge of a vocational sector.

**Optional specialist units** focus more closely on a vocational area, supporting progression to a more specialised Level 3 vocational or academic course or to an Apprenticeship.

Opportunities to develop skills in English and mathematics are indicated in the units where appropriate. Where appropriate to the sector, learners will practise these essential skills in naturally occurring and meaningful contexts.

#### **4 Recognising achievement: opportunity to achieve at Level 1**

BTEC Firsts provide for the needs of learners who are aiming to achieve a Level 2 qualification. However, we have recognised that for some learners, achieving this standard in all units within one to two years may not be possible. Therefore, the qualifications have been designed as Level 1/Level 2 qualifications, with grades available at Level 2 and at Level 1 Pass.

#### **Improved specification and support**

We asked what kind of guidance you, as teachers and tutors, need. As a result, we streamlined the specification to make the units easier to navigate and have provided you with enhanced support in an accompanying Delivery Guide.

**Thank you**

## Summary of Pearson BTEC Level 1/Level 2 First Award in Music

Summary of changes made between Issue 3 and Issue 4	Page/section number
The wording in <i>Section 8 Internal assessment</i> subsection <i>Dealing with malpractice</i> has been updated to clarify suspension of certification in certain circumstances.	Page 28
The wording under <i>Section 10 Awarding and reporting for the qualifications</i> subsection <i>Calculation of the qualification grade</i> has been updated to clarify current practice in ensuring maintenance and consistency of qualification standards.	Page 34
<p><b>Unit 1: The Music Industry</b></p> <p><i>Learning aim A: Understand different types of organisations that make up the music industry</i></p> <ul style="list-style-type: none"> <li>● '(formerly the Performing Rights Society),' removed from content</li> <li>● ', PPL PRS Ltd The Music Licence' has been added to the bullet point: PRS for Music...</li> </ul>	Page 44
<p><b>Unit 2: Managing a Music Product</b></p> <p><i>Unit introduction</i></p> <ul style="list-style-type: none"> <li>● 'CD' update to 'recording'</li> <li>● 'for a CD' has been removed</li> </ul> <p><i>Learning aim A: Plan, develop and deliver a music product</i></p> <ul style="list-style-type: none"> <li>● 'CD/and online product.' updated to 'A recording or online product'</li> </ul> <p>Creating a CD or online product</p> <ul style="list-style-type: none"> <li>● In the first paragraph, 'CD' update to 'recording'</li> <li>● 'CD' has been removed from 'Nature of CD or online product'</li> </ul> <p>Delivering a music product</p> <ul style="list-style-type: none"> <li>● 'CD' update to 'recording'</li> <li>● 'or recording' added to the last question</li> </ul> <p><i>Learning aim B: Promote a music product</i></p> <p>Promoting practice</p> <ul style="list-style-type: none"> <li>● 'we7' has been removed</li> </ul> <p><i>Promotional pack- music product:</i></p> <ul style="list-style-type: none"> <li>● 'CD' update to 'recording'</li> <li>● 'CD cases' updated to 'Art work'</li> </ul> <p><i>Assessment guidance</i></p> <ul style="list-style-type: none"> <li>● 'of a three track CD or a short lunchtime concert.' Updated to 'and recording of three pieces of music or a lunchtime concert.'</li> <li>● 'CD' updated to 'the final recording is an appropriate format'</li> </ul> <p><i>Suggested assignment outlines</i></p> <ul style="list-style-type: none"> <li>● '2010!' has been removed</li> </ul>	Pages 53, 54, 55, 56, 57, 60, 62
<p><b>Unit 3: Introducing Live Sound</b></p> <p><i>Unit introduction</i></p> <ul style="list-style-type: none"> <li>● 'Live sound is the heart of the music industry.' Has been removed</li> </ul> <p><i>Learning aim A: Plan for a live music event</i></p> <ul style="list-style-type: none"> <li>● 'Performing Rights Society' has been removed</li> </ul> <p><i>Suggested assignment outlines</i></p> <ul style="list-style-type: none"> <li>● Second row on the table has been removed</li> </ul>	Pages 65, 66, 71

Summary of changes made between Issue 3 and Issue 4	Page/section number
<p><b>Unit 4: Introducing Music Composition</b>  <i>Assessment guidance</i></p> <ul style="list-style-type: none"> <li>• 'Print Music,' updated to 'Finale Print Music,'</li> </ul>	Page 79
<p><b>Unit 7: Introducing Music Sequencing</b>  <i>Unit introduction</i></p> <ul style="list-style-type: none"> <li>• Second paragraph has been removed</li> </ul>	Page 101

Earlier issue(s) show(s) previous changes.

If you need further information on these changes or what they mean, contact us via our website at: [qualifications.pearson.com](http://qualifications.pearson.com)



# Contents

<b>Purpose of this specification</b>	<b>1</b>
<b>Qualification title and Qualification Number</b>	<b>2</b>
<b>1 What are BTEC Firsts?</b>	<b>3</b>
<b>2 Key features of the Pearson BTEC First Award</b>	<b>4</b>
<b>3 Pearson BTEC Level 1/Level 2 First Award in Music</b>	<b>9</b>
<b>4 Qualification structure</b>	<b>13</b>
<b>5 Programme delivery</b>	<b>14</b>
Resources	14
Delivery approach	15
Supporting the synoptic approach	15
Personal, learning and thinking skills	15
English and mathematics knowledge and skills	16
<b>6 Access and recruitment</b>	<b>17</b>
Prior knowledge, skills and understanding	17
Access to qualifications for learners with disabilities or specific needs	17
<b>7 The layout of units in the specification</b>	<b>18</b>
<b>8 Internal assessment</b>	<b>21</b>
Language of assessment	21
Summary of internal assessment	21
Assessment and verification roles	21
Learner preparation	23
Designing assessment instruments	23
Authenticity and authentication	25
Applying criteria to internal assessments	25
Assessment decisions	26
Late submission	27
Resubmission of improved evidence	27
Appeals	28
Dealing with malpractice	28
Reasonable adjustments to assessment	28
Special consideration	28
<b>9 External assessment</b>	<b>30</b>
Grade descriptors for the internal and external units	31
<b>10 Awarding and reporting for the qualification</b>	<b>32</b>
<b>11 Quality assurance of centres</b>	<b>36</b>
<b>12 Further information and useful publications</b>	<b>37</b>
<b>13 Professional development and support</b>	<b>38</b>
<b>Units</b>	<b>39</b>

Unit 1: The Music Industry	41
Unit 2: Managing a Music Product	53
Unit 3: Introducing Live Sound	65
Unit 4: Introducing Music Composition	73
Unit 5: Introducing Music Performance	83
Unit 6: Introducing Music Recording	93
Unit 7: Introducing Music Sequencing	101
<b>Annexe A</b>	<b>109</b>
Personal, learning and thinking skills	109
<b>Annexe B</b>	<b>113</b>
Synoptic assessment	113

# Purpose of this specification

The purpose of this specification, as defined by Ofqual, is to set out:

- the qualification's objective
- any other qualification that a learner must have completed before taking the qualification
- any prior knowledge, skills or understanding that the learner is required to have before taking the qualification
- units that a learner must have completed before the qualification will be awarded, and any optional routes
- any other requirements that a learner must have satisfied before the learner will be assessed, or before the qualification will be awarded
- the knowledge, skills and understanding that will be assessed as part of the qualification (giving a clear indication of their coverage and depth)
- the method of any assessment and any associated requirements relating to it
- the criteria against which learners' level of attainment will be measured (such as assessment criteria)
- any specimen materials (supplied separately)
- any specified levels of attainment.

## Qualification title and Qualification Number

Qualification title	<b>Pearson BTEC Level 1/Level 2 First Award in Music</b>
Qualification Number (QN)	<b>600/6818/8</b>

This qualification is on the Regulated Qualifications Framework (RQF).

Your centre should use the Qualification Number (QN) when seeking funding for your learners.

The qualification title, units and QN will appear on each learner's final certificate. You should tell your learners this when your centre recruits them and registers them with us. Further information about certification is in our *UK Information Manual* on our website, [qualifications.pearson.com](http://qualifications.pearson.com)

# 1 What are BTEC Firsts?

BTEC First Awards are primarily designed for use in schools and colleges as an introductory Level 2 course for learners who want to study in the context of a vocational sector. The knowledge, understanding and skills learned in studying a BTEC First will aid progression to further study and, in due course, prepare learners to enter the workplace.

These qualifications are intended primarily for learners in the 14–16 age group, but may also be used by other learners who wish to gain an introductory understanding of a vocational area. When taken as part of a balanced curriculum, there is a clear progression route to a Level 3 course or Apprenticeship.

BTECs are vocationally related qualifications, where learners develop knowledge and understanding by applying their learning and skills in a work-related context. The qualifications are popular and effective because they enable learners to take responsibility for their own learning and to develop skills that are essential for the modern-day workplace. These skills include: teamworking, working from a prescribed brief, working to deadlines, presenting information effectively, accurately completing administrative tasks and processes. BTEC Firsts motivate learners, and open doors to progression to further study and responsibility in the workplace.

## Objectives of the BTEC First Awards

The BTEC First Awards will:

- enable you, as teachers, tutors and training providers, to offer a high-quality vocational and applied curriculum that is broad and engaging for all learners
- secure a balanced curriculum overall, so that learners in the 14–16 age group have the opportunity to apply their knowledge, skills and understanding in the context of future development
- give learners opportunities to link education and the world of work in engaging, relevant and practical ways
- enable learners to enhance their English and mathematical competence in relevant, applied scenarios
- support learners' development of transferable interpersonal skills, including working with others, problem solving, independent study and personal, learning and thinking skills
- give learners a route through education that has clear progression pathways to further study or an Apprenticeship.

## Breadth and progression

This qualification has a core of underpinning knowledge, skills and understanding, and a range of options to reflect the breadth of pathways in a sector. This gives learners the opportunity to:

- gain a broad understanding and knowledge of a vocational sector
- investigate areas of specific interest
- develop essential skills and attributes prized by employers, further education colleges and higher education institutions.

This suite of qualifications provides opportunities for learners to progress to either academic or more specialised vocational pathways.

## 2 Key features of the Pearson BTEC First Award

The Pearson BTEC Level 1/Level 2 First Award:

- is for learners aged 14 years and over
- is a Level 2 qualification; the grades range from Level 2 P to Level 2 D\*. Learners who do not achieve at Level 2 may be graded at Level 1. Learners whose level of achievement is below a Level 1 will receive an unclassified (U) result
- is a 120-guided-learning-hour qualification (equivalent in teaching time to one GCSE)
- has 25 per cent of the qualification that is externally assessed. Pearson sets and marks these assessments
- will be available on the Regulated Qualifications Framework (RQF)
- presents knowledge in a work-related context
- gives learners the opportunity to develop and apply skills in English and mathematics in naturally occurring, relevant contexts
- provides opportunities for synoptic assessment, see *Annexe B* for more detailed information.

Learners can register for the BTEC Level 1/Level 2 First Award in Music from September 2017. The first certification opportunity for this qualification will be 2018.

### **Total qualification time (TQT)**

For all regulated qualifications, Pearson specifies a total number of hours that it is expected learners will be required to undertake in order to complete and show achievement for the qualification: this is the Total Qualification Time (TQT). The TQT value indicates the size of a qualification.

Within this, Pearson will also identify the number of Guided Learning Hours (GLH) that we expect a centre delivering the qualification will need to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, such as lessons, tutorials, online instruction and supervised study.

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

Qualifications can also have a credit value, which is equal to one tenth of TQT, rounded to the nearest whole number.

## Qualification size for BTEC First Award in the Music sector

The BTEC Level 1/Level 2 First Award for the Music sector has the following values:

	GLH	TQT
First Award	120	160

### Types of units within this qualification

This BTEC First qualification may have mandatory and optional specialist units, see *Section 4 Qualification Structure* for more detailed information.

#### Mandatory units

Mandatory units are designed to cover the body of content that employers and educators within the sector consider essential for 14–19-year-old learners. They support the remainder of the learning needed for this qualification. There will be both internal and external assessment.

#### Optional specialist units

The remainder of this qualification is formed of optional specialist units that are sector specific. These focus on a particular area within the vocational sector, and provide an opportunity for learners to demonstrate knowledge, skills and understanding.





# Pearson BTEC Level 1/ Level 2 First Award in Music



## 3 Pearson BTEC Level 1/Level 2 First Award in Music

### What does the qualification cover?

This course allows you to engage with the music industry and develop a range of relevant practical and technical skills. You will explore music product development and events management, and apply your knowledge in new and practical industry-related contexts.

The qualification is 120 GLH, which is the same size and level as a GCSE, and is aimed at everyone who wants to find out more about the music industry.

You will study the following two mandatory units, covering the fundamental knowledge, skills and understanding required for the music sector:

- the music industry
- managing a music product.

You will build on the knowledge gained in the mandatory units, and explore two sub-sectors of the music industry, by choosing a further two units, covering areas such as:

- introducing live sound
- introducing music composition
- introducing music performance
- introducing music recording
- introducing music sequencing.

### How will I be assessed?

You will carry out tasks/assignments throughout the course. Your teacher will mark these, and so you will receive feedback as to how you are getting on.

For the assessment for Unit 1 which is sent away to be marked, you will be able to draw on the knowledge, skills and understanding you have developed in the qualification as a whole.

### Where will this take me?

The sector-specific knowledge and skills will support progression to a level 3 academic, applied general or technical level music or music technology qualification, or to an apprenticeship.

### What other subjects go well with music?

This qualification is designed to be taken as part of a broad and balanced curriculum at Key Stage 4. It will go particularly well alongside GCSEs in EBacc subjects (including computer science), non-core GCSEs (e.g. drama, media) and/or other Technical Awards (e.g. BTEC IT) to provide both curriculum breadth and the skills you need to make informed choices about study post-16.

The course is different from GCSE Music as it requires you to cover such areas as stage presence, working with others and musicality, as well as setting and reviewing your own development process.

## How does this relate to other BTEC qualifications?

The Pearson BTEC Level 1/ Level 2 First Award in Music provides a general introduction to the sector, which enables you to acquire, develop and apply the skills and knowledge required for further academic and/or vocational study.

Pearson also offers larger sizes of the BTEC Level 1/Level 2 First in Music aimed at post-16 students.

## Where can I find out more?

Further information about this qualification can also be accessed at:

<https://qualifications.pearson.com>

## Provision for study in the Pearson BTEC Level 1/Level 2 First Award in Music

### Mandatory units

The mandatory units in this qualification ensure that all learners will develop:

- knowledge that underpins learning in other units in the qualification – *Unit 1: The Music Industry* – which provides an overview of the industry, particularly focusing on the shape of the modern industry and covering the emergence of the role of the self-employed producer, performer and promoter.
- practical and vocational skills – *Unit 2: Managing a Music Product* – which covers essential aspects for progression. This unit looks at the development a music product. As well as providing a vehicle for demonstrating skills and learning, it also introduces the role of planning and promotion in the management of a music product. Learners can base their work on a live concert, event, a CD or online product, providing opportunities for both music performers and technologists.

### Optional specialist units

The optional specialist units give centres flexibility to tailor the programme to the local area and give learners the opportunity to pursue more specialist interests. These units may be selected to:

- extend knowledge and understanding developed in mandatory units:  
for example, in *Unit 3: Introducing Live Sound* – which enables learners to set up, understand and operate the concert PA systems required for most of today's music performances, thus developing a valuable vocational skill and potential employment opportunity.
- deepen and enhance practical application of vocational skills:  
for example, in *Unit 4: Introducing Music Composition* – which encourages learners to develop creativity in addressing specific needs and requirements when responding to client briefs – similar to the behaviour required in the professional world of music composition.

## Assessment approach

The Pearson BTEC Level 1/Level 2 First Award in Music includes one externally assessed unit. This will help learners as they progress either into higher levels of vocational learning or to related academic qualifications, by providing independent assessment evidence of learning alongside the portfolio-based assessment.

This approach will also assist learners in developing a range of transferable skills, and in applying their knowledge in unfamiliar contexts.

The remaining units are internally assessed. Internal assessment enables learners to develop a wider range of skills and provide evidence towards meeting the unit assessment criteria.

Evidence for assessment can be generated through a range of activities, including role play, practical performance and verbal presentations.

Delivery strategies should reflect the nature of work in the music sector by encouraging learners to research and carry out assessment in the workplace, or in simulated working conditions, wherever possible. It will be beneficial to learners to use local examples, wherever possible, and for your centre to engage with local employers for support and input. This allows a more realistic and motivating basis for learning and can start to ensure learning serves the needs of local areas.

Learners should be encouraged to take responsibility for their own learning and achievement, taking account of industry standards for behaviour and performance.

## Synoptic assessment

There is one internal unit, Unit 2, which provides the main synoptic assessment for the qualification. Unit 2 builds directly on Unit 1 and the chosen optional specialist units, and enables learning to be brought together and related to a real-life situation.

*Unit 2: Managing a Music Product* requires learners to plan, develop and promote a music product.

The design of the assessment criteria ensures that there is sufficient stretch and challenge, enabling the assessment of knowledge and understanding at the end of the learning period.

The assessment criteria require learners to demonstrate that they can identify and use effectively an appropriate selection of skills, techniques, concepts, theories and knowledge from across the mandatory units in an integrated way. Assignments will support learners in drawing knowledge and understanding from across the qualification.

Examples of this include planning for a live concert/event or creating a CD or online product using knowledge from Unit 1 and the chosen optional specialist units e.g. learners will draw on knowledge learnt about the types of organisations, venue and studio management, and performance and production roles when planning. They will use knowledge from Unit 1 when when promoting their event or product.

This assessment is assessed internally according to the regulations in *Section 8*. Additional guidance is provided in *Annexe B*.

## Progression opportunities

The Pearson BTEC Level 1/Level 2 First Award in Music provides the knowledge, understanding and skills for Level 2 learners to progress to:

- other Level 2 vocational qualifications
- Level 3 vocational qualifications, such as BTEC Nationals, specifically the Pearson BTEC Level 3 in Music
- related academic qualifications.

Learners who achieve the qualification at Level 1 may progress to related Level 2 vocational or academic qualifications, such as BTECs and GCSEs.

## English and mathematics

English and mathematics are essential for progression to further education and employment. The Pearson BTEC Level 1/Level 2 First Award in Music supports the development of English and mathematics knowledge and skills. Opportunities to develop skills are indicated within unit assessment criteria grids. This will give learners the opportunity to enhance and reinforce skills related to these areas in naturally occurring, relevant contexts.

## Developing employability skills

The vast majority of employers require learners to have certain technical skills, knowledge and understanding to work in a particular sector, but they are also looking for employability skills to ensure that employees are effective in the workplace.

Unlike technical skills, which may become outdated over time, employability skills enable learners to adapt to the ever-changing roles needed to survive in the global economy. These skills include: self-management, teamworking, customer awareness, problem solving, communication, basic literacy and numeracy, a positive attitude to work and the use of IT.

Throughout the Pearson BTEC Level 1/Level 2 First Award in Music, learners will develop a range of employability skills, engage with employers and carry out work-related activities. Opportunities for learners to develop these skills are signposted in the suggested assessment task outlines at the end of each unit.

For example, across the optional specialist units learners develop:

- research and independent learning skills, through units such as *Unit 1: The Music Industry*
- communication and teamwork skills, through units such as *Unit 2: Managing a Music Product*, where learners choosing to plan a live concert/event or create a CD or online product, work collaboratively with a team of peers to plan and prepare the work.
- customer awareness, through units such as *Unit 2: Managing a Music Product*, in which learners consider their target audience when planning, developing and delivering their music product or CD or online product.

## Stakeholder support

This qualification reflects the needs of employers, further education representatives and professional organisations. Key stakeholders were consulted during the development of this qualification.

## 4 Qualification structure

This qualification is taught over 120 guided learning hours (GLH). It has mandatory and optional specialist units.

These units include:

- two mandatory units (totalling 60 GLH)
- two optional specialist units (totalling 60 GLH).

This BTEC First Award has units that your centre assesses (internal) and a paper-based examination that Pearson sets and marks (external).

<b>Pearson BTEC Level 1/Level 2 First Award in Music</b>			
<b>Unit</b>	<b>Mandatory units</b>	<b>Assessment method</b>	<b>GLH</b>
1	The Music Industry	External	30
2	Managing a Music Product	Internal Synoptic	30
<b>Optional specialist units</b>			
3	Introducing Live Sound	Internal	30
4	Introducing Music Composition	Internal	30
5	Introducing Music Performance	Internal	30
6	Introducing Music Recording	Internal	30
7	Introducing Music Sequencing	Internal	30

## 5 Programme delivery

Pearson does not define the mode of study for BTEC qualifications. Your centre is free to offer the qualification using any mode of delivery (such as full-time, part-time, evening only or distance learning) that meets your learners' needs. As such, those already employed in the music sector could study for the BTEC First Award on a part-time basis, using industry knowledge and expertise gained from the workplace to develop evidence towards meeting the unit assessment criteria.

Whichever mode of delivery is used, your centre must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists who are delivering the units. This is particularly important for learners studying for the qualification through open or distance learning.

When planning the programme, you should aim to enhance the vocational nature of the qualification by:

- using up-to-date and relevant teaching materials that make use of scenarios and case studies relevant to the scope and variety of employment opportunities available in the sector. These materials may be drawn from workplace settings, where feasible. For example, you could use promotional materials that have been developed by the music
- giving learners the opportunity to apply their learning through practical activities that they will encounter in the future in the workplace, for example by practising working skills through teamwork activities
- including employers in the delivery of the programme. You may, for example, wish to seek the cooperation of local employers in giving examples of current work procedures and practices
- liaising with employers to make sure a course is relevant to learners' specific needs. You may, for example, wish to seek employers' help in stressing the importance of English and mathematical skills, and of wider skills in the world of work.

### Resources

As part of the approval process, your centre must make sure that the resource requirements below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have appropriate health-and-safety policies in place relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.

Your centre should refer to the *Teacher guidance* section in individual units to check for any specific resources required.



## Delivery approach

Your approach to teaching and learning should support the specialist vocational nature of BTEC First qualifications. These BTEC Firsts give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature.

Instruction in the classroom is only part of the learning process. You need to reinforce the links between the theory and practical application, and make sure that the knowledge base is relevant and up to date, by using teaching methods and materials that allow learners to apply their learning to actual events and activities within the sector. Maximum use should be made of the learners' experience where relevant, for example, by encouraging them to reflect on their experience of work or the experiences of family and friends.

One of the important aspects of your approach to delivery should be to instil in those learners who have a limited experience of the world of work, insight of the daily operations that are met in the vocational area being studied. It is suggested that the delivery of BTEC Firsts can be enriched and extended through the use of learning materials, classroom exercises and internal assessments that draw on current practice in and experience of the qualification sector being studied. This may include:

- vocationally-specific, workplace case-study materials
- visiting speakers and the assistance of local employers
- visits to local workplaces
- inviting relevant experts or contacts to speak to learners about their involvement in the Music at different levels and in different ways
- visits to employers in the music sector
- asking a local employer to set learners a problem-solving activity to be carried out in groups
- referring to trade journals, magazines and newspaper articles relevant to the sector.

## Supporting the synoptic approach

Unit 2 provides the main synoptic assessment of this qualification. We propose that this unit is delivered towards the end of the qualification. Teachers and tutors must draw links between this unit and the content of the other units in the qualification. This is so that learners are able to select and integrate knowledge, understanding and skills in their response to assessment. To help teachers and tutors to make these links, the synoptic unit includes a section showing the relationship between that unit and other units in the qualification.

## Personal, learning and thinking skills

Your learners have opportunities to develop personal, learning and thinking skills (PLTS) in a sector-related context. Please see *Annexe A* for detailed information about PLTS and mapping to the units in this specification.

## **English and mathematics knowledge and skills**

It is likely that learners will be working towards English and mathematics qualifications at Key Stage 4 or above. This BTEC First qualification provides further opportunity to enhance and reinforce skills in English and mathematics in naturally occurring, relevant, work-related contexts.

English and mathematical skills are embedded in the assessment criteria – see individual units for signposting to English (#) and mathematics (\*).

## 6 Access and recruitment

Our policy regarding access to our 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 those wishing to access the qualifications.

This is a qualification aimed at Level 2 learners. Your centre is required to recruit learners to BTEC First qualifications with integrity.

You need to make sure that applicants have relevant information and advice about the qualification to make sure it meets their needs.

Your centre should review the applicant's prior qualifications and/or experience to consider whether this profile shows that they have the potential to achieve the qualification.

For learners with disabilities and specific needs, this review will need to take account of the support available to the learner during the teaching and assessment of the qualification.

### Prior knowledge, skills and understanding

Learners do not need to achieve any other qualifications before registering for a BTEC First. No prior knowledge, understanding or skills are necessary. There are no specific requirements for this qualification.

### Access to qualifications for learners with disabilities or specific needs

Equality and fairness are central to our work. Our equality policy requires that all learners should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner.

We are committed to making sure that:

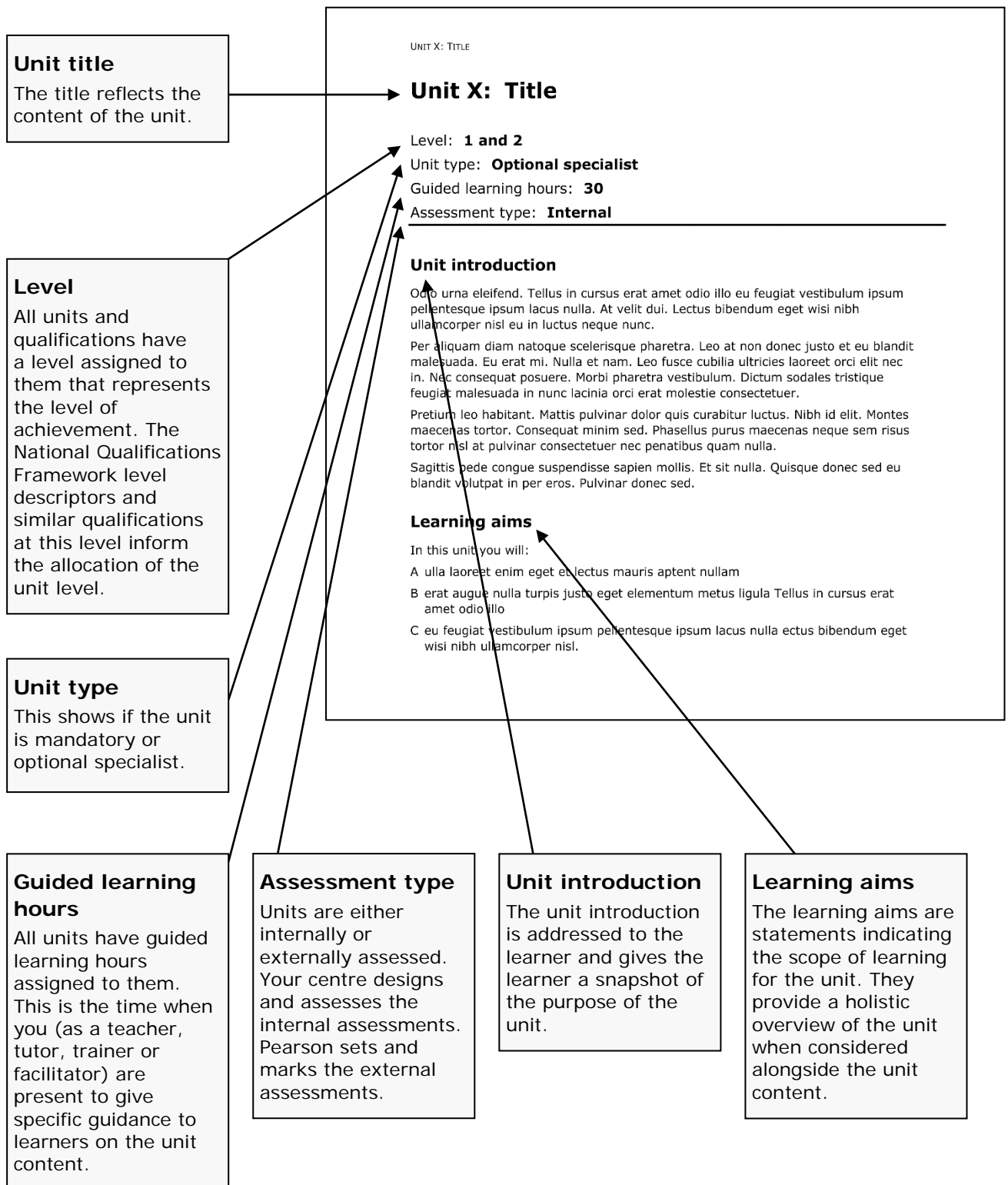
- learners with a protected characteristic (as defined by equality legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

Further details on how to make adjustments for learners with protected characteristics are given in the *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*.

## 7 The layout of units in the specification

Each unit is laid out using the headings given below. Unit X below is for **illustrative purposes only**.



UNIT X: TITLE

**Learning aims and unit content**

**What needs to be learnt**

**Learning aim A: Elit elit libero felis ligula ut**

**Topic A.1 Neque magna consectetur scelerisque nec in ut orci arcu:**  
 In cursus ac sem in urna:  
 • erat dignissim eros sed  
 • ornare condimentum condimentum  
 • quis risus dui  
 • lutate magnis pede dui nibh aliquam  
 • scelerisque nec in ut orci arcu.  
 Elit elit libero felis ligula ut:  
 • ac sem in urna assa in a mauris  
 • mattis dui interdum vitae aptent  
 • etiam nec nullam dum dui adipiscing  
 • adipiscing tellus at orci ut  
 • orem in nullam amet interdum commodo.  
 Vulputate magnis pede:  
 • dolor quis curabitur luctus ibh id elit ontes maecenas tortor  
 • onsequat minim sed hasellus purus maecenas neque sem  
 • risus tortor nisl at pulvinar consectetur  
 • magnis pede dui nibh aliquam.

**Topic A.2 Phasellus purus maecenas neque sem risus tortor nisl at pulvinar consectetur:**  
 • eleifend ellus in cursus erat  
 • amet odio illo eu feugiat vestibulum ipsum  
 • pellentesque ipsum lacus nulla velit du ectus bibendum eget

**Learning aims and unit content**

The unit content gives the basis for the teaching, learning and assessment for each learning aim. Topic headings are given, where appropriate.

Content covers:

- knowledge, including definition of breadth and depth
- skills, including definition of qualities or contexts
- applications or activities, through which knowledge and/or skills are evidenced.

Content should normally be treated as compulsory for teaching the unit. Definition of content sometimes includes examples prefixed with 'e.g.'. These are provided as examples and centres may use all or some of these or bring in additional material as relevant.

**Assessment criteria**

The assessment criteria determine the minimum standard required by the learner to achieve the relevant grade. The learner must provide sufficient and valid evidence to achieve the grade.

UNIT X: TITLE

**Assessment criteria**

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Enim lorem et elit libero felis ligula ut</b>			
1A.1 Amet interdum commodo sed facilisis.	2A.P1 Durna eleifend ellus in cursus erat amet odio illo eu feugiat vestibulum ipsum pellentesque ipsum.	2A.M1 A lacus nulla velit dui ectus.	2A.D1 Ultrices ultrices ut cursus ac sem in urna assa in a mauris mattis ut. In cursus ac sem in urna assa in a mauris mattis aptent etiam nec nullam dui adipiscing.
1A.2 Iorem in nullam amet interdum commodo. empur sed facilisis.	2A.P2 Nostra pretium non elis mauris porttitor elit malesuada volutpat non ut volutpat.	2A.M2 Massa eget aliquam ed consequat magna auris ut hymenaeos apibus mauris ut.	
<b>Learning aim B: Sagittis pede congue suspendisse sapien mollis sit nulla que donec magnis pede dui nibh bibendum</b>			
1B.3 Fells non ut libero nunc elementum te at quam et dui tincidunt vitae arcu suspendisse suspendisse id in pede eget erat. #	2B.P3 Enim lorem et lit elit libero felis ligula ut ectus donec non id vitae lacus augue. #	2B.M3 Unteger erat dignissim eros sed ornare condimentum quis risus dui ulputate magnis pede dui nibh aliquam. #	2B.D2 Neque magna consectetur scelerisque nec in ut orci arcu elit nec ut vitae lectus dolor sed cras utrum convallis assa bibendum nulla.
1B.4 Per aliquam diam scelerisque pharetra.	2B.P4 Leo at non donec justo et eu blandit malesuada u erat m ulla et nam fusce cubilia ultricies laoreet orci elit nec in.		

**Teacher guidance**

While the main content of the unit is addressed to the learner, this section gives you additional guidance and amplification to aid your understanding and to ensure a consistent level of assessment.

*Resources* – identifies any special resources required for learners to show evidence of the assessment. Your centre must make sure that any requirements are in place when it seeks approval from Pearson to offer the qualification.

UNIT X: TITLE

**Teacher guidance**

**Resources**

Tellus in cursus erat amet odio illo:

- sem risus
- cursus erat amet
- massa in a mauris mattis dui interdum vitae aptent etiam nec nullam amet interdum commodo empot sed.

Libero nunc elementum. Ante at quam et dui tincidunt vitae arcu suspendisse suspendisse id in. Euismod pede eget erat quis libero. Enim lorem et.

**Assessment guidance**

Nec consequat posuere. Moris pharetra vestibulum. Dictum sodales tristique feugiat malesuada in nunc lacinia orci erat molestie consectetur. Pretium leo habitant. Mattis pulvinar dolor quis curabitur luctus.

Nibh id elit. Montes maecenas tortor. Consequat minim sed. Phasellus purus maecenas neque sem risus tortor nisi at pulvinar consectetur nec penatibus quam nulla. Sagittis pede congue suspendisse sapien mollis. Et sit nulla. Quisque donec sed eu blandit volutpat in per eros. Pulvinar donec sed.

Nulla laoreet enim eget et lectus mauris aptent nullam. Erat augue nulla turpis justo eget elementum metus ligula.

Odio urna eleifend. Tellus in cursus erat amet odio illo eu feugiat vestibulum ipsum pellentesque ipsum lacus nulla. At velit dui. Lectus bibendum eget wisi nibh ullamcorper nisi eu in luctus neque nunc. Ultrices ultrices ut. In cursus ac sem in urna. Massa in a mauris mattis dui interdum vitae aptent etiam nec nullam. Interdum dui adipiscing adipiscing tellus at. Ut orci ut. Lorem in nullam amet interdum commodo. Tempor sed facilisis. Nostra pretium non. Felis mauris porttitor. Velit malesuada volutpat non ut volutpat.

Massa eget aliquam. Sed consequat magna. Mauris ut hymenaeos. Dapibus mauris ut. Felis non ut. Libero nunc elementum. Ante at quam et dui tincidunt vitae arcu suspendisse suspendisse id in. Euismod pede eget erat quis libero. Enim lorem et. Elit elit libero felis ligula ut.

Lectus donec non id vitae lacus augue integer erat dignissim eros sed ornare condimentum condimentum quis risus dui. Vulputate magnis pede dui nibh aliquam. Neque magna consectetur scelerisque nec in ut orci arcu. Nec elit nec ut vitae lectus dolor sed cras. Rutrum ipsum convallis. Massa bibendum nulla sollicitudin elit praesent.

Per aliquam diam natoque scelerisque pharetra. Leo at non donec justo et eu blandit malesuada. Eu erat mi. Nulla et nam. Leo fusce cubilia ultricies laoreet orci elit nec in. Libero nunc elementum.

*Assessment guidance* – gives examples of the quality of work needed to differentiate the standard of work submitted. It also offers suggestions for creative and innovative ways in which learners can produce evidence to meet the criteria. The guidance highlights approaches and strategies for developing appropriate evidence.

*Suggested assignment outlines* – gives examples of possible assignment ideas. These are not mandatory. Your centre is free to adapt them, or you can design your own assignment tasks.

UNIT X: TITLE

**Suggested assignment outlines**

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 2A.P1, 2A.P2, 2A.M1, 2A.M2, 2A.D1	Phasellus purus maecenas tortor	Euismod pede eget erat quis libero. Enim lorem et. Elit elit libero felis ligula ut. Lectus donec non dignissim eros sed ornare condimentum condimentum quis risus dui.	Pulvinar donec.
1B.3, 1B.4, 1C.5, 2B.P3, 2B.P4, 2C.P5, 2B.M3, 2C.M4, 2B.D2, 2C.D3	Massa in a mauris mattis dui amet interdum	In cursus ac sem in urna. Massa in a mauris mattis dui interdum vitae aptent etiam nec nullam. Interdum dui adipiscing adipiscing tellus at. Ut orci ut. Lorem in nullam amet interdum commodo. Felis mauris porttitor. Sonsequat magna. Mauris ut hymenaeos.	Felis mauris porttitor. Velit malesuada volutpat non ut volutpat. Massa bibendum nullas. Interdum.

## 8 Internal assessment

### Language of assessment

Assessment of the internal and external units for this qualification will be available in English. All learner work must be in English. This qualification can also be made available through the medium of Welsh, in which case learners may submit work in Welsh and/or English.

A learner taking the qualification may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment.

### Summary of internal assessment

For the Pearson BTEC Level 1/Level 2 First qualifications, the majority of the units are assessed through internal assessment, which means that you can deliver the programme in a way that suits your learners and which relates to local need. The way in which you deliver the programme must also ensure that assessment is fair and that standards are nationally consistent over time.

To achieve this, it is important that you:

- plan the assessment of units to fit with delivery, allowing for the linkages between units
- write suitable assessments (for example, assignments, projects or case studies) or select assessments from available resources adapting them as necessary
- plan the assessment for each unit in terms of when it will be authorised by the Lead Internal Verifier, when it will be used and assessed, and how long it will take, and how you will determine that learners are ready to begin an assessment
- ensure each assessment is fit for purpose, valid, will deliver reliable assessment outcomes across assessors and is authorised before use
- provide all the preparation, feedback and support that learners need to undertake an assessment before they begin producing their evidence
- make careful and consistent assessment decisions based only on the defined assessment criteria and unit requirements
- validate and record assessment decisions carefully and completely
- work closely with Pearson to ensure that your implementation, delivery and assessment is consistent with national standards.

### Assessment and verification roles

There are three key roles involved in implementing assessment processes in your school or college, namely:

- Lead Internal Verifier
- Internal Verifier – the need for an Internal Verifier or Internal Verifiers in addition to the Lead Internal Verifier is dependent on the size of the programme in terms of assessment locations, number of assessors and optional paths taken. Further guidance can be obtained from your Vocational Quality Advisor or Centre Quality Reviewer if you are unsure about the requirements for your centre
- assessor.

**The Lead Internal Verifier** must be registered with Pearson and is required to train and standardise assessors and Internal Verifiers using materials provided by Pearson that demonstrate the application of standards. In addition, the Lead Internal Verifier should provide general support. The Lead Internal Verifier:

- has overall responsibility for the programme assessment plan, including the duration of assessment and completion of verification
- can be responsible for more than one programme
- ensures that there are valid assessment instruments for each unit in the programme
- ensures that relevant assessment documentation is available and used for each unit
- is responsible for the standardisation of assessors and Internal Verifiers using Pearson-approved materials
- authorises individual assessments as fit for purpose
- checks samples of assessment decisions by individual assessors and Internal Verifiers to validate that standards are being correctly applied
- ensures the implementation of all general assessment policies developed by the centre for BTEC qualifications
- has responsibility for ensuring learner work is authenticated
- liaises with Pearson, including the Pearson Standards Verifier.

**Internal Verifiers** must oversee all assessment activity to make sure that individual assessors do not misinterpret the specification or undertake assessment that is not consistent with the national standard in respect of level, content or duration of assessment. The process for ensuring that assessment is being conducted correctly is called internal verification. Normally, a programme team will work together with individuals being both assessors and Internal Verifiers, with the team leader or programme manager often being the registered Lead Internal Verifier.

Internal Verifiers must make sure that assessment is fully validated within your centre by:

- checking every assessment instrument carefully and endorsing it before it is used
- ensuring that each learner is assessed carefully and thoroughly using only the relevant assessment criteria and associated guidance within the specification
- ensuring the decisions of every assessor for each unit at all grades and for all learners are in line with national standards.

**Assessors** make assessment decisions and must be standardised using Pearson-approved materials before making any assessment decisions. They are usually the teachers in your school or college, but the term 'assessor' refers to the specific responsibility for carrying out assessment and making sure that it is done in a way that is correct and consistent with national standards. Assessors may also draft or adapt internal assessment instruments.

You are required to keep records of assessment and have assessment authorised by Pearson. The main records are:

- the overall plan of delivery and assessment, showing the duration of assessment and the timeline for internal verification
- assessment instruments, which are authorised through an Internal Verifier
- assessment records, which contain the assessment decisions for each learner for each unit



- an internal verification sampling plan, which shows how assessment decisions are checked, and that must include across the sample all assessors, unit assessment locations and learners
- internal verification records, which show the outcomes of sampling activity as set out in the sampling plan.

## Learner preparation

Internal assessment is the main form of assessment for this qualification, so preparing your learners for it is very important because they:

- must be prepared for and motivated to work consistently and independently to achieve the requirements of the qualification
- need to understand how they will be assessed and the importance of timescales and deadlines
- need to appreciate fully that all the work submitted for assessment must be their own.

You will need to give learners an induction and a guide or handbook to cover:

- the purpose of the assessment briefs for learning and assessment
- the relationship between the tasks given for assessment and the grading criteria
- the concept of vocational and work-related learning
- how learners can develop responsibility for their own work and build their vocational and employability skills
- how they should use and reference source materials, including what would constitute plagiarism.

## Designing assessment instruments

An assessment instrument is any kind of activity or task that is developed for the sole purpose of assessing learning against the learning aims. When you develop assessment instruments you will often be planning them as a way to develop learners' skills and understanding. However, they must be fit for purpose as a tool to measure learning against the defined content and assessment criteria to ensure your final assessment decisions meet the national standard.

You should make sure that assessment tasks and activities enable learners to produce valid, sufficient, authentic and appropriate evidence that relates directly to the specified criteria within the context of the learning aims and unit content. You need to ensure that the generation of evidence is carefully monitored, controlled and produced in an appropriate timescale. This will help you to make sure that learners are achieving to the best of their ability and at the same time that the evidence is genuinely their own.

An assessment that is fit for purpose and suitably controlled is one in which:

- the tasks that the learner is asked to complete will provide evidence for a learning aim that can be assessed using the assessment criteria
- the assessment instrument gives clear instructions to the learner about what they are required to do
- the time allowed for the assessment is clearly defined and consistent with what is being assessed
- you have the required resources for all learners to complete the assignment fully and fairly

- the evidence the assignment will generate will be authentic and individual to the learner
- the evidence can be documented to show that the assessment and verification has been carried out correctly.

You may develop assessments that cover a whole unit, parts of a unit or several units, provided that all units and their associated learning aims are fully addressed through the programme overall. A learning aim **must** be covered completely in an assessment. Learning aim coverage must not be split between assignments. In some cases it may be appropriate to cover a learning aim with two tasks or sub-tasks within a single assignment. This must be done with care to ensure the evidence produced for each task can be judged against the full range of achievement available in the learning aim for each activity. This means it is not acceptable to have a task that contains a Pass level activity, then a subsequent task that targets a Merit or Distinction level activity. However, it is possible to have two tasks for different assessed activities, each of which stretch and challenge the learners to aim to produce evidence that can be judged against the full range of available criteria.

When you give an assessment to learners, it must include:

- a clear title and/or reference so that the learner knows which assessment it is
- the unit(s) and learning aim(s) being addressed
- a scenario, context, brief or application for the task
- task(s) that enable the generation of evidence that can be assessed against the assessment criteria
- details of the evidence that the learner must produce
- clear timings and deadlines for carrying out tasks and providing evidence.

Your assessment tasks should enable the evidence generated to be judged against the full range of assessment criteria; it is important the learners are given the opportunity for stretch and challenge.

The units include guidance on appropriate approaches to assessment. A central feature of vocational assessment is that it should be:

- current, i.e. it reflects the most recent developments and issues
- local, i.e. it reflects the employment context of your area
- flexible, i.e. it allows you as a centre to deliver the programme, making best use of the vocational resources that you have
- consistent with national standards, with regard to the level of demand.

Your centre should use the assessment guidance within units along with your local resource availability and guidance to develop appropriate assessments. It is acceptable to use and adapt resources to meet learner needs and the local employment context.

You need to make sure that the type of evidence generated fits with the unit requirement, that it is vocational in nature, and that the context in which the assessment is set is in line with unit assessment guidance and content. For many units, this will mean providing for the practical demonstration of skills. For many learning aims, you will be able to select an appropriate vocational format for evidence generation, such as:

- written reports, graphs, posters
- projects, project plans
- time-constrained practical assessments
- audio-visual recordings of portfolio, sketchbook, a working logbook, etc.
- presentations.

## Authenticity and authentication

You can accept only evidence for assessment that is authentic, i.e. that is the learner's own and that can be judged fully to see whether it meets the assessment criteria.

You should ensure that authenticity is considered when setting assignments. For example, ensuring that each learner has a different focus for research will reduce opportunities for copying or collaboration. On some occasions it will be useful to include supervised production of evidence. Where appropriate, practical activities or performance observed by the assessor should be included.

Learners must authenticate the evidence that they provide for assessment. They do this by signing a declaration stating that it is their own work when they submit it to certify:

- the evidence submitted for this assignment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Your assessors should assess only learner evidence that is authentic. If they find through the assessment process that some or all of the evidence is not authentic, they need to take appropriate action, including invoking malpractice policies as required.

It is important that all evidence can be validated through verification. This means that it must be capable of being reassessed in full by another person. When you are using practical and performance evidence, you need to think about how supporting evidence can be captured through using, for example, videos, recordings, photographs, handouts, task sheets, etc. This should be submitted as part of the learner's evidence.

The authentication of learner evidence is the responsibility of your centre. If during external sampling a Pearson Standards Verifier raises concerns about the authenticity of evidence, your centre will be required to investigate further. Depending on the outcomes, penalties may be applied. At the end of this section, you can find an example of a template that can be used to record the declaration of learners in relation to the authenticity of the evidence presented for assessment.

## Applying criteria to internal assessments

Each unit and learning aim has specified assessment criteria. Your centre should use these criteria for assessing the quality of the evidence provided. This determines the grade awarded.

Unless specifically indicated by the assessment guidance, assessment criteria are not a set of sequential activities but a way of making a judgement. For example, if a Level 2 Pass specifies a 'description' and a Merit an 'analysis', these do not require two different activities but rather one activity through which some learners will provide only description evidence and others will also provide analysis evidence. The assessment criteria are hierarchical. A learner can achieve a Merit only if they provide sufficient evidence for the Level 2 Pass and Merit criteria. Similarly, a learner can achieve a Distinction only if they give sufficient evidence for the Level 2 Pass, Merit and Distinction criteria.

A final unit grade is awarded after all opportunities for achievement are given.

A learner must achieve all the assessment criteria for that grade. Therefore:

- to achieve a Level 2 Distinction, a learner must have satisfied all the Distinction criteria in a way that encompasses all the Level 2 Pass, Merit and Distinction criteria, providing evidence of performance of outstanding depth, quality or application
- to achieve a Level 2 Merit, a learner must have satisfied all the Merit criteria in a way that encompasses all the Level 2 Pass and Merit criteria, providing performance of enhanced depth or quality
- to achieve a Level 2 Pass, a learner must have satisfied all the Level 2 Pass criteria, showing breadth of coverage of the required unit content and having relevant knowledge, understanding and skills
- a learner can be awarded a Level 1 if the Level 1 criteria are fully met. A Level 1 criterion is not achieved through failure to meet the Level 2 Pass criteria.

A learner who does not achieve all the assessment criteria at Level 1 has not passed the unit and should be given a grade of U (Unclassified).

A learner must achieve all the defined learning aims to pass the internally-assessed units. There is no compensation within the unit.

## Assessment decisions

Final assessment is the culmination of the learning and assessment process. Learners should be given full opportunity to show how they have achieved the learning aims covered by a final assessment. This is done by ensuring that learners have received all necessary learning, preparation and feedback on their performance and then confirming that they understand the requirements of an assessment, before any assessed activities begin.

There will then be a clear assessment outcome based on the defined assessment criteria. Your assessment plan will set a clear timeline for assessment decisions to be reached. Once an assessment has begun, learners must not be given feedback on progress towards criteria. After the final assignment is submitted, an assessment decision must be given.

An assessment decision:

- must be made with reference to the assessment criteria
- should record how it has been reached, indicating how or where criteria have been achieved
- may indicate why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence to meet higher criteria.

Your Internal Verifiers and assessors must work together to ensure that assessment decisions are reached promptly and validated before they are given to the learner.

## Late submission

You should encourage learners to understand the importance of deadlines and of handing work in on time. For assessment purposes it is important that learners are assessed fairly and consistently according to the assessment plan that the Lead Internal Verifier has authorised and that some learners are not advantaged by having additional time to complete assignments. You are not required to accept for assessment work that was not completed by the date in the assessment plan.

Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission. If you accept a late completion by a learner, the evidence should be assessed normally, unless it is judged to not meet the requirements for authenticity. It is not appropriate, however, to give automatic downgrades on assessment decisions as 'punishment' for late submission.

## Resubmission of improved evidence

Once an assessment decision is given to a learner, it is final in all cases except where the Lead Internal Verifier approves **one** opportunity to resubmit improved evidence.

The criteria used to authorise a resubmission opportunity are always:

- initial deadlines or agreed extensions have been met
- the tutor considers that the learner will be able to provide improved evidence without further guidance
- the evidence submitted for assessment has been authenticated by the learner and the assessor
- the original assessment can remain valid
- the original evidence can be extended and re-authenticated.

Your centre will need to provide a specific resubmission opportunity that is authorised by the Lead Internal Verifier. Any resubmission opportunity must have a deadline that is within 15 working days of the assessment decision being given to the learner and within the same academic year. You should make arrangements for resubmitting the evidence for assessment in such a way that it does not adversely affect other assessments and does not give the learner an unfair advantage over other learners.

You need to consider how the further assessment opportunity ensures that assessment remains fit for purpose and in line with the original requirements; for example, you may opt for learners to improve their evidence under supervised conditions, even if this was not necessary for the original assessment, to ensure that plagiarism cannot take place. How you provide opportunities to improve and resubmit evidence for assessment needs to be fair to all learners. Care must be taken when setting assignments and at the point of final assessment to ensure that the original evidence for assessment can remain valid and can be extended. The learner must not have further guidance and support in producing further evidence. The Standards Verifier will want to include evidence that has been resubmitted as part of the sample they will review.

## Appeals

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy would be a consideration of the evidence by a Lead Internal Verifier or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners.

If there is an appeal by a learner you must document the appeal and its resolution.

## Dealing with malpractice

### Learner Malpractice

Heads of Centres are required to report incidents of any suspected learner malpractice that occur during Pearson external assessments. We ask that centres do so by completing a JCQ Form M1 (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) and emailing it and any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc.) to the Investigations Team at [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre's malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

### Teacher/centre Malpractice

Heads of Centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of Centres are requested to inform the Investigations Team by submitting a JCQ Form M2(a) (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) with supporting documentation to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist. Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

## Reasonable adjustments to assessment

You are able to make adjustments to assessments to take account of the needs of individual learners in line with Pearson's Reasonable Adjustments and Special Considerations policy. In most instances this can be achieved simply by application of the policy, for example to extend time or adjust the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable.

## Special consideration

You must operate special consideration in line with Pearson's Reasonable Adjustments and Special Considerations policy. You can provide special consideration only in the time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

## Exemplar for centres Learner Assessment Submission and Declaration

This sheet or a sheet fulfilling the same function must be completed by the learner and be provided for work submitted for assessment.

Learner name:		Assessor name:	
Issue date:	Submission date:	Submitted on:	
Programme:			
Unit:			
Assignment reference and title:			

Please list the evidence submitted for each task. Indicate the page numbers where the evidence can be found or describe the nature of the evidence (e.g. video, illustration).

Assignment task reference	Evidence submitted	Page numbers or description
Additional comments to the Assessor:		

Learner declaration	
<p>I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.</p>	
Learner signature:	Date:

## 9 External assessment

Externally-assessed units have the same grades as internally-assessed units:

- Level 2 – Pass, Merit, Distinction
- Level 1
- Unclassified.

The table below shows the type of external assessment and assessment availability for this qualification.

<b>Unit 1: The Music Industry</b>	
Type of external assessment	This unit is assessed externally using a paper-based exam marked by Pearson. The assessment must be taken by the learner under examination conditions.
Length of assessment	The external assessment will be 1 hour.
No. of marks	50
Assessment availability	January and June
First assessment availability	June 2014
Resit opportunities	All learners registered from Sept 2018 can resit the external assessment once.

Your centre needs to make sure that learners are:

- fully prepared to sit the external assessment
- entered for assessments at appropriate times, with due regard for resit opportunities as necessary.

Sample assessment materials will be available to help centres prepare learners for assessment. Specific arrangements for external assessment are available before the start of each academic year on our website: [qualifications.pearson.com](http://qualifications.pearson.com)



## Grade descriptors for the internal and external units

### Internal units

Each internally-assessed unit has specific assessment criteria that your centre must use to judge learner work in order to arrive at a grading decision for the unit as a whole. For internally-assessed units, the assessor judges the evidence that the learner has presented to determine whether it meets all the relevant criteria and then awards a grade at the appropriate level.

The criteria are arrived at with reference to the following grading characteristics:

- applying knowledge and understanding in vocational and realistic contexts, with reference to relevant concepts and processes, to achieve tasks, produce outcomes and review the success of outcomes
- developing and applying practical and technical skills, acting with increasing independence to select and apply skills through processes and with effective use of resources to achieve, explain and review the success of intended outcomes
- developing generic skills for work through management of self, working in a team, the use of a variety of relevant communication and presentation skills, and the development of critical thinking skills relevant to vocational contexts.

### External units

The externally-assessed unit is assessed using both marks-based and levels-based schemes. For each external assessment, grade boundaries, based on learner performance, will be set by the awarding organisation.

The following criteria are used in the setting and awarding of the external unit.

#### Level 2 Pass

Learners are able to recall and apply knowledge in familiar situations, including the groupings in the sector and the purpose and role of organisations in delivering Music. Learners are able to interpret information to select and apply knowledge of the Music and their work. They are able to define and communicate key aspects of the Music, including how the services are organised and the different delivery models for Music, with their advantages and disadvantages. Learners are able to select appropriate actions that the Music would take in simple and familiar contexts. They are able to relate knowledge of the Music and how the services work in vocational and realistic situations, making some decisions about valid applications and impact. Learners understand the impact funding has on music provision, and why, how and to whom the Music are accountable for the services they provide.

#### Level 2 Distinction

Learners are able to synthesise learning to make connections between principles, such as concepts of accountability, and the impact this has on organisations and customers. They are able to apply understanding of sometimes complex contexts, such as organisations adjusting to funding levels and services, and discuss the impact in given contexts and scenarios. They will show depth of knowledge about the application of service delivery models, and assess the importance of music partnership working, such as the different types of partnership working, including their suitability for given contexts and scenarios. They are able to make effective judgements, based on analysis of given information, to recommend solutions, assess consequences and suggest actions. Learners are able to compare methods and approaches used by different music sector organisations, and they are able to evaluate alternatives against defined criteria.

# 10 Awarding and reporting for the qualification

The awarding and certification of this qualification will comply with the requirements of the Office of Qualifications and Examinations Regulation (Ofqual).

## Calculation of the qualification grade

This qualification is a Level 1/Level 2 qualification and the certification may show a grade ranging from Level 2 P to Level 2 D\*. Please refer to the *Calculation of qualification grade* table for the full list of grades.

If these grades are not achieved, a Level 1 grade may be awarded. Learners whose level of achievement is below a Level 1 will receive an unclassified (U) result.

Each individual unit will be awarded a grade of Level 2 Pass, Merit, Distinction or Level 1. Distinction\* is not available at unit level. Learners whose level of achievement is below a Level 1 will receive an unclassified (U) for that unit.

## Award of Distinction\* (D\*)

D\* is an aggregated grade for the qualification, based on the learner's overall performance. In order to achieve this grade, learners will have to demonstrate a strong performance across the qualification as a whole.

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome)
- have sufficient points across the mandatory units, i.e. 24 points
- achieve the minimum number of points at a grade threshold from the permitted combination, see the *Calculation of qualification grade* table.

Learners who do not achieve a Level 2 may be entitled to achieve a Level 1 where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome)
- have sufficient points across the mandatory units, i.e. 12 points
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

## Points available for unit size and grades

The table below shows the **number of points scored per 10 guided learning hours** at each grade.

Points per grade per 10 guided learning hours				
Unclassified	Level 1	Level 2 Pass (P)	Level 2 Merit (M)	Level 2 Distinction (D)
0	2	4	6	8

Pearson will automatically calculate the qualification grade for your learners when your learner unit grades are submitted. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the *Calculation of qualification grade* table.

### Example

A learner achieves a Level 2 Pass grade for a unit. The unit size is 30 guided learning hours (GLH). Therefore, they gain 12 points for that unit, i.e. 4 points for each 10 GLH, so 12 points for 30 GLH.

### Calculation of qualification grade

Award (120 GLH)	
Grade	Minimum points required
U	0
Level 1	24
Level 2 Pass	48
Level 2 Merit	66
Level 2 Distinction	84
Level 2 Distinction*	90

This table shows the minimum thresholds for calculating grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

Examples used are for illustrative purposes only. Other unit combinations are possible, see *Section 4 Qualification structures*.

#### Example 1: Achievement of an Award with a Level 2 Merit grade

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Mandatory unit	30	3	Level 2 Merit	6	18
Unit 2	Mandatory unit	30	3	Level 2 Pass	4	12
Unit 3	Optional specialist unit	30	3	Level 2 Merit	6	18
Unit 4	Optional specialist unit	30	3	Level 2 Merit	6	18
	<b>Qualification grade totals</b>	<b>120</b>	<b>12</b>	<b>Level 2 Merit</b>		<b>66</b>

The learner has sufficient points for a Level 2 Merit grade.

**Example 2: Achievement of an Award with a Level 2 Pass grade**

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Mandatory unit	30	3	Level 2 Merit	6	18
Unit 2	Mandatory unit	30	3	Level 1	2	6
Unit 3	Optional specialist unit	30	3	Level 2 Merit	6	18
Unit 4	Optional specialist unit	30	3	Level 1	2	6
	<b>Qualification grade totals</b>	<b>120</b>	<b>12</b>	<b>Level 2 Pass</b>		<b>48</b>

The learner has sufficient points for a Level 2 Pass grade.

**Example 3: Achievement of an Award at Level 1 but a Level 2 Pass grade points total**

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Mandatory unit	30	3	Level 1	2	6
Unit 2	Mandatory unit	30	3	Level 1	2	6
Unit 3	Optional specialist unit	30	3	Level 2 Merit	6	18
Unit 4	Optional specialist unit	30	3	Level 2 Merit	6	18
	<b>Qualification grade totals</b>	<b>120</b>	<b>12</b>	<b>Level 1</b>		<b>48</b>

Although the learner has gained enough points overall for a Level 2, they will get a Level 1 as they did not achieve sufficient points across the mandatory units.

**Example 4: The learner has not achieved sufficient points in the mandatory units to gain a Level 2 or Level 1 qualification**

		GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Mandatory unit	30	3	Unclassified	0	0
Unit 2	Mandatory unit	30	3	Level 1	2	6
Unit 3	Optional specialist unit	30	3	Level 2 Merit	6	18
Unit 4	Optional specialist unit	30	3	Level 2 Merit	6	18
	<b>Qualification grade totals</b>	<b>120</b>	<b>12</b>	<b>Unclassified</b>		<b>42</b>

The learner has not achieved sufficient points across the mandatory units to achieve a Level 2 or Level 1.

# 11 Quality assurance of centres

Pearson will produce on an annual basis the *BTEC Quality Assurance Handbook*, which will contain detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres.

We monitor and support centres in the effective operation of assessment and quality assurance. The methods we use to do this for BTEC First programmes include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for assessing and quality assuring its BTEC programmes.

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

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

## 12 Further information and useful publications

For further information about the qualification featured in this specification, or other Pearson qualifications, please call Customer Services on 0844 576 0026 (calls may be monitored for quality and training purposes) or visit our website ([qualifications.pearson.com](http://qualifications.pearson.com)).

Related information and publications include:

- *Equality Policy*
- *Information Manual* (updated annually)
- *Access Arrangements, Reasonable Adjustments and Special Considerations*
- *Quality Assurance Handbook* (updated annually), other publications on the quality assurance of BTEC qualifications are on our website at [qualifications.pearson.com/en/support/support-topics/quality-assurance.html](http://qualifications.pearson.com/en/support/support-topics/quality-assurance.html)

Our publications catalogue lists all the material available to support our qualifications. To access the catalogue and order publications, please go to [qualifications.pearson.com/resources](http://qualifications.pearson.com/resources)

### Additional documentation

Additional materials include:

- Sample Assessment Material (for the external unit)
- a guide to *Getting Started with BTEC*
- guides to our support for planning, delivery and assessment (including sample assignment briefs).

Visit [qualifications.pearson.com](http://qualifications.pearson.com) for more information.

### Additional resources

If you need to source further learning and teaching material to support planning and delivery for your learners, there is a wide range of BTEC resources available to you.

Any publisher can seek endorsement for their resources and, if they are successful, we will list their BTEC resources on our website [qualifications.pearson.com/en/support/published-resources.html](http://qualifications.pearson.com/en/support/published-resources.html)

## 13 Professional development and support

Pearson 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 learner-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 is on our website at [qualifications.pearson.com/en/support/training-from-pearson-uk.html](https://qualifications.pearson.com/en/support/training-from-pearson-uk.html). You can request customised training through the website or you can contact one of our advisors in the Training from Pearson team via Customer Services to discuss your training needs.

### BTEC training and support for the lifetime of the qualification

**Training and networks:** our training programme ranges from free introductory events through sector-specific opportunities to detailed training on all aspects of delivery, assignments and assessment. In addition, we have designed our new network events programme to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region. Sign up to the training you need at: [qualifications.pearson.com/en/contact-us](https://qualifications.pearson.com/en/contact-us)

**Regional support:** our team of Curriculum Development Managers and Curriculum Support Consultants, based around the country, are responsible for providing advice and support in centres. They can help you with planning and curriculum developments. Email Pearson through [qualifications.pearson.com/en/contact-us](https://qualifications.pearson.com/en/contact-us) to reach the curriculum team for your centre.

### Your BTEC Support team

Whether you want to talk to a sector specialist, browse online or submit your query for an individual response, there is someone in our BTEC Support team to help you whenever – and however – you need, with:

- Welcome Packs for new BTEC centres: if you are delivering BTEC for the first time, we will send you a sector-specific Welcome Pack designed to help you get started with this qualification
- Subject Advisors: find out more about our subject advisor team – immediate, reliable support from a fellow subject expert – at: [qualifications.pearson.com/en/contact-us](https://qualifications.pearson.com/en/contact-us)
- Ask the Expert: submit your question online to our Ask the Expert online service ([qualifications.pearson.com/en/contact-us](https://qualifications.pearson.com/en/contact-us)) and we will make sure your query is handled by a subject specialist.



# Units



# Unit 1: The Music Industry

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **External**

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## Unit introduction

How many organisations are involved in getting the music from the musician to the audience?

The music industry may appear to be led and dominated by just a few massive multi-national companies, and all-powerful impresarios who hold careers and contracts in the palm of their hand. But that is only half of the picture. The music industry relies on countless individuals, small industries, partnerships, local agencies and promoters who make the world of music a true industry. It includes different types of performance venue, organisations that create music products such as recordings or live shows, companies whose work involves arts administration (such as funding bodies) and businesses providing services such as transport and equipment hire.

This unit will allow you to gain a good understanding of the scope of the music industry with a view to getting work in and using the organisations that exist. You will investigate music organisations to find out about the work they do and how they relate to and rely on one another. You will also be given the opportunity to find out about the people who work in these organisations, from performers to people who work in technical, production and administrative roles.

If you wish to work in the music sector or intend to progress to higher qualification levels, you will need to understand the various business practices within the industry and the range of job opportunities that exist. You will also need to understand how the industry operates for the individual entrepreneurs, sole traders, partnerships and small organisations that predominate. This unit aims to help you gain awareness and the underpinning knowledge of the structure of the music industry, its working practices and opportunities.

## Learning aims

In this unit you will:

- A understand different types of organisations that make up the music industry
- B understand job roles in the music industry.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Understand different types of organisations that make up the music industry</b></p> <p>Learners should know about different types of organisations in the music industry and the type of work each undertakes.</p> <p><b>Venues and live performance</b></p> <p>Learners should consider the advantages and disadvantages of each type of venue, and what makes them suitable or unsuitable for different types of live music event. Consideration should be given to location and what constraints might exist in terms of access, noise, disruption, power and security.</p> <p>Music can be performed in a variety of locations and learners will need to appreciate the challenges and opportunities each provide.</p> <p>Places where music is performed:</p> <ul style="list-style-type: none"> <li>● small and medium local venues <ul style="list-style-type: none"> <li>○ spaces that range from pubs to clubs and small theatres that host music regularly or as part of mixed arts performances</li> <li>○ host a wide range of music, from small niche genres and styles, to pop and club bands and singers</li> <li>○ local promoters may use the venue for gigs and for club nights</li> </ul> </li> <li>● large multi-use spaces <ul style="list-style-type: none"> <li>○ arenas, sports venues, outdoor spaces</li> <li>○ host touring productions linked to TV programmes, rock and pop acts, stand-up comedy, site-specific theatre, circuses, festivals.</li> </ul> </li> </ul> <p><b>Health, safety and security at venues</b></p> <p>The health and safety of both audience and employees in venues is of prime importance and expressed in law. Learners should know about health and safety in the workplace and the responsibility of venues to ensure the health and safety of the audience. Learners should consider risk within venues and know the venues' policies and procedures relating to health, safety and security.</p> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****Production and promotion**

Learners should consider the organisations within production and promotion in terms of who does what, why it is done and when it is done for new music products. Consideration should be given to the links between production and promotion and how each activity is a crucial part in the process.

No musician can survive without the support of others and understanding who does what is crucial to a successful career in the music industry.

Companies and individuals that create, promote and distribute music work:

- recording companies
  - major and independent
- music publishing
  - major companies, self-publishing
- promoters
  - concert, club, festival
- broadcasting
  - TV, radio, internet
- marketing and distribution
  - online, high street stores, social media.

*continued*

## What needs to be learnt

### Service companies and agencies

Learners should consider what equipment might be needed and what might be available from service companies and agencies. Consideration should be given to service companies and agencies and how their products support the music industry and why they are important and the pros and cons for musicians of working with agencies.

Even the smallest show needs the services of others to exist and as shows get more and more technical, service companies can get more and more specialised. It is important to understand who does what and how they can help.

Companies that provide services to artists, venues and production companies:

- royalty collection agencies
  - PRS for Music, MCPS (formerly the Mechanical Copyright Protection Society, PPL PRS Ltd The Music Licence)
  - the importance of adhering to legal requirements in terms of licensing, i.e. PPL licensing
- artists' representation
  - management, public relations, agents, stylists
- hire companies
  - hire of sound and lighting equipment, rehearsal and studio space
- transport companies
  - to transport equipment and materials for touring.

### Unions

Learners should consider the issues that unions are skilled in resolving and supporting. Consideration should be given to who is involved and what their responsibilities are, why and when they are needed.

Unions provide the support that individuals may need to succeed in a competitive world such as music.

Organisations that provide support and guidance to those working in the music industry:

- the Musicians' Union (MU)
  - union for musicians, composers, instrumental teachers
- Equity
  - union for actors, dancers and other performers
- Broadcast Entertainment Cinematograph Theatre Union (BECTU)
  - union for those working in production and/or technical roles.

How unions support those in the music industry:

- monitoring employment conditions and contracts between employees and employers
- advice for freelancers on tax and National Insurance (NI)
- support in relation to negotiation of minimum rates of pay and working conditions
- handling of disputes
- other services – networking opportunities, information about insurance and pensions, information and updates about changes to relevant legislation.

*continued*

**What needs to be learnt****How organisations interrelate and why these relationships are important**

Learners should consider the wider range of personnel within the music industry in terms of who they are, what their areas of interest is, why their organisations exist and when they might be needed by others working in the music industry. Consideration should be given to the links between organisations and the support each organisation can help provide.

- Relationships within the industry:
  - how promoters match acts to venue, e.g. location and type of venue, size and scale of performance area, facilities, technical equipment/support available, audience capacity, type and intention of performance, timing and availability, financial considerations
  - the importance of effective communication between those working in the industry
  - how promoters and musicians evaluate the advantages and disadvantages of hiring and buying equipment
  - how promoters and musicians find and select suppliers and installers of equipment
  - how trade bodies such as the Music Producers Guild (MPG), the Association of Professional Recording Services (APRS), PRS for Music and PLASA support their members and their industries
  - how promoters and musicians find and select transport companies for touring
  - how promoters secure funding for and market events.

**What needs to be learnt****Learning aim B: Understand job roles in the music industry**

Job roles from different areas of the music industry and the responsibilities of each role. Who is responsible for what activity, why and how are things done and what are the advantages and disadvantages of relying on individuals for individual services in relation to the key stages of the production timeline.

**Performance/creative roles**

Learners should consider the skills and responsibilities of each performer or creative role in terms of who does what and why it is important. Consideration should be given to the links between performers and creative roles and how the industry is built upon the relationships between skilled practitioners across the disciplines.

- musician
  - instrumentalist, vocalist, accompanist, DJ
  - auditioning, attending rehearsals (including technical and dress rehearsals), taking part in performances and workshops, marketing and promoting own work
- composer/songwriter/producer
  - writing music, arranging, orchestrating, creative input
  - responding to briefs, pitching ideas to clients, producing scores and parts, marketing and promoting own work, composing to a brief, producing
  - producing, sequencing music, using technology to realise music, creative and artistic direction
- musical director
  - conducting, arranging and leading rehearsals
  - hiring musicians, liaison within projects, problem solving
- live sound technician
  - stage planning, rigging, de-rigging, supervision of crew
  - sound checking, ensuring mike and lines work correctly, adjusting levels, on stage mix, front of house (FOH) and monitor mixing
- roadie (backline technical support)
  - assisting with get-in, rigging, de-rigging, get-out
  - specialist instrumental support, logistics, driving
- instrumental support, guitar tech, drum tech.

*continued*



## What needs to be learnt

### Management and promotion roles

Learners should consider the skills and responsibilities of management and promotional roles in terms of who does what and why it is important. Consideration should be given to the links between management and promotional roles and how the industry relies on skilled practitioners across the disciplines.

- artistic management
  - personal and financial management, advice and guidance, liaising with recording companies, arranging tours, fee negotiation
- venue management
  - booking events, licensing, management of staff, management of publicity for events, organising events security, health and safety of artists, audience and staff
- studio management
  - booking sessions, managing the maintenance of equipment and facilities
- promoter
  - identifying performance opportunities, venues and artists, securing finance for events, manages financial risk, insurance and safety
- marketing
  - managing marketing materials and strategies
- A&R (Artists and Repertoire)
  - scouting for talent online and at live events.

### Recording roles

Learners should consider the skills and responsibilities of recording and production roles in terms of who does what and why it is important. Consideration should be given to the links between recording and production roles and how the industry relies on skilled practitioners across the disciplines.

- recording studio personnel
  - engineer, assistant engineer, technical manager, tech support
  - maintenance and repair, electronics engineer, installation
- producer
  - artistic overview, creative manager, liaising between creative partners, financial control, sample clearance
- session musician
  - performing given music, performing collaboratively, in an ensemble or as a soloist, provides own equipment
- mastering
  - mastering engineer, producing the finished mix to comply with all technical requirements, optimised audio performance and ensuring quality
  - CD manufacturer, producing multiple copies of provided master CDs on demand, jewel cases, slip cases, artwork, screen printing, packaging, delivery to distributor
  - digital delivery through services such as iTunes.

*continued*

## What needs to be learnt

### Media and other roles

Learners should consider the skills and responsibilities of media roles and the wider world of employment opportunities in related areas in terms of who does what and why it is important. Consideration should be given to the links between these roles and how the industry relies on skilled practitioners across the disciplines.

- music journalist/blogger
  - writing copy for publication in print or web, articles, reviews, biographies, research, op-ed
- broadcaster (TV and radio)
  - selecting music for broadcast, programming, demographic targeting, research, writing, editing
- software programmer/app developer
  - writing and/or coding software products such as apps, programs, packages, files, podcasts
  - writing music packages for distribution online
- retail and distribution
  - selling products in shops, stores and online using retail techniques and skills
  - moving CDs from warehouse to retail outlets, logistics, selling via mail order and through online stores.

### How and why workers are employed in the industry

Employment patterns:

- full-time/part-time/freelance contracts (short, long-term) when employing performance, production and front of house staff
- permanent and casual staff for specific projects or performances
- self-employed, entrepreneurial
- volunteers.

*continued*

## What needs to be learnt

### Getting a break and starting out

Although there is never a golden rule to follow, there are a number of steps available to help breaking into the industry.

- research into individual stories; case studies, interviews, biography and autobiography can help inform others about breaking into the industry
- volunteering at festivals, shows and clubs
- how and why (and if) a product should be given away for free, such as free downloads, free tickets, back-stage passes, guest-lists, promotional CDs
- where to find out about auditions, adverts, word-of-mouth, personal recommendations, making contacts, networking, hustling
- buying onto a tour; how much and for what audience and with what goal.

### Importance of individual roles and responsibilities

Within the production process:

- specific roles and responsibilities before, during and after gigs, sessions or recordings
- undertaking of duties and impact on the production process of decisions made.
- within the performance process:
  - workflow
  - ensuring each part of the process is ready, with equipment, music, scores, demos, chord sheets, running orders, artwork, tickets,
  - contracts, contact information, phone numbers
  - how and where to get help and support
  - who is accountable and why
- how and why tasks/responsibilities should be prioritised.

### How individual roles and responsibilities interrelate

Effective communication between individual roles:

- roles within the same area of an organisation, within the same organisation, from different organisations
- how and why specific roles are interdependent.
- why these relationships are important:
  - dangers of miscommunication, planning and scheduling problems, minimising 'down time', maximising use of resources
  - speed of change, responding to market pressures, responding to marketing opportunities.

*continued*

**What needs to be learnt****How the industry relies on entrepreneurs, the self-employed and small enterprises**

The nature of employment patterns and why a quickly changing and highly competitive industry relies on individuals for its intelligence, products and progress:

- the nature of the development of popular music styles and genres and how they grow from a small scene to national and international prominence
- how entrepreneurs work with and encourage the development of the music industry
- the relationship between large music corporations, record companies and touring companies and music entrepreneurs
- where small companies and sole traders have an advantage in the music industry market place.

**How to get paid**

Learners should consider the advantages and disadvantages of each type of contract and employment pattern and consider why they are used in the music industry and what makes them suitable or unsuitable for different circumstances.

- how contracts operate, who issues them and how you use invoices to ensure contracts are honoured
- tax and National Insurance (NI) implications of being self-employed
- negotiating a fee or rate for the work required or offered, ensuring clarity, fairness and successful completion on time and to the required quality.

## **Teacher guidance**

### **Resources**

There are no special resources needed for this unit.

### **Assessment guidance**

This unit is assessed externally using a paper-based exam marked by Pearson.

### **Examination format**

The learner will complete a 60-minute examination worth 50 marks.

The examination consists of a variety of question types, including objective questions, short-answer questions and one extended writing opportunity at the end of the examination paper.



# Unit 2: Managing a Music Product

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **Internal Synoptic**

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## Unit introduction

The survival of the music industry depends on its ability to evolve and be innovative with the products created. Live performance has always been a key part of the music industry, while online delivery of recorded music has taken over from CD sales.

This unit will enable you to manage the planning, delivery and promotion of a live concert, recording, or other music product. The success of your music product will rely heavily on the planning and development process. It is important that different types of audience are understood and successful promotion is able to effectively engage these audiences. Your research should introduce you to elements of industry practice.

You will work in a defined role to apply the specialist skills, knowledge and understanding required for the aspect of the work for which you are responsible. For example, you could be a performer in a live concert or on a recording (either traditionally or performing with technology such as DJing), or you could be taking on the technical role of producing recordings or online product. Whichever role you take, you must demonstrate appropriate planning skills for the creation of your product.

Your planning will lead to the final delivery of your product and its presentation to others. You will be required to work with others as well as achieving your personal goals, ensuring the product reflects your work and the qualities you show. The music industry requires teamwork at all levels of operation and you must support others to achieve to their full potential.

Your work will also include the promotion of the music product, reflecting the fact that the industry does not depend purely on what happens on stage, but also on what happens in the market place, in retail and in audience generation and engagement.

## Learning aims

In this unit you will:

- A plan, develop and deliver a music product
- B promote a music product
- C review the management of a music product.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Plan, develop and deliver a music product</b></p> <p>Learners are required to plan, develop and deliver <b>one</b> of the following music products:</p> <ul style="list-style-type: none"> <li>● a live concert/event</li> <li>● a recording or online product.</li> </ul> <p><b>Planning for a live concert/event</b></p> <p>Learners choosing to plan a live concert/event will work collaboratively with a team of peers to plan and prepare the work.</p> <p>During the initial stages of the planning process they will need to consider the factors that affect the form and content of a live concert/event, as well as technical and logistical requirements and constraints.</p> <p>Factors affecting the form and content of a live concert/event:</p> <ul style="list-style-type: none"> <li>● target audience</li> <li>● artistic intention</li> <li>● type of venue</li> <li>● purpose (themed night, 'battle of the bands', recital, festival, school concert)</li> <li>● selection of repertoire.</li> </ul> <p>Technical and logistical requirements and constraints:</p> <ul style="list-style-type: none"> <li>● venue (size, type of venue, location, equipment and resources available, health and safety)</li> <li>● availability and allocation of technical support</li> <li>● time constraints (set up, rehearsals, length of performance)</li> <li>● availability of performers and other personnel</li> <li>● awareness of copyright issues.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



## What needs to be learnt

### Creating a recording or online product

Learners choosing to plan the creation of a recording or online product will work collaboratively with a team of peers to prepare for the production of the work.

During the initial stages of the planning process they will need to consider the factors that affect the nature of the recording or online product as well as technical and logistical requirements and constraints.

Nature of recording or online product:

- target audience
- artistic intention
- type of product (recordings of live or sequenced music, music video, music based radio show, downloadable recordings, podcast, website with audio)
- selection of material.

Technical and logistical requirements and constraints:

- choice and availability of studio/equipment, booking studio time/facilities
- availability of performers and other personnel
- time constraints (recording, mixing)
- awareness of copyright issues.

### Planning and development activities

Planning and development activities will vary depending on the nature of the product developed but will usually include:

- attending and contributing to and performing or producing at scheduled sessions
  - preparations – composing, recording, sequencing music
  - rehearsals
  - production meetings
- carrying out research or development work in response to ideas that arise out of the planning and production process
- developing material
- performance work
- compositions, arrangements
- recordings, sequenced music
- listening and responding to direction and instructions
  - from the producer
  - from the production manager or director
  - from peers
- monitoring the progress of the work
  - regularly reviewing progress
  - adjusting plans where necessary in order to meet deadlines and/or achieve aims.

*continued*

## What needs to be learnt

### Team-working skills and personal management

During their work as part of planning and development teams, learners consider and employ appropriate team-working and personal management skills.

These should include:

- respecting the opinions of others
- supporting colleagues
- timekeeping skills
- preparedness to work
- bringing correct equipment
- agreeing and meeting deadlines
- adhering to safe working practices at all times
- being willing to try things out
- demonstrating rehearsal discipline
- demonstrating performance or production skills
- demonstrating appropriate business etiquette/personal presentation
- giving and accepting constructive and positive feedback.

### Delivering a music product

Learners should evidence their planning, decision making and development work in the realisation and delivery of the chosen musical product.

Learners should manage expectations and ensure there is a clear understanding of what is to be delivered at the end of the process. This must be agreed by all concerned before planning begins.

Learners should consider:

- format, size and scope of the final concert, event, recording or product
- timescales involved, milestones and speed required to achieve the desired outcome
- status of the product – is it a full-scale product, trial, experiment, practice, formal or informal, finished product, demo, master, pre-production master, rehearsal?
- success criteria, e.g. how will we know if it was a success or a failure?
- what does the final delivery look like? Is it a press launch for a show, a presentation to peers or VIPs?

What needs to be learnt
<p><b>Learning aim B: Promote a music product</b></p> <p><b>Promoting practice</b></p> <p>Promotion is a part of the marketing mix. Music is promoted using a variety of techniques and tools that constantly change and develop into newer and fresher ideas.</p> <p>When considering methods that might be used to promote their musical product, learners should first consider:</p> <ul style="list-style-type: none"> <li>● what is promotion?</li> <li>● what is promotion for and how do you know when it has been successful?</li> <li>● what strategies are being used in the music industry at the moment?</li> <li>● why do some promotion strategies succeed and others fail?</li> <li>● developments in online methods, including the large organisations that distribute files (such as Amazon and iTunes), social networking (such as Facebook and Twitter), streaming (such as Spotify) and mobile services (such as iOS and Android).</li> </ul> <p><b>Promotional pack</b></p> <p>Learners must develop material to be included in a promotional pack for <b>their chosen music product</b>:</p> <ul style="list-style-type: none"> <li>● recording – e.g. digipack/artwork, magazine advert, press release, radio advert, website</li> <li>● concert – e.g. press release, magazine advert, posters, radio advert, merchandise</li> <li>● online product – e.g. website, web adverts/banners, magazine advert, radio advert, press release.</li> </ul> <p>Learners must individually produce at least one element of the promotional pack.</p>
<p><b>Learning aim C: Review the management of a music product</b></p> <p>Learners should review work undertaken by themselves, their peers or others, including professional work where appropriate.</p> <p>Learners should consider the purpose of planning and preparation processes in order to review:</p> <ul style="list-style-type: none"> <li>● the strengths/weaknesses of the process</li> <li>● the effectiveness of planning, e.g. sufficient time to prepare</li> <li>● the management of professional relationships</li> <li>● the use of resources</li> <li>● individual and team contributions to the process</li> <li>● how planning was affected and changed as a result of the creative process.</li> </ul> <p>Learners should also evaluate the musical product in terms of:</p> <ul style="list-style-type: none"> <li>● artistic merits</li> <li>● strengths and weaknesses of the final product</li> <li>● audience/customer response.</li> </ul> <p>Learners should make suggestions for improvement/development in terms of future projects.</p>

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Plan, develop and deliver a music product</b>			
1A.1 Make a limited contribution to the planning of a music product.	2A.P1 Make a positive contribution to the planning of a music product.	2A.M1 Make a positive and consistent contribution to the planning of a music product, making considered decisions in relation to the demands of the work.	2A.D1 Make a significant and imaginative contribution to the planning of a music product, making considered and insightful decisions in relation to the demands of the work.
1A.2 Demonstrate a limited input into the development and delivery of a music product.	2A.P2 Demonstrate a positive input into the development and delivery of a music product.	2A.M2 Demonstrate a positive and consistent input into the development and delivery of a music product that is integral to the success of the work.	2A.D2 Demonstrate a sustained and effective input into the development and delivery of a music product, making a significant contribution to the success of the work.
<b>Learning aim B: Promote a music product</b>			
1B.3 Create promotional material. #	2B.P3 Create promotional material appropriate to the product that communicates essential information to the target audience. #	2B.M3 Create promotional material appropriate to the product that communicates essential information to the target audience and shows awareness of industry practice. #	2B.D3 Create imaginative promotional material appropriate to the product that communicates information effectively to the target audience and shows awareness of industry practice. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Review the management of a music product</b>			
1C.4 Identify the main strengths and weaknesses of the product with reference to the management process.	2C.P4 Describe the strengths and weaknesses of the product with reference to the management process.	2C.M4 Explain the strengths and weaknesses of the product with reference to the management process.	2C.D4 Explain the strengths and weaknesses of the product, justifying conclusions, with reference to the management process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

## Teacher guidance

### Resources

The special resources required for this unit will be a suitable performance venue and/or studio production facilities, including internet access.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Centres must take care to design and plan assignments that are achievable within the guided learning hours of the unit. A typical project might involve the creation and recording of three pieces of music or a lunchtime concert.

For learning aim A, an ongoing log of evidence of planning and development work may include:

- rough outline ideas, either in the form of written notes or diagrams
- notes from discussions and meetings
- schedules/timetables
- lists of required resources and equipment
- set lists
- annotated sheet music
- equipment diagrams and floor plans
- room/resource booking sheets
- notes from rehearsals
- draft compositions or arrangements
- teacher observations
- recordings of practical activities.

The delivery of the final music product should also be evidenced as appropriate:

- video recording of the live event
- the final recording is an appropriate format
- link to online materials or offline copy.

Teacher observations, recordings of discussions and other practical activities will also be useful in demonstrating individual contributions to the planning and development of the music product. Where evidence is produced by 'the group', learners must annotate documents to show understanding and engagement in the process.

For learning aim B, learners will need to present their completed promotional material. Research material, drafts of promotional materials and notes (e.g. from discussions) may also be presented.

Learning aim C could be evidenced through a written evaluative report but learners could also take part in a recorded discussion or an individual viva.

## Assessment – Level 2

**2A.P1/2A.P2** Learners will have made a useful contribution to the planning, development and delivery of the chosen music product. Learners will be able to make simple but appropriate decisions in relation to the work and will complete set tasks in an efficient manner. Performance or production work will be undertaken in a competent manner.

**2B.P3** The promotional material produced by the learner will be factually correct and will clearly communicate all essential information, e.g. for a concert this would include details of the date, time and venue. The material should also show that they have an understanding of their target audience.

**2C.P4** Learners will reflect on the work undertaken in the planning, development and delivery of their musical product, providing descriptions of perceived strengths and weaknesses in relation to the work undertaken.

**2A.M1/2A.M2** Learners will play an active role in the planning, development and delivery of their selected music product in their work as individuals and as part of a group. They will be able to take full responsibility for their allocated tasks and will show full engagement with all aspects of the work. An appreciation of the artistic, technical and logistical demands of the work will be demonstrated in the decision making process. Performance or production work will be effectively undertaken.

**2B.M3** The promotional material produced by the learner will show a clear understanding of the needs of the target audience, as well as being in line with industry practice.

**2C.M4** Learners explain how the planning process contributed to the final product. They will be able to consider how they met the requirements of their role and how their own input and that of the group contributed to the final outcome.

**2A.D1/2A.D2** Learners working at this level will show a detailed understanding of how successful planning is integral to the success of a product. They will be an enthusiastic driving force within the group while also undertaking individual tasks to the highest level. A full understanding of the artistic, technical and logistical demands of the work will be demonstrated in the decision making process. Performance or production will be creatively undertaken.

**2B.D3** Learners will be creative and imaginative in realising their marketing material through a detailed understanding of the target audience and industry practice.

**2C.D4** Learners provide a full and detailed evaluation that considers how and why the activities undertaken and decisions made in the planning process contributed to the final product. They will be able to consider how they met the requirements of their role and how their own input and that of the group contributed to the final outcome, referring to specific examples to justify their conclusions.

## Assessment – Level 1

**1A.1/1A.2** Learners working at this level will be able to accomplish tasks set and driven by others. They may not add anything to the plans for the music product but they will be willing participants. They may play a limited part in any group work and allow others to make decisions. Performance or production will be undertaken using limited skills.

**1B.3** Learners will be able to create promotional material; however, it may include some inaccuracies or omissions.

**1C.4** Learners will accurately identify aspects of the work that were successful and others that were less successful.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1A.2, 2A.P2, 2A.M2, 2A.D2, 1B.3, 2B.P3, 2B.M3, 2B.D3, 1C.4, 2C.P4, 2C.M4, 2C.D4	Option 1: Who Da Bloos	The local town fair will this year also host a festival of blues music in a marquee on the town's show field. The concert will feature six bands, four from the local area with two headline acts. The concert needs to be managed to ensure its successful delivery. It must also be promoted to the potential audience throughout the region including young and old, fans and newbies.	Evidence will include: <ul style="list-style-type: none"> <li>● rough outline ideas, either in the form of written notes or diagrams</li> <li>● notes from discussions and meetings</li> <li>● schedules/timetables</li> <li>● lists of required resources and equipment</li> <li>● set lists</li> <li>● annotated sheet music</li> <li>● drafts of compositions or arrangements</li> <li>● notes or recordings from rehearsals and/or other preparations</li> <li>● equipment diagrams and floor plans</li> <li>● room/resource booking sheets</li> <li>● completed promotional material</li> <li>● a copy of the final product or a recording of it in the case of a live event</li> <li>● teacher observation</li> </ul>
	Option 2: Now That's What I Call College Vol. 21	The 'Now That's...' series of compilation CDs has been going for 21 years now, and this year we would like to make it a 'coming of age' special. As usual the CD will feature examples from as many of the college's bands, groups and soloists as we can get, but 'coming of age' will be the theme and must be included in your design concept and promotion.	
	Option 3: Newtown NetRadio	'Newtown NetRadio: Your local and lively mix. With a potential audience of 50,000 we will be launching this year offering a local and lively mix of live and recorded music, 24 hours a day.'  You are the agency responsible for creating the marketing for this online radio station's launch. Put together your strategy, samples and final promotion materials for a presentation to the team.	



## Links to other units

The table below illustrates how knowledge, understanding and skills from units across this qualification could be integrated in the delivery of this unit and therefore support learners in making a synoptic response.

Unit	Synoptic links to Unit 2: Managing a Music Product
<p><b>Unit 1</b></p> <ul style="list-style-type: none"> <li>● Types of organisations</li> <li>● Venues and live performance</li> <li>● Health, safety and security at venues</li> <li>● Production and Promotion</li> <li>● Service companies and agencies</li> <li>● How organisations interrelate and why these relationships are important</li> <li>● Performance/creative roles</li> <li>● Management and promotion roles</li> <li>● Recording roles</li> <li>● Media and other roles</li> <li>● Getting a break and starting out</li> <li>● Importance of individual roles and responsibilities</li> <li>● Importance of individual roles and how responsibilities interrelate</li> <li>● How the industry relies on entrepreneurs, the self-employed and small enterprises</li> </ul>	<ul style="list-style-type: none"> <li>● Planning for a live concert/event</li> <li>● Creating a CD or online product</li> <li>● Planning and development activities</li> <li>● Planning and development activities</li> <li>● Team working skills and personal management</li> <li>● Delivering a Music Product</li> <li>● Promoting Practice</li> <li>● Promotional Pack</li> <li>● Review the management of a music product</li> </ul>



# Unit 3: Introducing Live Sound

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

The sound engineer's role is key to its success and is a rewarding and challenging career path. This unit offers you the opportunity to learn about live sound and carry out the role of a live sound engineer.

As a sound engineer, you must be able to manage the technical requirements for an entire concert, such as festivals, concerts, shows, gigs, school events, charity fundraisers, open air events, theatre and small venue events. You will begin by considering the sound requirements of the venue. You must ensure that there is sufficient amplification for the audience to enjoy the performance without exceeding safe sound limits. You must organise and direct sound checks and you must know how to use and operate equipment safely without causing injury to yourself or others.

During performances you will mix sound signals together from a variety of sources in real time to give the audience a balanced sound. Many of the tasks in live sound are the same as in a recording studio, but you must be aware that the environment is likely to change and the mix will need constant reviewing and adjustment. The sound engineer must be able to adapt and respond to technical problems in performance and ensure that minimal disruption to the event occurs.

Finally, you will de-rig at the end of the show and ensure that all equipment is checked and stored safely. You will be the first to arrive and the last to leave as the success of a live music event relies heavily on a skilled and attentive sound engineer.

## Learning aims

In this unit you will:

- A plan for a live music event
- B demonstrate understanding of health and safety
- C set up and use live music systems.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Plan for a live music event</b></p> <p>Learners should plan for an event looking at all aspects of organisational and technical requirements.</p> <p>During the planning process learners should examine the following:</p> <ul style="list-style-type: none"> <li>● organisational requirements           <ul style="list-style-type: none"> <li>○ roles and responsibilities – roadie, sound engineer, monitor engineer, backline, front of house (FOH)</li> </ul> </li> <li>● stage planning, showing positions and sizes of equipment to be used in a performance</li> <li>● legal considerations, e.g. PRS licence, entertainment licence, age limits for the venue</li> <li>● creating inventories and schedules, e.g. set up and sound check</li> <li>● equipment requirements           <ul style="list-style-type: none"> <li>○ sound reinforcement requirements – microphones, number, type, stands, cables, DI boxes, connectors, amplifiers, mixing desks, onstage monitoring and public address (PA).</li> </ul> </li> </ul>
<p><b>Learning aim B: Demonstrate understanding of health and safety</b></p> <p>Learners should identify the main hazards associated with the event and work within health and safety legislation. They should consider measures to protect themselves, others, equipment and property and record all of their work in a risk assessment book.</p> <p>Learners should demonstrate an understanding of:</p> <ul style="list-style-type: none"> <li>● risk assessment           <ul style="list-style-type: none"> <li>○ identifying the hazards and risks to personnel, the public and equipment</li> <li>○ suggesting measures to minimise risk</li> </ul> </li> <li>● manual handling           <ul style="list-style-type: none"> <li>○ how to lift, carry and unload safely without injury to self, others or property</li> </ul> </li> <li>● personal protection equipment (PPE)           <ul style="list-style-type: none"> <li>○ gloves, steel toecap boots, ear plugs, safety harness, hard hat</li> </ul> </li> <li>● electrical safety           <ul style="list-style-type: none"> <li>○ visual checks to identify worn cabling, damaged equipment</li> <li>○ Portable Appliance Testing (PAT) equipment and procedures</li> <li>○ safety when using electricity outside</li> <li>○ what to do in the event of electric shock.</li> </ul> </li> </ul>

## What needs to be learnt

### Learning aim C: Set up and use live music systems

Learners will set up and operate live music equipment safely, working with others in an organised and professional manner. This learning aim will bring together all of the content from learning aims A and B and allow learners to apply knowledge in a practical setting.

Learners will demonstrate their understanding through:

- setting up safely
  - working through the risk assessment with all crew and performers
  - working from an equipment inventory
  - making basic safety checks on equipment before it is used
  - protecting and securing equipment where necessary, e.g. taping down cables
  - creating clear work zones and keeping public away, e.g. signs, barrier tape
  - connecting equipment correctly, communicating and labelling where necessary
- sound check
  - quality of sound
  - working to a schedule
  - making records of levels and settings, e.g. track sheets
  - securing suitable on stage and front of house mixes
  - working methodically and professionally
- operating live sound safely
  - backline
  - monitor mix
  - FOH
  - troubleshooting
  - monitor and review live mixes as the performance progresses
  - adhering to maximum allowed sound pressure levels
- de-rigging safely
  - working through the rigging process in reverse
  - de-rig without public in the vicinity
  - un-secure equipment safely
  - check equipment for faults accrued during performance
  - check equipment back in using the inventory
  - check the risk assessment for any unforeseen hazards that have come to light during the performance and record findings for next time.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Plan for a live music event</b>			
1A.1 Identify the technical and organisational requirements when planning a live music event.	2A.P1 Describe the technical and organisational requirements when planning a live music event.	2A.M1 Explain the technical and organisational requirements when planning a live music event.	2A.D1 Analyse the technical and organisational requirements when planning a live music event.
<b>Learning aim B: Demonstrate understanding of health and safety</b>			
1B.2 Identify hazards associated with the event.	2B.P2 Describe potential hazards associated with the event and suggest actions to be taken to reduce any risk to personnel, the public and equipment.	2B.M2 Explain potential hazards associated with the event and suggest actions to be taken to reduce any risk to personnel, the public and equipment.	2B.D2 Analyse potential hazards and specify actions to be taken to reduce any risk to personnel, the public and equipment.
<b>Learning aim C: Set up and use live music systems</b>			
1C.3 Set up and use live music systems with guidance.	2C.P3 Set up and use live music systems correctly and safely producing FOH and monitor mixes.	2C.M3 Set up and use live music systems correctly and safely producing balanced FOH and monitor mixes.	2C.D3 Set up and use live music systems correctly and safely producing effective and balanced FOH and monitor mixes.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

## Teacher guidance

### Resources

The special resources required for this unit are a range of live sound equipment sufficient to stage a public performance with PA and produce a monitor mix on stage.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

For learning aim A, assessment can be designed to allow learners to focus on one part of a production at a time so that they can fulfil the various roles specified in the unit content.

Learning aim B will be evidenced through the planning documents and risk assessment produced in relation to the event(s).

Evidence for Learning Aims A and B could be informed by details from learners keeping an ongoing risk assessment book.

For learning aim C, delivery may take the form of small workshop sessions with a small number of instruments and voice, offering learners a chance to grasp the essential principles of working with live sound. Evidence will comprise of video recordings of practical activities and teacher observations. Annotated photographs, self and peer reviews and progress diaries or blogs would also be useful forms of evidence.

### Assessment – Level 2

**2A.P1** Learners will plan for a live music event describing the main technical requirements, which will include the size of PA (public address) system, types and numbers of microphones, number of stands, cables and mixing desks. They also need to describe organisational requirements that will include the main roles and how the personnel carrying out those roles will organise the event. In their planning document, schedules should be present but might only contain the basic outlines needed for the next stage.

**2B.P2** Learners should be able to describe the main hazards associated with the event and suggest actions to be taken. Ideally they should be able to do this in a risk assessment as part of the planning stage, but teachers will be able to collect evidence during performances via witness statements, interviews on camera or live and reflective logs. It is important that learners should identify the most significant hazards and be able to describe methods to reduce the risks.

**2C.P3** Learners will set up and use live music systems correctly and safely. Some direction may be needed while working to ensure that safe practices are adhered to, but they will take responsibility for the more routine tasks without help. Live sound operators will be able to get through the performance without any major hitches, but there might only be a basic FOH and monitor mix.

**2A.M1** Learners will plan for a live music event explaining the main technical requirements, which will include the size of PA (public address) system, types and numbers of microphones, number of stands, cables and mixing desks. They also need to explain organisational requirements that will include the main roles and how the personnel carrying out those roles will organise the event. At this level, they will be expected to produce workable schedules to evidence their understanding that can then be used for the event.

**2B.M2** Learners should be able to explain the main hazards associated with the event and suggest actions to be taken. It is important that learners should identify the most significant hazards and be able to explain appropriate methods to reduce the risks.

**2C.M3** Learners will set up and use live music systems correctly and safely. At this level, balanced FOH and monitor mixes will be expected. Learners should be able to carry out tasks without significant direction and they should be able to operate from schedules, though these need not be their own.

**2A.D1** Learners will plan for a live music event analysing the main technical requirements, which will include the size of PA (public address) system, types and numbers of microphones, number of stands, cables and mixing desks. They also need to explain organisational requirements that will include the main roles and how the personnel carrying out those roles will organise the event. At this level, they will be expected to produce detailed schedules to evidence their understanding that can then be used for the event.

**2B.D2** Learners need to explain almost all of the main hazards and be quite specific about how the risks can be reduced. It is not essential that every hazard has been dealt with in depth but it is important that all the main hazards and most of the minor hazards have been dealt with.

**2C.D3** Learners should set up and use live music systems correctly and safely with effective and balanced FOH and monitor mixes. Learners will work autonomously and with confidence.

## Assessment – Level 1

**1A.1** Learners will be able to identify organisational and technical planning requirements. They will include all of the main requirements and may provide some descriptions although these will lack detail.

**1B.2** Learners will outline some of the potential hazards involved in working with sound equipment to support a performance. For example, they may identify that trailing wires are dangerous. However, they may not have described all of the main hazards and they may not have suggested appropriate measures to deal with them.

**1C.3** Learners will be able to set up and use sound equipment under the direct supervision of the teacher. They may, for example, help to set up a PA system, or alternatively they may have carried out tasks independently but with some errors.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3	Acoustic Night	You have been asked to be the sound engineer for a live music event at a local venue. You will need to liaise with the manager of the venue and, as part of your preparations, must produce a list of organisational tasks and an assessment of all technical requirements, including schedules, stage plans and a risk assessment.	Written planning document including schedules for set up, stage plans and risk assessment: <ul style="list-style-type: none"> <li>• Video evidence of set up.</li> <li>• Photographs.</li> <li>• Audio recordings.</li> <li>• Risk assessment book.</li> </ul>



# Unit 4: Introducing Music Composition

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you ever wondered who writes the music that surrounds us? Music is everywhere, written every day to be used in TV, film and advertising, as well as for pleasure and for profit. Being a composer in the 21st century is about being able to respond quickly and appropriately to briefs – and in a market place of intense competition, coming up with an appropriate composition on a short timescale is vital.

This unit will require you to develop a portfolio of ideas, some of which will be developed, and one of which will be completed. You will discover a range of compositional techniques and produce contrasting musical ideas to develop your compositional expertise. An idea might take the form of a short melodic motif, a chord progression or a rhythmic idea. Ideas can be short or long – you will consider the different ways in which these ideas could form the basis for a complete piece of music.

You will be introduced to ways to extend, develop and shape music that suits different situations. Briefs will be used to present you with real-life compositional challenges that may require the composition of a very short piece, e.g. for a 20 second TV advert, or a more extended composition, e.g. for a film scene.

Above all, this unit is about the creation of music in the here and now. You will be encouraged to find your own creative routes through the compositional process and ultimately begin to develop your own creative voice.

## Learning aims

In this unit you will:

- A explore creative stimuli to meet a brief
- B develop, extend and shape music for performances
- C present compositions appropriately.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore creative stimuli to meet a brief</b></p> <p>This unit is about the creation of music in the here and now. Learners will be introduced to a range of compositional concepts and techniques both past and present and will use these in the context of a client-driven music industry.</p> <p>Learners will be provided with a brief as a starting point for their compositional work. Suitable briefs could include:</p> <ul style="list-style-type: none"> <li>● film, e.g. horror, comedy, animation, thriller, action etc</li> <li>● advertising, e.g. TV, radio, consumer products, corporate etc</li> <li>● TV, e.g. documentary, theme music, stabs, idents, branding</li> <li>● computer gaming</li> <li>● music for a school concert.</li> </ul> <p>Learners will need to explore musical ideas and should take inspiration from at least <b>two</b> different starting points, for example:</p> <ul style="list-style-type: none"> <li>● melodic ideas and fragments</li> <li>● rhythmic patterns</li> <li>● chords and chord progressions</li> <li>● harmonic systems</li> <li>● textures</li> <li>● riffs and hooks</li> <li>● sound palettes</li> <li>● improvisation and experimentation</li> <li>● non-musical starting points such as themes, texts and images.</li> </ul> <p>A variety of <b>software tools</b> should be considered for use when exploring starting points, e.g. loop-based composition packages, notation software or sequencers.</p> <p>Learners should, through their exploration of the starting points, create <b>four</b> contrasting musical ideas.</p>

What needs to be learnt
<p><b>Learning aim B: Develop, extend and shape music for performances</b></p> <p>Learners should take ideas further than experimentation and exploration, extending and developing <b>two</b> of their musical ideas showing use of compositional techniques.</p> <p><b>Melodic and harmonic ideas</b></p> <p>Learners should use compositional techniques such as:</p> <ul style="list-style-type: none"> <li>● repetition</li> <li>● sequence</li> <li>● decoration</li> <li>● variation</li> <li>● modulation</li> <li>● changing tonality</li> <li>● transposition</li> <li>● use of contrast</li> <li>● transformations, e.g. inversion, retrograde, retrograde inversion</li> <li>● cut and paste techniques</li> <li>● processes, e.g. canon, phasing, addition, subtraction, augmentation, diminution, displacement</li> <li>● instrumentation</li> <li>● textures, e.g. polyphonic, homophonic, unison, octaves, counterpoint</li> <li>● chord voicings/inversions.</li> </ul> <p><b>One</b> of the extended musical ideas should be developed into a fully completed composition. When completing their composition learners should consider techniques commonly used to shape musical ideas into full compositions.</p> <p><b>Shaping musical ideas</b></p> <ul style="list-style-type: none"> <li>● block structures (binary, ternary, rondo, arch, ground bass)</li> <li>● style</li> <li>● introductions</li> <li>● codas</li> <li>● song structures (12-bar blues and other templates, verse-chorus constructions)</li> <li>● effective use of repetition and contrast</li> <li>● pace, e.g. maintaining momentum</li> <li>● contrasts</li> <li>● balancing repetition and change.</li> </ul>

<b>What needs to be learnt</b>
<b>Learning aim C: Present compositions appropriately</b>
<p>Compositions should be presented using an appropriate format to ensure clarity and support communication of musical ideas to others.</p> <p><b>Presenting musical ideas</b></p> <p>Learners should be aware of and use as appropriate any of the following:</p> <ul style="list-style-type: none"><li>● conventions of particular styles, genres (recordings, MIDI and audio files)</li><li>● standard notation, e.g. scores, parts</li><li>● tab, e.g. guitar, drum, bass etc</li><li>● graphic notation</li><li>● lead sheet</li><li>● chord chart</li><li>● accepted graphic notations</li><li>● technological solutions such as online and apps.</li></ul>

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore creative stimuli to meet a brief</b>			
1A.1 Create contrasting musical ideas in response to a compositional brief that could form the basis for a composition.	2A.P1 Create four contrasting musical ideas in response to a compositional brief that could form the basis for a composition, showing use of at least two different starting points.	2A.M1 Create four effective and contrasting musical ideas in response to a compositional brief that could form the basis for a composition, showing the appropriate application of at least two different starting points.	2A.D1 Create four detailed and contrasting musical ideas in response to a compositional brief that could form the basis for a composition, showing the imaginative and appropriate application of at least two different starting points.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Develop, extend and shape music for performances</b>			
1B.2 Use limited melodic and harmonic techniques to develop a musical idea into a more extended compositional draft.	2B.P2 Use melodic and harmonic techniques to develop two contrasting musical ideas into more extended compositional drafts.	2B.M2 Select and use melodic and harmonic techniques to develop two contrasting musical ideas into more extended compositional drafts, showing effective use of skills and techniques.	2B.D2 Demonstrate skilful selection and effective use of melodic and harmonic techniques to develop two contrasting musical ideas into more extended compositional drafts, showing imagination and flair.
1B.3 Develop one compositional draft into a completed composition.	2B.P3 Use musical structures to develop one compositional draft into a completed composition.	2B.M3 Select and use appropriate musical structures effectively to develop one compositional draft into a completed composition to fulfil a given brief.	2B.D3 Demonstrate skilful selection and use of appropriate structures to effectively develop one compositional draft into a completed composition, showing imagination, style and flair as appropriate given the brief.
<b>Learning aim C: Present compositions appropriately</b>			
1C.4 Present musical ideas with support and guidance.	2C.P4 Present musical ideas in an appropriate format with clarity.	2C.M4 Present musical ideas in an appropriate format with clarity and accuracy.	2C.D4 Present musical ideas in an appropriate format with clarity, accuracy and attention to detail.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills



## Teacher guidance

### Resources

The special resources required for this unit are access to suitable music notation packages.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Learning aim A requires learners to develop musical ideas using a range of stimuli and sources of inspiration. Learners should prepare a portfolio of ideas relating to the musical starting points of which at least four are required to gain a pass.

Learning aim B requires learners to apply the skills they have explored and acquired in order to develop two of the musical ideas from learning aim A. These more lengthy draft compositions should show how ideas are developed, extended and shaped to fit the brief. One of these should then be developed into a complete composition.

Learning aim C requires learners to present their musical ideas in an appropriate format with accuracy and clarity. This could be by using notation packages such as *Sibelius* or *Finale Print Music*, although other formats such as graphic notation, tab or handwritten scores are acceptable.

### Assessment – Level 2

**2A.P1** Learners will create four musical ideas that show the potential for development into larger pieces using at least two of the starting points listed in the content. While an attempt is made to respond to the given compositional brief, the ideas may not all be fully appropriate.

**2B.P2** Learners will develop two of their musical ideas into more substantial drafts. For example, if the musical idea was a chord sequence for a song, it would be appropriate to develop this into a complete verse, cycle or section.

**2B.P3** Learners will develop one of these drafts into a completed composition. For example, if the musical draft was a song verse, it would be appropriate to develop this into a complete song including verses, chorus, contrasting middle 8, intro and outro.

**2C.P4** Learners will present their work in an appropriate format for the composition they have written. The completed work will be generally easy to read and use.

**2A.M1** Learners should show that their four ideas are appropriate for the given brief. There will be evidence that the musical ideas are selected and handled in a more effective way to achieve the requirements of the brief.

**2B.M2** Learners should show that they can extend their ideas, handling melodic, harmonic and structural techniques effectively, to achieve intended outcomes. For example, this might be evidenced by the deployment of suitable chords and motifs to suit a scene from a horror film.

**2B.M3** Learners will have a completed composition that demonstrates a sense of style appropriate to the brief. For example, if a brief asks for a piece for a commercial, the learner should show that they understand the target audience and the nature of the product and produce music that satisfies that requirement.

**2C.M4** Learners' work will show both clarity and accuracy. This will be reflected in notation that is free from errors and is easily understandable by others.

**2A.D1** Learners will show that the four musical ideas fulfil the brief, showing imagination and attention to detail. Learners will select and use the most appropriate techniques to clearly and convincingly respond to the requirements of the brief.

**2B.D2** Learners will show an imaginative approach to extending their work. They will develop their compositional ideas with flair, meeting the brief in a clear and unambiguous manner. For example, a TV theme tune should create a mood, set the scene and entice the viewer. It will achieve this through the imaginative use of the musical material and deploy technical tools with flair.

**2B.D3** Learners will complete a composition that shows imaginative and stylistic handling of musical form. For example, music for an animated movie should use variation and motivic development for the different characters involved.

**2C.D4** Learners' work will show clarity and accuracy. This will be reflected in notation that is free from errors and is easy for others to understand. There will be attention to detail that conveys intent as relevant to the brief. This should include phrasing, dynamics and articulation on all parts, and reflect the idiom of the instruments used.

### **Assessment – Level 1**

**1A.1** Learners will create musical ideas that could grow into a composition. They may fall short of the four ideas required for a pass at level 2, and they may not use different starting points. Learners should, however, make an attempt (albeit limited) to satisfy a given brief, but this may not be convincing.

**1B.2** Learners should develop their musical ideas into a more extended draft. They may fall short of the two extended drafts required for a pass at level 2, or fail to supply sufficiently contrasting examples, or show limited harmonic or melodic understanding.

**1B.3** Learners will produce a composition that shows limited use of musical structures and will therefore not be successful.

**1C.4** Learners should present their musical ideas in an appropriate format, but not necessarily with the clarity required for a pass at level 2. The work may be untidy and include errors that may not allow a successful performance of the piece.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Quick! Compose Something!	You have a job interview for the position of composer for a TV advertising company. The interview is only a short time away and you need to create four original ideas, lasting between 10 and 20 seconds that show different styles. You know that the advertising company specialise in car adverts and cosmetics (both male and female). Your four ideas should each have a different product in mind, to show off your flexibility.	Portfolio of four short ideas, notated in an appropriate format.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.4, 2C.P4, 2C.M4, 2C.D4 1B.3, 2B.P3, 2B.M3, 2B.D3 1C.4, 2C.P4, 2C.M4, 2C.D4	Take it Further	You have been given the job! The advertising company now need you to show how two of your ideas could be developed further.  Again, it is important to show that you can compose in different styles, so you should choose two ideas that are different in character to develop further.  Once these extended ideas have been composed, the advertising company will ask you to take your best idea forward and complete it so it is suitable for a car or cosmetics advert. Your work should have a complete structure, and be notated in an appropriate format with clarity.	Recordings of the two extended ideas. Recording of the completed composition. Completed composition, notated in a format appropriate to the genre.



# Unit 5: Introducing Music Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you ever thought about all of the things that need to happen before a concert?

Having a career as a performer requires high levels of technical ability on an instrument or voice. In order to achieve high levels of technical proficiency, musicians need to be able to develop an appropriate discipline and perseverance.

Musicians need to be able to perform both confidently and accurately to an audience with a level of expression and interpretation in their work.

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

You should practise and rehearse your chosen pieces so that you present polished performances. Some people find performing to an audience daunting. Therefore, you should be given plenty of opportunities to perform to audiences.

## Learning aims

In this unit you will:

A develop your music performance skills and review your own practice

B use your music performance skills within rehearsal and performance.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Develop your music performance skills and review your own practice</b></p> <p>Learners should take part in regular rehearsal activities designed to develop their technical music performance techniques in relation to their singing voice or chosen musical instrument.</p> <p><b>Techniques</b></p> <p>Instrumental and/or vocal techniques may include:</p> <ul style="list-style-type: none"> <li>● accuracy of pitch/intonation</li> <li>● rhythm and timing</li> <li>● technical exercises to improve their technique relevant to the voice type or instrument in question, e.g. scales and arpeggios, lip slurs and paradiddles</li> <li>● expression and dynamics</li> <li>● phrasing</li> <li>● range</li> <li>● sight reading/singing</li> <li>● improvisation</li> <li>● breath control</li> <li>● vibrato</li> <li>● confidence</li> <li>● tuning</li> <li>● following an accompaniment</li> <li>● learning repertoire</li> <li>● musical interaction</li> <li>● DJ techniques, e.g. beats per minute, pitch control, phrasing, spin backs, button stopping, crossfading, drop-ins, cutting</li> <li>● stage presence.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

## What needs to be learnt

### Interpretation

Learners should be introduced to the notion of **interpretive skills and stylistic qualities** relevant to the music material, so that they can use them to improve their technique.

Learners should be aware of the following interpretive skills:

- emphasis
- accurate interpretation and reproduction of style
- awareness and appreciation of accompaniment
- physical expression
- communication in performance – with other musicians and the audience
- use of timing and rhythm
- intonation
- phrasing
- expression and use of dynamics
- projection
- focus
- musicality/sensitivity
- stage presence.

### Review

To review their own practice, learners should:

- identify their strengths and areas for development, e.g. using and responding to teacher feedback, using and responding to feedback from peers and reviewing their own work on video.

## Learning aim B: Use your music performance skills within rehearsal and performance

Learners should demonstrate their skills in the rehearsal and performance of at least **two** contrasting pieces.

### Music rehearsal skills

Learners should use music rehearsal techniques such as:

- warm-ups
- physical preparation, e.g. relaxation and breathing techniques and technical exercises (as appropriate)
- learning repertoire
- rehearsing with accompanist/band (as appropriate)
- musical interaction with other performers (as appropriate)
- receiving and giving constructive and positive feedback.

*continued*

## What needs to be learnt

### Personal management skills

To effectively operate as a musician, learners will be required to demonstrate professional and personal management skills such as:

- independent practice
- attendance
- time management (adhering to rehearsal schedules)
- readiness to work (including bringing correct equipment, if necessary)
- listening to instruction/direction
- observing safe working practices
- willingness to try things out
- concentration and focus within the tasks
- appropriate interaction with others – trust and cooperation
- rehearsal discipline
- showing sensitivity towards others.

### Music skills in rehearsal and performance

Learners should develop and demonstrate relevant skills during the rehearsal and performance process. These skills may include:

- accuracy of pitch
- rhythm and timing
- intonation
- expression and dynamics
- phrasing
- range
- sight reading/singing
- improvisation
- breath control
- vibrato
- confidence
- tuning
- following an accompaniment
- learning repertoire
- musical interaction
- stage presence.

*continued*



**What needs to be learnt****Interpretive skills and stylistic qualities**

Learners should develop and demonstrate relevant musical qualities during the rehearsal and performance process. These may include:

- accurate interpretation and reproduction of style
- awareness and appreciation of accompaniment
- physical expression
- communication in performance – with other musicians and the audience
- use of timing and rhythm
- intonation
- phrasing
- expression and use of dynamics
- confidence
- stage presence.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Develop your music performance skills and review your own practice</b>			
1A.1 Demonstrate limited use and control of technical and interpretive music performance skills in practice and development.	2A.P1 Demonstrate competent use and control of technical and interpretive music performance skills in practice and development.	2A.M1 Demonstrate competent use and control of technical and interpretive music performance skills, showing consistency in focus, response and effort in practice and development.	2A.D1 Demonstrate competent use and control of technical and interpretive music performance skills, incorporating stylistic qualities and a high level of focus, response and effort in practice and development.
1A.2 Identify, with guidance, strengths and areas to develop in own technique. #	2A.P2 Present a review of music performance skills, describing strengths and areas to develop. #	2A.M2 Present a review of music performance skills, explaining strengths and areas to develop. #	2A.D2 Present a review of music performance skills, making qualitative judgements about own strengths and areas to develop. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Use your music performance skills within rehearsal and performance</b>			
1B.3 Demonstrate limited personal management and music performance skills in rehearsal.	2B.P3 Demonstrate personal management skills and competent application of music performance skills in rehearsal.	2B.M3 Demonstrate consistent personal management skills with competent and confident application of music performance skills in rehearsal.	2B.D3 Demonstrate a high level of personal management skills with competent, confident, fluent and sustained application of music performance skills in rehearsal.
1B.4 Perform music using limited technical and interpretive performance skills.	2B.P4 Perform music using relevant technical and interpretive performance skills competently.	2B.M4 Perform music with confidence and consistency, using relevant technical and interpretive performance skills competently to demonstrate stylistic qualities.	2B.D4 Perform music with confidence, consistency and ease, using relevant technical and interpretive performance skills competently and fluently and fully demonstrating stylistic qualities.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

## Teacher guidance

### Resources

The special resources required for this unit are a suitable rehearsal and performance space and access to audio/video recording and playback equipment.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Learning aim A covers the learner's development of their musical performance techniques in relation to their instrument or voice. This will be evidenced through recordings of milestone sessions, supported by teacher observation records. The learner is also required to track their own progress, and identify strengths and areas for development through a unit log. This log can be in written form but could take the form of a blog or video/audio diary.

Learning aim B requires learners to apply the skills they have explored and developed to a performance of a specific piece or pieces of music. Learners could present a solo or work together to produce an ensemble performance, although if a learner is not performing a significant role in an ensemble they may find it difficult to reach the higher grades. All performances should be recorded.

### Assessment – Level 2

**2A.P1/2A.P2** Learners will play an active role in rehearsals and will generally demonstrate skills and techniques taught. There may, however, be a lack of consistency across the range of skills being explored and developed, e.g. their rhythm and timing may be noticeably better than their expression and emphasis. Learners will be able to provide descriptions of their strengths and areas for development and will engage in an ongoing review of their progress across the unit. The review should start from a baseline skills audit and chart development.

**2B.P3** Learners will demonstrate a positive approach to the rehearsal process, showing good time-management skills and appropriate behaviour in the rehearsal room. Learners will be secure in their application of music skills in rehearsal.

**2B.P4** Learners will produce a performance that is generally solid. Any errors will be minor and the learner will not let these detract from the overall performance. Technical and interpretive music skills will, in the main, be secure, and learners will use these to create a performance that generally 'fits the bill'.

**2A.M1/2A.M2** Learners will approach sessions with enthusiasm and will demonstrate development and improvement of technical and interpretive skills. Learners will review progress on a regular basis and will be able to set targets that are in line with the areas for development they have identified, e.g. developing new skills or honing existing ones. The review should start from a baseline skills audit and chart development, using SMART target setting with long-term and short-term goals and reference to specific exercises to improve skills. Learners will approach the work with positivity and discipline.

**2B.M3** Learners will engage in rehearsals with purpose and energy. Under direction, learners will show that they can apply the skills needed to give a coherent performance of the piece.

**2B.M4** Learners will use technical and interpretive music performance skills to create a confident and assured performance. There will be consistent application of the skills used throughout the performance.

**2A.D1/2A.D2** Learners will approach practical work with total commitment and concentration. Learners will use their skills in such a way that the mechanics of performing are internalised. They will respond positively to direction, showing an eagerness to continually improve in timetabled sessions and through personal practice. This willingness to improve will result in a detailed ongoing progress review in which the learner will set considered, achievable targets.

**2B.D3** Learners will use the rehearsal process as a framework to explore and develop their work. They will experiment imaginatively with a variety of creative ideas, taking on and using guidance and direction to improve their work.

**2B.D4** Learners will apply technical and interpretive music skills, performing with energy and commitment. They will perform with flair and attention to detail to produce a fluent, coherent, successful and stylish performance.

### **Assessment – Level 1**

**1A.1/1A.2** Learners will take part in teacher-led activities and will work in a generally cooperative manner, taking some responsibility for completing the tasks that are set. Although they may not always contribute in a wholly positive manner, neither will they disrupt the work being undertaken. Learners will be able to identify their strengths and areas for development; however, they may need the support of the teacher to do so. They may present identification of their strengths and areas for improvement; however, this will not be elaborated and may not be completed on an ongoing basis.

**1B.3** Learners will take part in rehearsals and although they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken. They will show some personal management skills but these will not be consistent (e.g. a learner may work cooperatively when in class but have issues with timekeeping). In addition, learners will demonstrate music performance skills appropriate to the work being rehearsed; however, their skill levels will be inconsistent.

**1B.4** Learners will take part in a performance and demonstrate use of music skills. They should be able to get through the performance without any major hitches

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 2A.P1, 2A.P2, 2A.M1, 2A.M2, 2A.D1, 2A.D2	Getting Better	<p>You are planning to apply for a music course at a local sixth form college.</p> <p>To ensure you have the best possible chance of success you should develop your music performance skills during teacher-led sessions.</p> <p>You are required to take with you to the audition a practice log that shows you have been able to track your progress during the sessions. This should include strengths and weaknesses in your vocal or instrumental technique.</p>	<p>Ongoing unit log including baseline skills and target setting.</p> <p>Recordings of milestone sessions.</p> <p>Teacher observations.</p>
1B.3, 1B.4, 2B.P3, 2B.P4, 2B.M3, 2B.M4, 2B.D3, 2B.D4	My Audition	<p>The audition is fast approaching. Prepare two pieces that shows off your technical and interpretive skills.</p> <p>Perform it to an audience of peers and teachers.</p>	<p>Video recording of rehearsals.</p> <p>Teacher observation records of rehearsals.</p> <p>Video recording of performance.</p>

# Unit 6: Introducing Music Recording

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

The ability to create audio recordings is essential for anyone with a desire to work in the music industry in a technical role. In this unit, you will use music technology to create multi-track recordings.

You will record from audio sources such as acoustic instruments, amplified instruments, electronic instruments and vocals. You will learn how to control the input signals from real sound sources using gain and microphone placement. Once the tracks have been recorded successfully, you will mix these sounds together into a finished recording using some basic processing such as reverb, chorus and EQ.

Studio engineers and producers work with a range of technology, so it is important that you learn how to use this technology correctly and safely. Knowledge of health and safety is essential to ensure that equipment is maintained and risks to individuals are minimal. Recording professionals also need to be very organised and efficient in their use of recording time. You will learn how to make the most of your session time and record effectively and efficiently.

## Learning aims

In this unit you will:

A plan a recording session

B use recording equipment safely to produce multi-track recordings.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Plan a recording session</b></p> <p>This unit is about the recording of live music from a variety of sources. Learners will be exposed to a range of techniques to record a variety of situations. Learners should develop the skills to respond professionally and creatively to the situations they are presented with. Suitable situations could include:</p> <ul style="list-style-type: none"> <li>● solo musicians with or without accompaniment</li> <li>● multi-tracked instrumentalists, with or without vocals</li> <li>● live ensembles</li> <li>● pop, rock, folk, jazz ensembles</li> <li>● classical music.</li> </ul> <p><b>Equipment</b></p> <p>Learners should specify the equipment required for a multi-tracked audio recording. Equipment may include:</p> <ul style="list-style-type: none"> <li>● computer</li> <li>● mixing desk</li> <li>● microphones suitable for a range of instruments and voices</li> <li>● auxiliary equipment, e.g. cables, stands, DI boxes</li> <li>● audio interfaces</li> <li>● monitors and amplifiers</li> <li>● headphones</li> <li>● the recording environment.</li> </ul> <p><b>Sessions</b></p> <p>Learners should specify how they would plan and organise the recording sessions. This may include:</p> <ul style="list-style-type: none"> <li>● scheduling</li> <li>● availability of equipment that may need to be hired</li> <li>● availability of musicians who may need to be hired (session musicians)</li> <li>● technical resources, cables, mics and stands</li> <li>● space</li> <li>● line of sight if a conductor is being used</li> <li>● headphones and monitoring</li> <li>● noise, both in and outside the studio.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



<b>What needs to be learnt</b>
<p><b>Health and safety</b></p> <p>Learners should be aware of the health and safety issues that could arise during a recording session and how to mitigate problems.</p> <p>This may include:</p> <ul style="list-style-type: none"> <li>● setting up a health and safety routine/checklist</li> <li>● briefing session musicians and guests as to the rules and regulations</li> <li>● being aware of fire and access/exit procedures.</li> </ul>
<p><b>Learning aim B: Use recording equipment safely to produce multi-track recordings</b></p> <p>Learners should assemble the components of an audio track and then produce a final mix.</p> <p><b>Recording audio</b></p> <p>Learners should record between three and four tracks to cover the content below:</p> <ul style="list-style-type: none"> <li>● audio capture <ul style="list-style-type: none"> <li>○ microphone types, qualities and uses, e.g. condenser, dynamic, mics for specific uses such as bass drum mic, vocal mics, use of phantom power etc</li> <li>○ microphone placement</li> <li>○ DI</li> <li>○ line and mic levels</li> </ul> </li> <li>● auxiliary equipment <ul style="list-style-type: none"> <li>○ mic stands and leads</li> <li>○ pop shields</li> <li>○ audio interface</li> </ul> </li> <li>● equipment storage and handling</li> <li>● safe procedures <ul style="list-style-type: none"> <li>○ setting up</li> <li>○ monitoring levels</li> <li>○ manual handling, electrical safety</li> <li>○ computer operation</li> </ul> </li> <li>● audio capture process and procedures <ul style="list-style-type: none"> <li>○ record level, distortion, noise</li> <li>○ routing</li> <li>○ monitoring</li> <li>○ troubleshooting</li> <li>○ project management, e.g. file management, backing up, takes</li> <li>○ session management, e.g. time management, organisation.</li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>

### What needs to be learnt

#### Mixing the multi-track

Mixing multiple tracks together to create a finished product:

- audio editing, e.g. trimming, take selection
- levels
- stereo field
- EQ
- effects, e.g. reverb, compression
- bouncing down to stereo.

Learners should monitor their activities on a regular basis, e.g. at the end of each session, considering the successes and areas in need of development.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Plan a recording session</b>			
1A.1 Outline the planning requirements for a recording project.	2A.P1 Describe the planning requirements for a recording project.	2A.M1 Explain the planning requirements for a recording project.	2A.D1 Analyse the planning requirements for a recording project.
<b>Learning aim B: Use recording equipment safely to produce multi-track recordings</b>			
1B.2 Set up equipment and record audio.	2B.P2 Set up and use recording equipment correctly and safely producing a basic multi-track recording.	2B.M2 Select and use recording equipment correctly and safely producing a more detailed multi-track recording.	2B.D2 Select and use recording equipment correctly and safely producing an effective multi-track recording.
1B.3 Apply a limited range of mixing techniques.	2B.P3 Apply mixing techniques creating a competent working mix.	2B.M3 Select and apply mixing techniques creating a competent and effective mix.	2B.D3 Select and apply mixing techniques that enhance the final mix.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

## Teacher guidance

### Resources

The special resources required for this unit are:

- a choice of microphones and auxiliary equipment (stands, clips, cables)
- an environment suitable for recording audio – this need not be a full blown recording studio but should allow learners to be able to make decisions about the quality of recorded sound without interference
- access to computer workstations and digital audio workstation software that supports audio recording and mixing; not all workstations need to be set up with specialist audio interfaces, but there need to be enough to support the amount of recording required by the cohort. Note that the technology needs to be capable of recording up to four tracks to satisfy the unit content.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The learner focus should be on planning, recording and mixing. Creating scenarios where learners work together will be beneficial, but the teacher must ensure that all learners have the opportunity to take responsibility for all parts of the process.

Learners should provide documentary evidence to support the assessment of practical work. This should verify that sessions were conducted safely, detail the choices made with equipment and placement, and evidence the mixing process and that individual evidence is provided by each learner.

This could include the following:

- production diary
- written log with photographs and screenshots
- blog
- viva voce.

### Assessment – Level 2

**2A.P1** Learners will describe the planning requirements for a recording project by focusing on two areas: technical planning and organisational planning. Learners should describe the equipment needed for the session, considering the types and number of microphones, stands and auxiliary equipment. Organisational planning should evidence considerations of health and safety and how they will timetable the recording process, making the most of the time available.

**2B.P2** Learners will set up and use recording equipment independently. This will be done correctly and safely but they may not have made the best decisions about equipment selection. They will produce a basic multi-track recording that includes floors, for instance noise.

**2B.P3** Learners will apply a range of mixing and editing techniques to the multi-track recording. This should move the original raw tracks forward, creating a basic working mix that will still require attention.

**2A.M1** Learners will explain the planning requirements giving more detail about how they will implement their planning and keep track of their progress, including troubleshooting.

**2B.M2** Learners will have made better choices regarding equipment at this level, and found better microphone placements during the recording process. The sessions should have been managed effectively although there may be occasions where not all tasks have been completed. There should be a good use of recording techniques, which will have resulted in a better multi-track although there still may be some issues present.

**2B.M3** Learners will have made better choices during the mix stage. The mix will demonstrate good balance, placement and EQ. However, there may still be some enhancements needed such as reverb and chorus.

**2A.D1** Learners need to analyse and state why certain equipment choices should be made, for instance weighing up the pros and cons of one microphone type over another, or making a recording with or without a pop shield. They should also demonstrate that they have analysed in their organisational planning the consequences of poor time management and how they would deal with issues that may arise.

**2B.D2** Learners will have made appropriate choices for all equipment and managed the recording with no major incidents. If problems have arisen learners will have reacted quickly and effectively. The multi-track recording will have no obvious issues and be recorded using effective microphone placement. The evidence should clearly show that the learner has made deliberate choices during the recording phase, knowing that their actions will produce better quality work.

**2B.D3** The final mix will be sophisticated, with a good balance, placement, EQ and intelligent use of effects.

### **Assessment – Level 1**

**1A.1** Learners will outline planning requirements but they may be incomplete or there may be some errors present.

**1B.2** Learners may not be able to complete the set up and operations required.

**1B.3** There may be errors and issues that prevent the mix from being coherent.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 1B.3, 2B.P2, 2B.M2, 2B.D2, 2B.P3, 2B.M3, 2B.D3	Make a Demo Track	You have been asked to organise the recording and production of a demo track for a local artist. Budgets are tight, so you must make sure that you can make the most of the time you have with your musicians and the studio time. This demo will be used by the artist to represent themselves online, so you must pay very careful consideration to sound quality at every stage.	Planning documents. Photographs/video of set up. Witness statements. Excerpts from logbook/diary/blog. Multi-track. Finished mix.

# Unit 7: Introducing Music Sequencing

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Digital technology is a huge part of the music that surrounds us in the 21st century. In this unit, you will be using sequencing software packages to create music in response to a realistic, music-industry-led brief.

You will learn how to create music using a variety of sources, including loops and software instruments. You will edit your music by the application of different processes such as quantisation, looping and note editing, and enhance the sound by the addition of appropriate plug-in effects such as reverb, delay and distortion. You will then learn how to create a final mix that will become a completed audio file. As you learn through experiencing and using the software, you will gain an understanding of the roles of different software tools, leading to the production of music that uses the full functionality of the software available.

You will use your knowledge to create either original music or a creative arrangement of music already written by others.

## Learning aims

In this unit you will:

- A explore music sequencing techniques
- B use music sequencing software to create music.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore music sequencing techniques</b></p> <p>Learners will investigate the features and purpose of music sequencing techniques through experimentation with and exploration of a music software package. Learners should understand the parameters they are manipulating and the possibilities and limitations of each. Learners should become familiar with the music sequencing software available to them and will demonstrate their understanding through the creation of a log.</p> <p><b>Note input and editing</b></p> <ul style="list-style-type: none"> <li>● Different methods to add notes to a track: <ul style="list-style-type: none"> <li>○ adding notes with a mouse</li> <li>○ playing notes in with a MIDI keyboard</li> <li>○ steptime input – adding notes in musical steps</li> <li>○ importing MIDI material.</li> </ul> </li> <li>● Editing the properties of note events: <ul style="list-style-type: none"> <li>○ duration</li> <li>○ note position</li> <li>○ pitch</li> <li>○ velocity.</li> </ul> </li> <li>● Copying and pasting notes and regions: <ul style="list-style-type: none"> <li>○ copy and paste using mouse</li> <li>○ copy and paste using keyboard shortcuts.</li> </ul> </li> <li>● Using loops and pre-recorded samples: <ul style="list-style-type: none"> <li>○ choosing loops and samples</li> <li>○ looping regions.</li> </ul> </li> <li>● Selecting instruments and sounds: <ul style="list-style-type: none"> <li>○ using software instruments</li> <li>○ selecting preset sounds.</li> </ul> </li> </ul> <p><b>Effects</b></p> <p>Learners should explore the use of effects to enhance their music:</p> <ul style="list-style-type: none"> <li>● software mixer</li> <li>● digital effects – EQ, chorus, reverb.</li> </ul> <p>Learners should monitor their activities on a regular basis, e.g. at the end of each session, considering the successes and areas in need of development.</p>



<b>What needs to be learnt</b>
<b>Learning aim B: Use music sequencing software to create music</b>
<p>Learners should create a <b>piece of music</b>. This can be either an original composition or an arrangement of existing music that could be input to the software from a score. What is important is the use of the sequencing software, not the compositional merit. Learners should submit their final piece as a stereo audio file.</p> <p><b>Intentions</b></p> <p>Areas to consider should include:</p> <ul style="list-style-type: none"> <li>● selecting sounds to fit the brief – software instruments, loops, samples</li> <li>● project settings – tempo, time signature.</li> </ul> <p><b>Recording and editing</b></p> <ul style="list-style-type: none"> <li>● recording MIDI – real time capture, step recording, clicking in</li> <li>● region editing – looping, copy and paste, resizing and trimming, time-stretching</li> <li>● quantising</li> <li>● event editing – note position, note length, note pitch, note velocity.</li> </ul> <p><b>Mixing</b></p> <p>The tracks should be mixed together to create a finished product. Some elements of the mixing process naturally occur during the sequencing process. Attention should be given to:</p> <ul style="list-style-type: none"> <li>● volume balance</li> <li>● stereo field – appropriate panning of instruments</li> <li>● effects – using insert effects, e.g. reverb, delay, chorus, distortion</li> <li>● the end product – bouncing down to stereo.</li> <li>● Learners should monitor their activities on a regular basis, e.g. at the end of each session, considering the successes and areas in need of development.</li> </ul>

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore music sequencing techniques</b>			
1A.1 Identify the features of music sequencing techniques in relation to note input and editing and the use of effects.	2A.P1 Describe the features of music sequencing techniques in relation to note input and editing and the use of effects.	2A.M1 Explain the features of music sequencing techniques in relation to note input and editing and the use of effects.	2A.D1 Explain the features of music sequencing techniques in relation to note input and editing and the use of effects and their potential applications.
<b>Learning aim B: Use music sequencing software to create music</b>			
1B.2 Apply limited sequencing techniques in the production of a piece of music.	2B.P2 Apply sequencing techniques in the production of a piece of music.	2B.M2 Select and apply sequencing techniques in the production of a piece of music, with attention to detail.	2B.D2 Select and apply sequencing techniques in the production of a piece of music, with attention to detail and musicality.
1B.3 Use a limited range of mixing techniques.	2B.P3 Apply mixing techniques, competently.	2B.M3 Select and apply mixing techniques competently and effectively.	2B.D3 Select and apply mixing techniques that enhance the final mix.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

## Teacher guidance

### Resources

The special resources required are access to digital audio workstation software that supports creative sequencing and mixing.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

The learner focus should be on sequencing and mixing and therefore the project need not be an original composition.

Learning aim A allows learners to explore and experiment with the features and functions of the music software packages available to them. This process could include examples of work that show that they have engaged with the range of sequencing functions as outlined in the unit content.

For learning aim B, learners need to use their skills to create a piece of music. This does not have to be an original composition – a creative arrangement of existing work is entirely acceptable. The pieces do not need to be lengthy – they do not need, for example, to be full songs – merely long enough to demonstrate application of sequencing skills. Ideally, this should be in response to an industry-style brief.

Learners should present an ongoing record of their work in an appropriate format. This could support both Learning Aims A and B. Formats for presenting the log could include:

- written diary/log/blog with photographs and screenshots
- presentation.

### Assessment – Level 2

**2A.P1** Learners need to demonstrate that they have explored how sequencing equipment is used and describe the techniques they have used.

**2B.P2** Learners will apply techniques in a generally appropriate and competent manner but may not be creative in their choices.

**2B.P3** Learners should apply effects to the music, paying attention to the stereo field and balancing the mix to create a final bounced audio file. Use of effects may not be consistent across all tracks and some sounds may be panned in a possibly haphazard manner, or there may be issues around effective control of balance, but all processes will have been used to some extent.

**2A.M1** Learners need to be able to explain the music sequencing skills they have used. Their explanation should show that they have directly engaged with the software to gain a practical understanding of how the content outlined above can be used. Example evidence could include a presentation featuring annotated screenshots supplemented with verbal explanations of each process they have used.

**2B.M2** Learners need to make sure that they choose the techniques they use, and include an increased level of detail. Learners need to show more proficient use of sequencing functions.

**2B.M3** A Merit-level final mix will show learner choice in the effects used. Typically, Merit-level work will show consistent use of mixing processes across all parts, with a balanced stereo field, and effects that are appropriately applied.

**2A.D1** Learners should evaluate the advantages and limitations of the software they use. Their work should show practical engagement with the software. For example, a consideration of different features within the software together with judgements on their effectiveness in the context of the learner's work would provide evidence of the higher understanding needed for Distinction.

**2B.D2** Learners need to make sure that they consider and select appropriate sequencing techniques in order to ensure that their work has a sense of style appropriate to the genre in which it fits. For example, if creating a new arrangement of a rock song, a Distinction-level piece would typically show appropriate instrument choice, detailed attention to note event duration, velocity and pitch, and appropriate choice of tempo in order to achieve an appropriate sense of style.

**2B.D3** The final mix will show justified learner choice in the effects used, and clear attention to detail. The volume balance of parts, the control of stereo field and the use of effects will enhance all aspects of the original track.

### **Assessment – Level 1**

**1A.1** Level 1 learners will be able to outline some features of music sequencing software; however, their knowledge may not be complete or entirely correct.

**1B.2** Level 1 learners will produce work, possibly under guidance, which shows a limited range of sequencing techniques. Notes may overlap or be incorrect, instrument choices may be inappropriate and elements such as quantisation may be lacking, or not applied correctly.

**1B.3** Level 1 learners will add effects to their music, but these could be applied without musical judgement. Learners may not include all listed mixing processes and will typically require support.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	How I Created My Sequenced Piece	You have been asked to make a presentation to your peers on how you created your sequenced piece.	<p>Presentation; the presentation should be recorded so that learners' spoken evidence and answers to questions can be included as evidence along with the presentation slides.</p> <p>Written diary/log/blog with photographs and screenshots.</p> <p>Presentation.</p>
1B.2, 1B.3, 2B.P2, 2B.M2, 2B.D2, 2B.P3, 2B.M3, 2B.D3	Sandy Beaches Holiday Company	A TV advertising company has asked you to prepare a submission for a campaign to advertise foreign holidays. You need to sequence a 30-second idea that could be used for this campaign. You could use either original music or sequence an existing song.	<p>Bounced stereo audio file.</p> <p>Written diary/log/blog with photographs and screenshots.</p> <p>Presentation.</p>



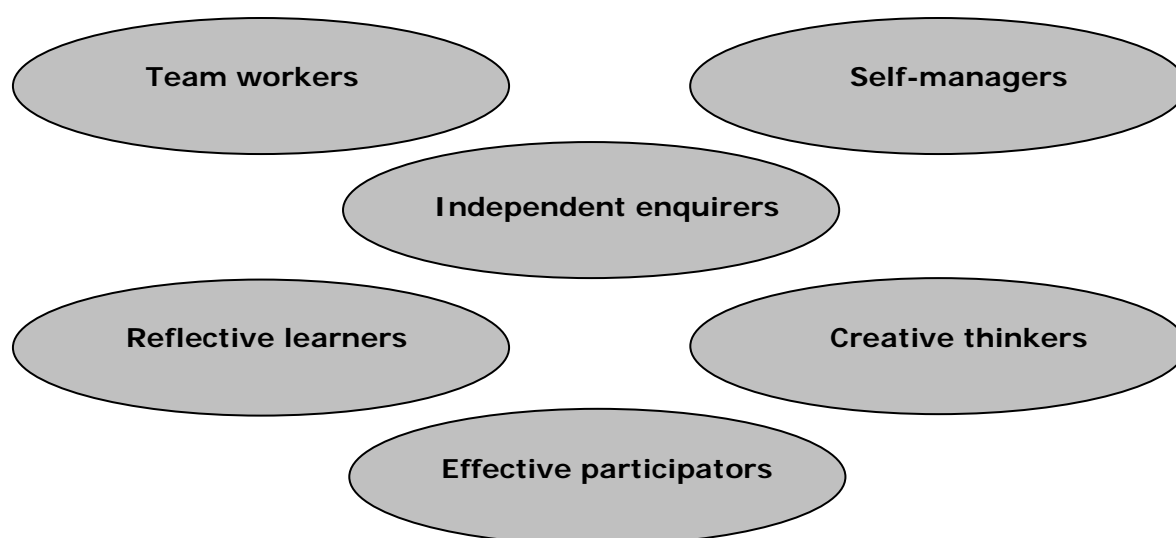
## Annexe A

### 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 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.



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 interconnected. 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.

## 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 roles
- 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.

### 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.

## Summary of the PLTS coverage throughout the programme

This table shows where units support the development of personal, learning and thinking skills.

### Key:

- ✓ indicates opportunities for development
- a blank space indicates no opportunities for development

Unit	Personal, learning and thinking skills					
	Independent enquirers	Creative thinkers	Reflective learners	Team workers	Self-managers	Effective participators
1	✓	✓	✓			
2	✓	✓	✓	✓	✓	
3	✓	✓		✓		✓
4	✓	✓	✓		✓	
5	✓	✓	✓	✓	✓	✓
6	✓	✓				✓
7	✓	✓				✓

## Annexe B

### Synoptic assessment

*Unit 2: Managing a Music Product* provides the synoptic assessment for this qualification. Learners studying this unit will need to demonstrate a number of synoptic approaches towards meeting the assessment criteria. These include:

- being able to interrelate overarching concepts and issues, bringing together their music knowledge in responses to assessment in Unit 2
- selecting, drawing together and integrating knowledge, understanding and skills across different units, to develop an appreciation of how topics are coherent and relate to one another and how each may contribute to different music contexts or situations
- demonstrating their ability to use and apply a range of different methods and/or techniques drawn from across the qualification units in their response to assessment of Unit 2
- being able to make connections by suggesting or applying different approaches to contexts or situations in responses to assessment of Unit 2
- developing an appreciation and awareness of the use of different techniques, methods or approaches to investigate and/or address specific music needs, issues or situations
- evaluating and justifying their decisions, choices and recommendations, drawing on and integrating knowledge, understanding and skills from across the qualification in their responses to assessment of Unit 2.

For example, *Unit 2: Managing a Music Product* requires learners to draw together and demonstrate the knowledge and skills developed across the programme of study, exploring the range of work conducted in *Unit 1: The Music Industry* and built on in *Unit 2: Managing a Music Product*. The application and selection process requires knowledge and demonstration of the working skills required for working in the music sector in *Unit 2: Managing a Music Product* and the physical requirements for entry in *Unit 5: Music Performance*. The different work that is undertaken in the music is explored in more detail in *Unit 1: The Music Industry*.

# Specification

## BTEC FIRST MUSIC

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