



Pearson
BTEC

Certificate
Extended Certificate
Diploma

Specification

BTEC FIRST MUSIC

From September 2018

BTEC Level 1/Level 2 First Certificate in Music

BTEC Level 1/Level 2 First Extended Certificate in Music

BTEC Level 1/Level 2 First Diploma in Music

Issue 6

**Pearson
BTEC Level 1/Level 2
First Certificate
in Music**

**Pearson
BTEC Level 1/Level 2
First Extended Certificate
in Music**

**Pearson
BTEC Level 1/Level 2
First Diploma in
Music**

Specification

First teaching September 2018

Issue 6

Edexcel, BTEC and LCCI qualifications

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This specification is Issue 6. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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Summary of Pearson BTEC Level 1/Level 2 Certificate, Extended Certificate and Diploma in Music Issue 6 changes

Summary of changes made between previous issue and this current issue	Page/section number
TQT for the Certificate has changed to 320. TQT for the Extended Certificate has changed to 490. TQT for the Diploma has changed to 650.	Page 6

Summary of changes made between Issue 3 and Issue 5	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 37
<i>Section 10 Awarding and reporting the qualifications</i> The wording under <i>Calculation of qualification change</i> has been updated.	Page 42
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.	Pages 45-46
Unit 1: The Music Industry Learning aim A: Understand different types of organisations that make up the music industry <ul style="list-style-type: none"> • '(formerly the Performing Rights Society),' removed from content • ', PPL PRS Ltd The Music Licence' has been added to the bullet point: PRS for Music... 	Page 56
Unit 2: Managing a Music Product Unit introduction <ul style="list-style-type: none"> • 'CD' update to 'recording' • 'for a CD' has been removed Learning aim A: Plan, develop and deliver a music product <ul style="list-style-type: none"> • 'CD/and online product.' updated to 'A recording or online product' Creating a CD or online product <ul style="list-style-type: none"> • In the first paragraph, 'CD' update to 'recording' • 'CD' has been removed from 'Nature of CD or online product' Delivering a music product <ul style="list-style-type: none"> • 'CD' update to 'recording' • 'or recording' added to the last question Learning aim B: Promote a music product Promoting practice <ul style="list-style-type: none"> • 'we7' has been removed Promotional pack- music product: <ul style="list-style-type: none"> • 'CD' update to 'recording' • 'CD cases' updated to 'Art work' 	Pages 65, 66, 67, 68, 69, 72, 74

Summary of changes made between Issue 3 and Issue 5	Page/section number
<p>Assessment guidance</p> <ul style="list-style-type: none"> • 'of a three track CD or a short lunchtime concert.' Updated to 'and recording of three pieces of music or a lunchtime concert.' • 'CD' updated to 'the final recording is an appropriate format' <p>Suggested assignment outlines</p> <p>'2010!' has been removed</p>	
<p>Unit 3: Introducing Live Sound</p> <p>Unit introduction</p> <ul style="list-style-type: none"> • 'Live sound is the heart of the music industry.' Has been removed <p>Learning aim A: Plan for a live music event</p> <ul style="list-style-type: none"> • 'Performing Rights Society' has been removed <p>Suggested assignment outlines</p> <ul style="list-style-type: none"> • Second row on the table has been removed 	Pages 77, 78, 83
<p>Unit 4: Introducing Music Composition</p> <p>Assessment guidance</p> <ul style="list-style-type: none"> • 'Print Music,' updated to 'Finale Print Music,' 	Page 91
<p>Unit 7: Introducing Music Sequencing</p> <p>Unit introduction</p> <ul style="list-style-type: none"> • Second paragraph has been removed 	Page 113
<p>Unit 13: Developing Music Composition</p> <p>Suggested assignment outlines</p> <p>The two scenarios have now been merged into one new scenario.</p>	Page 173
<p>Unit 22: Exploring Music Improvisation</p> <p><i>Suggested assignment outlines</i></p> <p>'Teacher observations' have been removed.</p>	Page 258
<p>Unit 23: Exploring DJing</p> <p><i>Suggested assignment outlines</i></p> <p>'Teacher observations' have been removed.</p>	Page 266

If you need further information on these changes or what they mean, please contact us via our website at: qualifications.pearson.com.

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 to employment.

What are the key principles of the BTEC Firsts?

To support young people to succeed and progress in their education, we have drawn on our consultation and embedded four key design principles into the BTEC Firsts.

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, we have further developed our quality-assurance model to ensure 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

The **mandatory units** assess knowledge, understanding and skills that are essential to the curriculum area or vocational industry. These mandatory units ensure that all learners receive a thorough grounding in the sector to support progression to their next stage in education or employment.

The **optional specialist units** provide a closer focus 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. These give learners the opportunity to practise these essential skills in naturally occurring and meaningful contexts, where appropriate to the sector.

4 Recognising achievement: opportunity to achieve at Level 1

The BTEC Firsts will continue to 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 in 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

In our consultation, we also asked about what kind of guidance you, as teachers and tutors, need. As a result, we have streamlined the specification to make the units easier to navigate, and we provide enhanced support in the accompanying *Delivery Guide*.

Thank you

Finally, we would like to extend our thanks to everyone who provided support and feedback during the development of the new BTEC Firsts, particularly all of you who helped to shape these new qualifications. We hope you enjoy teaching the course.

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Purpose of this specification

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

- the objectives of each qualification in the suite
- any other qualification that a learner must complete before taking a qualification
- any prior knowledge, skills or understanding that the learner is required to have before taking the qualifications
- units that a learner must complete before a qualification can be awarded, and any optional routes
- any other requirements that a learner must have satisfied before they can be assessed, or before a qualification can be awarded
- the knowledge, skills and understanding that will be assessed as part of the qualifications (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 titles and Qualification Numbers

Qualification title	Pearson BTEC Level 1/Level 2 First Certificate in Music
Qualification Number (QN)	600/8640/3

Qualification title	Pearson BTEC Level 1/Level 2 First Extended Certificate in Music
Qualification Number (QN)	601/0260/3

Qualification title	Pearson BTEC Level 1/Level 2 First Diploma in Music
Qualification Number (QN)	601/0261/5

These qualifications are 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 on certification is in our *UK Information Manual*, available on our website: qualifications.pearson.com

1 What are BTEC Firsts?

BTEC First qualifications were originally designed for use in colleges, schools and the workplace as an introductory Level 2 course for learners wanting to study in the context of a vocational sector. This is still relevant today. The knowledge, understanding and skills learned in studying a BTEC First will aid progression to further study and prepare learners to enter the workplace in due course. In the music sector, typical employment opportunities may include working as part of the stage crew or backline technical support.

These qualifications are intended primarily for learners in the 14–19 age group, but they 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 an Apprenticeship.

BTECs are vocationally-related qualifications, where learners develop knowledge and understanding by applying their learning and skills in a work-related context. Additionally, they are popular and effective because they engage 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; and accurately completing administrative tasks and processes. BTEC Firsts motivate learners and open doors to progression to further study and responsibility in the workplace.

The BTEC First suite of qualifications

The following qualifications are part of the BTEC First suite:

- Application of Science
- Applied Science
- Art and Design
- Business
- Children's Play, Learning and Development
- Construction and the Built Environment
- Creative Digital Media Production
- Engineering
- Health and Social Care
- Hospitality
- Information and Creative Technology
- Music
- Performing Arts
- Principles of Applied Science
- Public Services
- Sport
- Travel and Tourism.

Visit [qualifications.pearson.com](https://www.pearson.com/qualifications) for information about these qualifications.

Objectives of the BTEC First suite

The BTEC First suite 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
- help you to secure a balanced curriculum overall, so that learners in the 14–19 age group have the opportunity to apply their knowledge, skills and understanding in the context of future development
- provide learners with 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
- provide learners with a route through education that has clear progression pathways to further study or an Apprenticeship.

Breadth and progression

These qualifications have a core of underpinning knowledge, skills and understanding, and a range of options to reflect the breadth of pathways within 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.

Progression from Level 1

These qualifications have been designed to provide progression from the following qualifications, which contain sector-relevant content at Level 1:

- Pearson BTEC Level 1 Certificate in Music
- Pearson BTEC Level 1 Diploma in Music
- Pearson BTEC Level 1 Certificate in Performing Arts
- Person BTEC Level 1 Diploma in Performing Arts.

These qualifications are also designed to provide progression from the following qualifications:

- Pearson BTEC Level 1 Certificate in Vocational Studies
- Pearson BTEC Level 1 Diploma in Vocational Studies.

See our website for further details.

2 Key features of the BTEC First suite of qualifications

The BTEC Level 1/Level 2 First qualifications:

- have a range of sizes in the suite
- are Level 2 qualifications; learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass
- have smaller sizes in the suite primarily aimed at learners aged 14 years and over, while the Extended Certificate and Diploma have been designed for those aged 16 years and over
- are available on the Regulated Qualifications Framework (RQF)
- present knowledge in a work-related context
- give learners the opportunity to develop and apply skills in English and mathematics in naturally occurring, work-related contexts
- provide opportunities for synoptic assessment through applying skills, knowledge and understanding gained to realistic or work-related tasks, such as projects and work experience, and to deepen learning through more specialist units.

The Pearson BTEC Level 1/Level 2 First **Award**:

- has mandatory and optional specialist units
- has 25 per cent of the qualification that is externally assessed. Pearson sets and marks these assessments
- is graded from Level 2 P to Level 2 D*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Certificate**:

- has mandatory and optional specialist units
- has 25 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D*D*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Extended Certificate**:

- has mandatory and optional specialist units
- has 16.67 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D*D*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Diploma**:

- has mandatory and optional specialist units
- has 12.5 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D*D*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

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 sizes for BTEC Firsts in the Music sector

This suite of BTEC Level 1/Level 2 Firsts for the Music sector is available in the following sizes:

	GLH	TQT
First Award	120	160
First Certificate	240	320
First Extended Certificate	360	490
First Diploma	480	650

Types of units in the qualifications

The BTEC First qualifications have mandatory units and optional specialist units. See *Section 4 Qualification structures* for more detailed information. For these qualifications, learners will need to complete all the mandatory units and, where appropriate, a selection of optional specialist units. This is to ensure that all learners have broad and balanced coverage of the vocational sector.

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. These units support the remainder of the learning needed for these qualifications. There will be both internal- and external assessment.

Optional specialist units

The remaining units in these qualifications are sector-specific, optional specialist units. These units focus on a particular area within the vocational sector and give learners an opportunity to demonstrate knowledge, skills and understanding.

Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Music

3 Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Music

Rationale for the Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Music

Aims

The aims of all qualifications in the BTEC First suite in Music are to:

- inspire and enthuse learners to consider a career in the Music sector
- give learners the opportunity to gain broad knowledge and understanding of, and develop skills in, the Music industry, e.g. the live sound industry, solo or group professional performance, or music promotion and publishing
- support progression to specialised Level 3 qualifications in music, general qualifications in music, or progression into an apprenticeship
- give learners the potential opportunity, in due course, to enter employment in a wide range of job roles.

Specific aims of the **BTEC First Certificate** in Music are to:

- add breadth to learners' knowledge and understanding of the Music sector as part of their career progression and development plans
- support learners who have had some achievement in their Key Stage 4 programme and who wish to 'top up' their Level 2 achievement to progress to employment or other qualifications.

Specific aims of the **BTEC First Extended Certificate** in Music are to:

- build on learner achievement and interest developed through related Level 1 or Level 2 qualifications in Music, including the Pearson BTEC Level 1/Level 2 First Award and Certificate in Music
- allow learners to specialise or to deepen their understanding through the provision of a broad range of optional specialist units
- provide a comprehensive and challenging programme of study related to Music that is particularly suited to post-16 learners who have the relevant interest and aptitude to progress in the sector
- give learners the potential opportunity to progress to employment or to employment in a wide range of junior job roles across the music industry, for example runner, roadie (backline technical support), stage crew, venue staff, music promotion, and retail and sales roles.

Specific aims of the **BTEC First Diploma** in Music are to:

- allow learners to further specialise by including additional optional specialist units
- give learners opportunities to develop transferable skills related to study and vocational application that provide a platform for success both within Music and elsewhere.

The provision for study in the BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma

BTEC First Certificate

This qualification includes three **mandatory units** that form the fundamental knowledge and understanding of music principles, and which appear in all four sizes of the qualification. The Certificate includes a choice from **optional specialist units**, thereby providing an opportunity to develop a broader understanding of the Music sector. In addition, it introduces a limited number of specialist areas and the opportunity to acquire some of the practical skills identified by employers as the fundamental building blocks for future competence in the workplace. All the units can be viewed in the *Summary of units in the BTEC Level 1/Level 2 First in Music in Annexe D*.

- *Unit 1: The Music Industry* – this unit 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
- *Unit 2: Managing a Music Product* – this unit covers essential areas for progression, looking at the development of 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, CD, or online product, providing opportunities for both music performers and technologists
- *Unit 8: Music and Production Analysis* – this unit develops learners' ability to listen critically, which is key for those working in the music industry. Learners will have the opportunity to explore through critical listening the features of musical styles, genres and production techniques used in music.

BTEC First Extended Certificate

The Extended Certificate qualification includes an additional two **mandatory units** that form the fundamental knowledge and understanding of music principles, and that appear in all four sizes of the qualification.

- *Unit 16: Music Showcase* – this unit ensures all learners develop the ability to present themselves in the best light to potential employers, promoters, agents and the public when employment or training opportunities arise
- *Unit 17: Researching a Music Topic* – this unit ensures all learners develop their research and collation skills.

BTEC First Diploma

In the Diploma, there is an additional **mandatory unit** that helps learners develop the ability to draw together and apply learning in vocational applications.

- *Unit 28: Professional Skills in Music* - this unit ensures learners develop the ability to relate their learning to the real world of the music industry and an understanding of how to operate in this environment.

Optional specialist units

The optional specialist units offer 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, by developing further skills in production, performance, composition, music theory or music technology.

- deepen and enhance practical application of vocational skills:
 - for example, by undertaking practical application of learning in the context of units covering contemporary vocational skill areas for the sector, such as DJ skills, producer skills, enterprise and commercial composition.
- provide synopticity:
 - for example, by undertaking a music enterprise initiative, learners will gain direct experience of the music industry in action, giving them the opportunity to apply the learning they have gleaned from other units and to develop knowledge, skills and understanding further. By undertaking an enterprise activity in music, learners will develop important skills, qualities and attributes that will be useful to them in their careers, whether on a freelance basis or as employees.
- develop general work-related skills:
 - for example, by gaining knowledge of safety and security procedures and the importance of teamwork in the music industry.

Endorsed titles

There are no pathways in the Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Music.

Assessment approach

The Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Music include two externally-assessed units. This will help learners as they progress either into higher levels of vocational learning or to related academic qualifications.

The remaining units are internally assessed. Internal assessment allows learners to develop a wider range of skills and provides 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 that learning serves the needs of local areas.

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

Progression opportunities

The BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Music provide the knowledge, skills and understanding for Level 2 learners to progress to:

- other Level 2 vocational qualifications and related competence-based qualifications for the Music sector
- Level 3 vocational qualifications, such as BTEC Nationals, specifically the Pearson BTEC Level 3 National in Music
- related academic qualifications, such as GCE in Music.

English and mathematics

English and mathematics are essential for progression to further education and employment.

The BTEC First Certificate, Extended Certificate and Diploma in Music support the development of English and mathematics knowledge and skills. Opportunities to develop skills are indicated within unit assessment criteria grids. These will give learners the opportunity to enhance and reinforce skills related to these areas in naturally occurring relevant contexts.

Developing employability skills

One of the main purposes of BTEC qualifications is to help learners to progress, ultimately, to employment. Employers require learners to have certain technical skills, knowledge and understanding, but they also require employees to demonstrate employability skills. These skills enable learners to adapt to the roles needed to survive in the global economy and enhance their effectiveness in the workplace.

Employability skills include: self-management, teamworking, business and customer awareness, problem solving, communication, basic literacy and numeracy, a positive attitude to work, and the use of IT.

Throughout the **BTEC First suite** in Music, learners should develop a range of employability skills, engage with employers and carry out work-related activities. These opportunities are signposted in the *Suggested assignment* outlines at the end of each unit.

For example, across the units within the BTEC First suite in Music learners develop:

- project-/self-management and independent-learning skills, through units such as *Unit 2: Managing a Music Project*, where learners will work independently to plan and carry out a music-related project
- communication skills, through units such as *Unit 17: Researching a Music Topic*, which requires learners to present their research findings in an engaging and effective way
- business awareness and customer awareness skills, through units such as *Unit 24: Music Promotion*, which requires learners to understand the role of promotion in the music industry, and *Unit 27: Enterprise and Music*, which supports learners' understanding of entrepreneurial knowledge and skills in the industry.

Stakeholder support

These qualifications reflect the needs of employers, further and higher education representatives and professional organisations. Key stakeholders were consulted during the development of these qualifications.

4 Qualification structures

The BTEC First suite of qualifications includes the:

- Award – 120 GLH
- Certificate – 240 GLH
- Extended Certificate – 360 GLH
- Diploma – 480 GLH.

Some units for the BTEC First suite appear only in certain qualification sizes. The *Summary of units* table (see *Annexe D*) lists each unit in the suite and how it is used in the individual qualifications.

The qualification structures show the permitted combinations for the qualifications.

If a learner has already achieved a BTEC Level 1/Level 2 First Award in the same sector, they may carry forward their unit results for use in the larger qualifications. It is the responsibility of the centre to ensure that the required number of guided learning hours and correct unit combination are adhered to.

The qualification structures for the Certificate, Extended Certificate and Diploma are listed on the following pages.

Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Music

This qualification is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

These units include:

- three mandatory units (totalling 90 GLH)
- three to five optional specialist units (totalling 150 GLH).

If a learner has already achieved a smaller BTEC First qualification in this sector, they do not have to repeat those units but may carry them forward to use in this qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Certificate in Music			
Unit	Mandatory units	Assessment method	GLH
1	The Music Industry	External	30
2	Managing a Music Product	Internal	30
8	Music and Production Analysis	External	30
Optional specialist units			
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
9	Introducing Choral Studies	Internal	30
10	Introducing Music Theory	Internal	30
11	Developing Solo Music Performance	Internal	60
12	The Development of Music	Internal	60
13	Developing Music Composition	Internal	60
14	Producing a Music Recording	Internal	60
15	Music Ensemble	Internal	60
16	Music Showcase	Internal	30
17	Researching a Music Topic	Internal	60
18	Developing Modern Music Production Skills	Internal	60
19	Developing Music Theory	Internal	60
20	Music Fusion	Internal	60
21	Music Arrangement	Internal	60

	Optional specialist units <i>continued</i>		
22	Exploring Music Improvisation	Internal	60
23	Exploring DJing	Internal	60
24	Music Promotion	Internal	60
25	Digital and Mobile Technology for Music	Internal	60
26	Composing for Visual Media	Internal	60
27	Enterprise and Music	Internal	60
28	Professional Skills in Music	Internal	60

The same assessment evidence cannot be used for more than one unit. This applies to Unit 11 which builds on Unit 5, Unit 13 which builds on Unit 4, Unit 14 which builds on Unit 6 and Unit 15 which builds on Unit 9.

Qualification structure of the Pearson BTEC Level 1/Level 2 First Extended Certificate in Music

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

These units will include:

- five mandatory units (totalling 180 GLH)
- four optional specialist units (totalling 180 GLH).

If a learner has already achieved a smaller BTEC First qualification in this sector, they do not have to repeat those units but may carry them forward to use in this qualification.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Extended Certificate in Music			
Unit	Mandatory units	Assessment method	GLH
1	The Music Industry	External	30
2	Managing a Music Product	Internal	30
8	Music and Production Analysis	External	30
16	Music Showcase	Internal	30
17	Researching a Music Topic	Internal	60
Optional specialist units			
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
9	Introducing Choral Studies	Internal	30
10	Introducing Music Theory	Internal	30
11	Developing Solo Music Performance	Internal	60
12	The Development of Music	Internal	60
13	Developing Music Composition	Internal	60
14	Producing a Music Recording	Internal	60
15	Music Ensemble	Internal	60
18	Developing Modern Music Production Skills	Internal	60
19	Developing Music Theory	Internal	60
20	Music Fusion	Internal	60
21	Music Arrangement	Internal	60

	Optional specialist units <i>continued</i>		
22	Exploring Music Improvisation	Internal	60
23	Exploring DJing	Internal	60
24	Music Promotion	Internal	60
25	Digital and Mobile Technology for Music	Internal	60
26	Composing for Visual Media	Internal	60
27	Enterprise and Music	Internal	60
28	Professional Skills in Music	Internal	60

The same assessment evidence cannot be used for more than one unit. This applies to Unit 11 which builds on Unit 5, Unit 13 which builds on Unit 4, Unit 14 which builds on Unit 6 and Unit 15 which builds on Unit 9.

Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Music

Learners will take a total of 11 units to complete this qualification; and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- six mandatory units (totalling 240 GLH)
- five optional specialist units (totalling 240 GLH).

If a learner has already achieved a smaller BTEC First qualification in this sector, they do not have to repeat those units but may carry them forward to use in this qualification.

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Diploma in Music			
Unit	Mandatory units	Assessment method	GLH
1	The Music Industry	External	30
2	Managing a Music Product	Internal	30
8	Music and Production Analysis	External	30
16	Music Showcase	Internal	30
17	Researching a Music Topic	Internal	60
28	Professional Skills in Music	Internal	60
Optional specialist units			
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
9	Introducing Choral Studies	Internal	30
10	Introducing Music Theory	Internal	30
11	Developing Solo Music Performance	Internal	60
12	The Development of Music	Internal	60
13	Developing Music Composition	Internal	60
14	Producing a Music Recording	Internal	60
15	Music Ensemble	Internal	60
18	Developing Modern Music Production Skills	Internal	60
19	Developing Music Theory	Internal	60
20	Music Fusion	Internal	60

	Optional specialist units <i>continued</i>		
21	Music Arrangement	Internal	60
22	Exploring Music Improvisation	Internal	60
23	Exploring DJing	Internal	60
24	Music Promotion	Internal	60
25	Digital and Mobile Technology for Music	Internal	60
26	Composing for Visual Media	Internal	60
27	Enterprise and Music	Internal	60

The same assessment evidence cannot be used for more than one unit. This applies to Unit 11 which builds on Unit 5, Unit 13 which builds on Unit 4, Unit 14 which builds on Unit 6 and Unit 15 which builds on Unit 9.

5 Programme delivery

Pearson does not define the mode of study for BTEC qualifications. Your centre is free to offer the qualifications 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 this qualification 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 qualifications through open or distance learning.

When planning the programme, you should aim to enhance the vocational nature of the qualifications 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 can use promotional materials that have been developed by the Music
- giving learners the opportunity to apply their learning through practical activities to be found in the workplace through volunteering, for example
- 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 qualifications.

- Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualifications.
- 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 qualifications.
- Centres must have appropriate health and safety policies in place relating to the use of equipment by learners.
- Centres must deliver the qualifications in accordance with current equality legislation.

Your centre should refer to the *Teacher guidance* section in the 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 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 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 come to speak to learners about their involvement in the music sector
- visits to employers in the music
- asking a local employer to set learners a problem-solving activity to be carried out in groups
- referring to trade journals, magazines or newspaper articles relevant to the sector.

Personal, learning and thinking skills

Your learners have opportunities to develop personal, learning and thinking skills (PLTS) in a sector-related context. 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. These BTEC First qualifications provide further opportunities 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 (*).

Functional Skills at Level 2

Your learners can use opportunities in their learning programme to develop and practise Functional Skills. *Annexe B* sets out where units and learning aims are of particular relevance for learners being prepared for assessment in Functional Skills in English, mathematics and/or ICT at Level 2. There may also be other opportunities to develop functional skills in programmes, for example through group work, research, employment-related activities and work experience.

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.

These are qualifications 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 qualifications to make sure they meet 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 qualifications.

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 qualifications.

Prior knowledge, skills and understanding

Learners do not need to achieve any other qualifications before registering for a BTEC First.

These qualifications can be taken as stand-alone qualifications or can extend the achievement that learners have demonstrated through the Pearson BTEC Level 1/Level 2 First Award in Music qualification. Learners do this by taking additional units (see the *Information Manual* for further details) to make up the requisite number of Guided Learning Hours, ensuring the correct unit combination is adhered to, to fulfil the rules of combination. See *Section 4 Qualification structures*.

Please see *Annexe E* for the structure of the Pearson BTEC Level 1/Level 2 First Award in Music qualification.

Access to qualifications for learners with disabilities or specific needs

Equality and fairness are central to our work. Pearson's equality policy requires all learners to 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 with 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*.

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

Both documents are on our website.

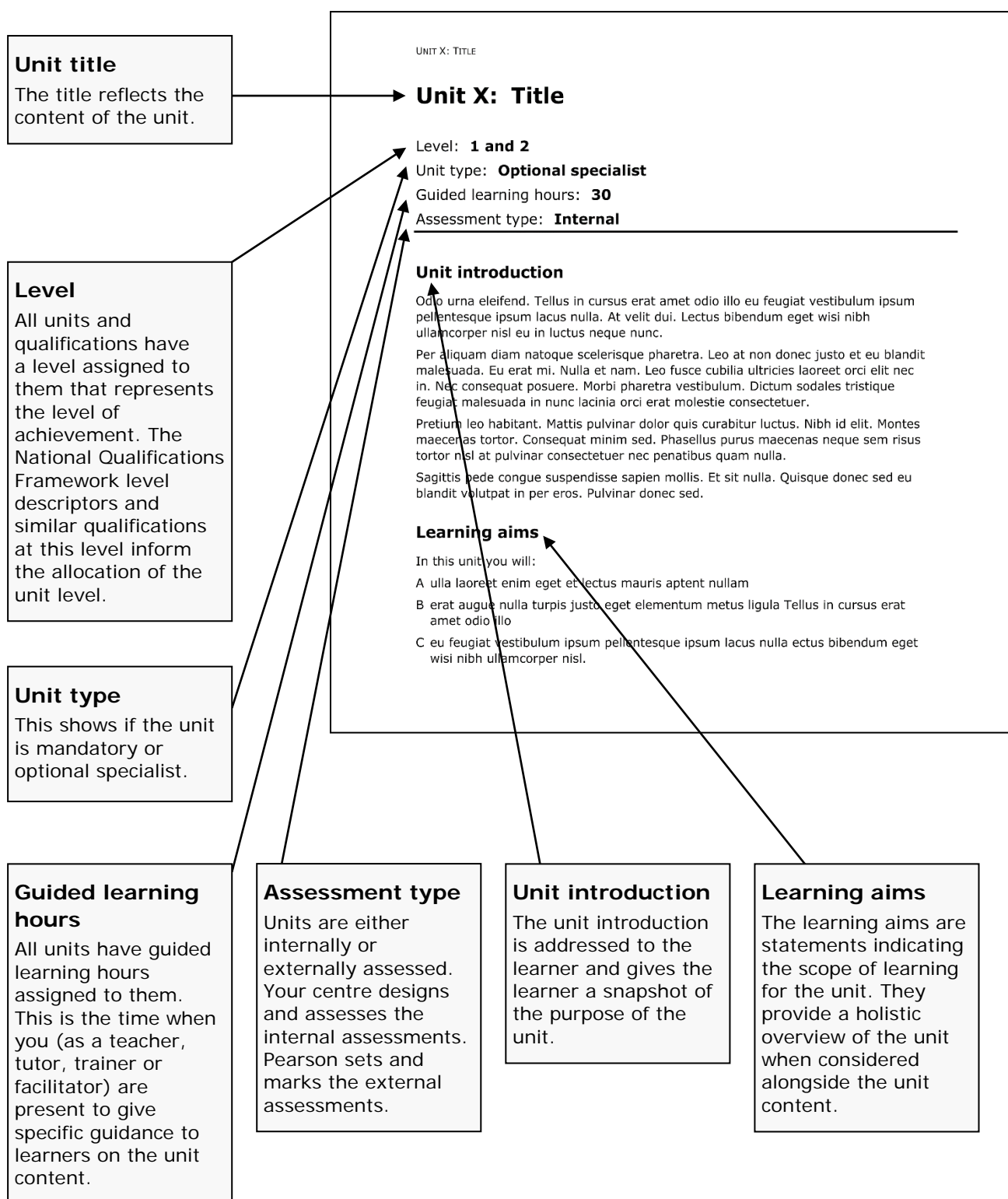
Special consideration

You must operate special consideration in line with the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational qualifications* and the *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*.

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.

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: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> 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

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
Learning aim A: Enim lorem et elit libero felis ligula ut			
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. empot 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.	
Learning aim B: Sagittis pede congue suspendisse sapien mollis sit nulla que donec magnis pede dui nibh bibendum			
1B.3 Felis 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 Integer erat dignissim eros sed ornare condimentum 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

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- 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

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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 outlines.

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	Scenario	Assessment evidence
1A.1, 1A.2, 2A.P1, 2A.P2, 2A.M1, 2A.D1	The local community magazine is running an article to introduce learners to the essential role played by the public services in protecting the community. You have been asked to write the article. You will research selected 'communities' and what their individual needs are. Use your research to support your article, which must provide an analysis of how two contrasting selected public services have worked to protect the communities you identified. You must consider the advantages gained through public services working together.	They types of evidence that you will produce include: <ul style="list-style-type: none"> • a magazine article that addresses the way in which two contrasting public services work to protect the community, and the advantages and disadvantages of public services working together • individual preparation notes to support your article, including research notes, interviews, questionnaires etc. • illustrations, where relevant, to support the article.

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, 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 in 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. Central features of vocational assessment are 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 a full opportunity to show how they have achieved the learning aims covered by a final assessment. This is achieved 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) 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. The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

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

Teacher/centre Malpractice

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

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:		

<p>Learner declaration</p> <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> <p>Learner signature: _____ Date: _____</p>	
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9 External assessment

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

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

The tables below show the type of external assessment and assessment availability for these qualifications.

Unit 1: The Music Industry	
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

Unit 8: Music and Production Analysis	
Type of external assessment	This unit is externally assessed 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 and 30 minutes.
No. of marks	50
Assessment availability	January and June
First assessment availability	June 2014

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.

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 units are 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 units.

Level 2 Pass

Unit 1: The Music Industry

Learners are able to recall and apply knowledge to familiar scenarios including industry briefs, commissions and circumstances. They have a sound knowledge of the key terms, processes and job roles in the music industry. They are able to define and communicate key aspects of the work of music industry organisations and those who work in them, selecting appropriate actions in familiar and routine contexts. They are able to relate knowledge to vocational and realistic situations, making some decisions on valid applications and impact.

Level 2 Distinction

Learners are able to synthesise knowledge of the music industry, bringing together understanding and concepts and applying them to sometimes non-routine and unfamiliar contexts. They will show understanding of different situations, making effective judgements based on analysis of given information about organisations, job roles and responsibilities. They will be able to analyse data and information, selecting appropriate concepts and making recommendations. They will be able to make judgements about the consequences of effective and ineffective ways of working and make recommendations on solutions, controls, plans and future actions.

Level 2 Pass

Unit 8: Music and Production Analysis

Learners are able to recall and apply knowledge, terminology and theoretical concepts to recognisable and familiar musical examples. They have a secure grasp of aural concepts as well as a reliable knowledge of the key terms and processes of music and music production. They are able to define and communicate key aspects of music production, selecting appropriate aural features from familiar recorded examples. They are able to relate knowledge to musical examples, highlighting contextual information about the artistic and historical impact.

Level 2 Distinction

Learners are able to synthesise knowledge, terminology and theoretical concepts from familiar musical examples, bringing together understanding and concepts and relating them to sometimes non-routine and unfamiliar contexts. They will show understanding and insight of aural concepts, key terms and processes of music and music production, making effective judgements based on analysis of aural information. They will be able to analyse and communicate key aspects of music production, selecting appropriate aural features from familiar recorded examples. They will be able to make judgements about the artistic and historical impact and critically analyse and distinguish contextual information.

10 Awarding and reporting for the qualifications

The awarding and certification of these qualifications 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.

For the Certificate

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) and
- 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 grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

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

For the Extended Certificate

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) and
- 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 grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

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

For the Diploma

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) and
- 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 grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- have sufficient points across Units 1 and 2, i.e. a minimum of 12 points and
- have sufficient points from Unit 19, i.e. a minimum of 12 points and
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

Learners who do not achieve sufficient points for the Certificate, Extended Certificate or Diploma qualification may be eligible to achieve the Award provided they have completed the correct combination of units and meet the appropriate qualification grade points threshold.

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

We 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		Certificate		Extended Certificate		Diploma	
(120 GLH)		(240 GLH)		(360 GLH)		(480 GLH)	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0
Level 1	24	Level 1	48	Level 1	72	Level 1	96
Level 2 Pass	48	Level 2 PP	96	Level 2 PP	144	Level 2 PP	192
		Level 2 MP	114	Level 2 MP	174	Level 2 MP	234
Level 2 Merit	66	Level 2 MM	132	Level 2 MM	204	Level 2 MM	276
		Level 2 DM	150	Level 2 DM	234	Level 2 DM	318
Level 2 Distinction	84	Level 2 DD	168	Level 2 DD	264	Level 2 DD	360
		Level 2 D*D	174	Level 2 D*D	270	Level 2 D*D	366
Level 2 Distinction*	90	Level 2 D*D*	180	Level 2 D*D*	276	Level 2 D*D*	372

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.

The tables below give examples of how the overall grade is determined.

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

Example 1

Achievement of a Certificate at Level 2 PP grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Pass	4	12
Unit 2	30	3	Level 1	2	6
Unit 8	30	3	Level 2 Merit	6	18
Unit 4	30	3	Level 2 Merit	6	18
Unit 5	30	3	Level 2 Pass	4	12
Unit 6	30	3	Level 2 Merit	6	18
Unit 11	60	6	Level 2 Pass	4	24
Qualification grade totals	240	24	Level 1		108

The learner has gained enough points overall for a Level 2 PP grade.

Example 2

Achievement of an Extended Certificate with a Level 2 MP grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Pass	4	12
Unit 2	30	3	Level 2 Pass	4	12
Unit 3	30	3	Level 2 Distinction	8	24
Unit 5	30	3	Level 2 Merit	6	18
Unit 11	60	6	Level 2 Merit	6	36
Unit 12	60	6	Level 2 Pass	4	24
Unit 8	30	3	Level 2 Merit	6	18
Unit 16	30	3	Level 2 Merit	6	18
Unit 17	60	6	Level 2 Pass	4	24
Qualification grade totals	360	36	Level 2 MP		186

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

Example 3

Achievement of a Diploma with a Level 2 DD grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Merit	6	18
Unit 2	30	3	Level 2 Distinction	8	24
Unit 28	60	6	Level 2 Merit	6	36
Unit 8	30	3	Level 2 Distinction	8	24
Unit 16	30	3	Level 2 Merit	6	18
Unit 17	60	6	Level 2 Distinction	8	48
Unit 5	30	3	Level 2 Distinction	8	24
Unit 6	30	3	Level 2 Distinction	8	24
Unit 11	60	6	Level 2 Distinction	8	48
Unit 14	60	6	Level 2 Distinction	8	48
Unit 27	60	6	Level 2 Distinction	8	48
Qualification grade totals	480	48	Level 2 DD		360

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

Example 4

Achievement of a Diploma at Level 2 PP grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Pass	4	12
Unit 2	30	3	Level 1	2	6
Unit 28	60	6	Level 2 Merit	6	36
Unit 8	30	3	Level 2 Merit	6	18
Unit 16	30	3	Level 2 Pass	4	12
Unit 17	60	6	Level 2 Pass	4	24
Unit 5	30	3	Level 2 Pass	4	12
Unit 6	30	3	Level 1	2	6
Unit 11	60	6	Level 2 Merit	6	36
Unit 14	60	6	Level 2 Pass	4	24
Unit 27	60	6	Level 2 Pass	4	24
Qualification grade totals	480	48	Level 1		210

The learner has gained enough points overall for a Level 2 PP grade.

11 Quality assurance of centres

Pearson will produce on an annual basis the *UK Vocational 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

To get in touch with us visit our 'Contact us' pages:

- Edexcel: qualifications.pearson.com/contactus
- BTEC Firsts: qualifications.pearson.com/en/qualifications/btec-firsts.html
- Pearson Work Based Learning and Colleges: qualifications.pearson.com/en/support/support-for-you/work-based-learning.html
- books, software and online resources for UK schools and colleges: www.pearsonschoolsandfecolleges.co.uk

Key publications:

- Adjustments for candidates with disabilities and learning difficulties – Access and Arrangements and Reasonable Adjustments, General and Vocational qualifications (Joint Council for Qualifications (JCQ))
- Equality Policy (Pearson)
- Recognition of Prior Learning Policy and Process (Pearson)
- UK Information Manual (Pearson)
- UK Quality Vocational Assurance Handbook (Pearson).

All of these publications are available on our website.

Publications on the quality assurance of BTEC qualifications are on our website at qualifications.pearson.com/en/support/support-topics/quality-assurance/quality-assurance-overview.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/en/support/published-resources.html#step1

Additional documentation

Additional materials include:

- Sample Assessment Material (for the external units)
- a guide to getting started with BTEC
- guides to our support for planning, delivery and assessment (including sample assignment briefs).

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/about-endorsed-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 on our website: qualifications.pearson.com/en/support/training-from-pearson.

The support we offer focuses on a range of issues, such as:

- 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 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. You can request centre-based training through the website or you can contact one of our advisers in the Training from Pearson UK team via Customer Services to discuss your training needs.

BTEC training and support for the lifetime of the qualifications

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. We also host some regional network events to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region.

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.

To get in touch with our dedicated support teams please visit: qualifications.pearson.com/en/contact-us.html

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 these qualifications
- Subject Advisers: find out more about our subject adviser team – immediate, reliable support from a fellow subject expert – at: qualifications.pearson.com/en/contact-us.html
- Ask the Expert: submit your question online to our Ask the Expert online service (qualifications.pearson.com/en/contact-us/teachers.html) 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**

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>Learning aim A: Understand different types of organisations that make up the music industry</p> <p>Learners should know about different types of organisations in the music industry and the type of work each undertakes.</p> <p>Venues and live performance</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"> ● small and medium local venues <ul style="list-style-type: none"> ○ spaces that range from pubs to clubs and small theatres that host music regularly or as part of mixed arts performances ○ host a wide range of music, from small niche genres and styles, to pop and club bands and singers ○ local promoters may use the venue for gigs and for club nights ● large multi-use spaces <ul style="list-style-type: none"> ○ arenas, sports venues, outdoor spaces ○ host touring productions linked to TV programmes, rock and pop acts, stand-up comedy, site-specific theatre, circuses, festivals. <p>Health, safety and security at venues</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**

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>Learning aim A: Plan, develop and deliver a music product</p> <p>Learners are required to plan, develop and deliver one of the following music products:</p> <ul style="list-style-type: none"> • a live concert/event • a recording or online product. <p>Planning for a live concert/event</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"> • target audience • artistic intention • type of venue • purpose (themed night, 'battle of the bands', recital, festival, school concert) • selection of repertoire. <p>Technical and logistical requirements and constraints:</p> <ul style="list-style-type: none"> • venue (size, type of venue, location, equipment and resources available, health and safety) • availability and allocation of technical support • time constraints (set up, rehearsals, length of performance) • availability of performers and other personnel • awareness of copyright issues. <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>Learning aim B: Promote a music product</p> <p>Promoting practice</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"> • what is promotion? • what is promotion for and how do you know when it has been successful? • what strategies are being used in the music industry at the moment? • why do some promotion strategies succeed and others fail? • 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). <p>Promotional pack</p> <p>Learners must develop material to be included in a promotional pack for their chosen music product:</p> <ul style="list-style-type: none"> • recording – e.g. digipack/artwork, magazine advert, press release, radio advert, website • concert – e.g. press release, magazine advert, posters, radio advert, merchandise • online product – e.g. website, web adverts/banners, magazine advert, radio advert, press release. <p>Learners must individually produce at least one element of the promotional pack.</p>
<p>Learning aim C: Review the management of a music product</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"> • the strengths/weaknesses of the process • the effectiveness of planning, e.g. sufficient time to prepare • the management of professional relationships • the use of resources • individual and team contributions to the process • how planning was affected and changed as a result of the creative process. <p>Learners should also evaluate the musical product in terms of:</p> <ul style="list-style-type: none"> • artistic merits • strengths and weaknesses of the final product • audience/customer response. <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
Learning aim A: Plan, develop and deliver a music product			
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.
Learning aim B: Promote a music product			
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
Learning aim C: Review the management of a music product			
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"> • 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 • drafts of compositions or arrangements • notes or recordings from rehearsals and/or other preparations • equipment diagrams and floor plans • room/resource booking sheets • completed promotional material • a copy of the final product or a recording of it in the case of a live event • teacher observation
	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	<p>'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.'</p> <p>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.</p>	

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

Unit 3: Introducing Live Sound

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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

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
Learning aim A: Plan for a live music event			
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.
Learning aim B: Demonstrate understanding of health and safety			
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.
Learning aim C: Set up and use live music systems			
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"> • Video evidence of set up. • Photographs. • Audio recordings. • Risk assessment book.

Unit 4: Introducing Music Composition

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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>Learning aim A: Explore creative stimuli to meet a brief</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.</p> <p>Suitable briefs could include:</p> <ul style="list-style-type: none"> • film, e.g. horror, comedy, animation, thriller, action etc • advertising, e.g. TV, radio, consumer products, corporate etc • TV, e.g. documentary, theme music, stabs, idents, branding • computer gaming • music for a school concert. <p>Learners will need to explore musical ideas and should take inspiration from at least two different starting points, for example:</p> <ul style="list-style-type: none"> • melodic ideas and fragments • rhythmic patterns • chords and chord progressions • harmonic systems • textures • riffs and hooks • sound palettes • improvisation and experimentation • non-musical starting points such as themes, texts and images. <p>A variety of software tools 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 four contrasting musical ideas.</p>

What needs to be learnt**Learning aim B: Develop, extend and shape music for performances**

Learners should take ideas further than experimentation and exploration, extending and developing **two** of their musical ideas showing use of compositional techniques.

Melodic and harmonic ideas

Learners should use compositional techniques such as:

- repetition
- sequence
- decoration
- variation
- modulation
- changing tonality
- transposition
- use of contrast
- transformations, e.g. inversion, retrograde, retrograde inversion
- cut and paste techniques
- processes, e.g. canon, phasing, addition, subtraction, augmentation, diminution, displacement
- instrumentation
- textures, e.g. polyphonic, homophonic, unison, octaves, counterpoint
- chord voicings/inversions.

One 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.

Shaping musical ideas

- block structures (binary, ternary, rondo, arch, ground bass)
- style
- introductions
- codas
- song structures (12-bar blues and other templates, verse-chorus constructions)
- effective use of repetition and contrast
- pace, e.g. maintaining momentum
- contrasts
- balancing repetition and change.

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

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Explore creative stimuli to meet a brief			
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
Learning aim B: Develop, extend and shape music for performances			
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.
Learning aim C: Present compositions appropriately			
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!	<p>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.</p> <p>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.</p>	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	<p>You have been given the job! The advertising company now need you to show how two of your ideas could be developed further.</p> <p>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.</p> <p>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.</p>	<p>Recordings of the two extended ideas.</p> <p>Recording of the completed composition.</p> <p>Completed composition, notated in a format appropriate to the genre.</p>

Unit 5: Introducing Music Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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>Learning aim A: Develop your music performance skills and review your own practice</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>Techniques</p> <p>Instrumental and/or vocal techniques may include:</p> <ul style="list-style-type: none"> • accuracy of pitch/intonation • rhythm and timing • technical exercises to improve their technique relevant to the voice type or instrument in question, e.g. scales and arpeggios, lip slurs and paradiddles • expression and dynamics • phrasing • range • sight reading/singing • improvisation • breath control • vibrato • confidence • tuning • following an accompaniment • learning repertoire • musical interaction • DJ techniques, e.g. beats per minute, pitch control, phrasing, spin backs, button stopping, crossfading, drop-ins, cutting • stage presence. <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
Learning aim A: Develop your music performance skills and review your own practice			
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
Learning aim B: Use your music performance skills within rehearsal and performance			
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**

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

What needs to be learnt

Health and safety

Learners should be aware of the health and safety issues that could arise during a recording session and how to mitigate problems.

This may include:

- setting up a health and safety routine/checklist
- briefing session musicians and guests as to the rules and regulations
- being aware of fire and access/exit procedures.

Learning aim B: Use recording equipment safely to produce multi-track recordings

Learners should assemble the components of an audio track and then produce a final mix.

Recording audio

Learners should record between three and four tracks to cover the content below:

- audio capture
 - 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
 - microphone placement
 - DI
 - line and mic levels
- auxiliary equipment
 - mic stands and leads
 - pop shields
 - audio interface
- equipment storage and handling
- safe procedures
 - setting up
 - monitoring levels
 - manual handling, electrical safety
 - computer operation
- audio capture process and procedures
 - record level, distortion, noise
 - routing
 - monitoring
 - troubleshooting
 - project management, e.g. file management, backing up, takes
 - session management, e.g. time management, organisation.

continued

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
Learning aim A: Plan a recording session			
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.
Learning aim B: Use recording equipment safely to produce multi-track recordings			
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**

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>Learning aim A: Explore music sequencing techniques</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>Note input and editing</p> <ul style="list-style-type: none"> • Different methods to add notes to a track: <ul style="list-style-type: none"> ◦ adding notes with a mouse ◦ playing notes in with a MIDI keyboard ◦ steptime input – adding notes in musical steps ◦ importing MIDI material. • Editing the properties of note events: <ul style="list-style-type: none"> ◦ duration ◦ note position ◦ pitch ◦ velocity. • Copying and pasting notes and regions: <ul style="list-style-type: none"> ◦ copy and paste using mouse ◦ copy and paste using keyboard shortcuts. • Using loops and pre-recorded samples: <ul style="list-style-type: none"> ◦ choosing loops and samples ◦ looping regions. • Selecting instruments and sounds: <ul style="list-style-type: none"> ◦ using software instruments ◦ selecting preset sounds. <p>Effects</p> <p>Learners should explore the use of effects to enhance their music:</p> <ul style="list-style-type: none"> • software mixer • digital effects – EQ, chorus, reverb. <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>

What needs to be learnt
<p>Learning aim B: Use music sequencing software to create music</p> <p>Learners should create a piece of music. 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>Intentions</p> <p>Areas to consider should include:</p> <ul style="list-style-type: none"> • selecting sounds to fit the brief – software instruments, loops, samples • project settings – tempo, time signature. <p>Recording and editing</p> <ul style="list-style-type: none"> • recording MIDI – real time capture, step recording, clicking in • region editing – looping, copy and paste, resizing and trimming, time-stretching • quantising • event editing – note position, note length, note pitch, note velocity. <p>Mixing</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"> • volume balance • stereo field – appropriate panning of instruments • effects – using insert effects, e.g. reverb, delay, chorus, distortion • the end product – 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
Learning aim A: Explore music sequencing techniques			
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.
Learning aim B: Use music sequencing software to create music			
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.	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. Written diary/log/blog with photographs and screenshots. Presentation.
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.	Bounced stereo audio file. Written diary/log/blog with photographs and screenshots. Presentation.

Unit 8: Music and Production Analysis

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **External**

Unit introduction

How do you listen to music? Do you think about what you hear? Do you consider how the piece was recorded and the musical influences that affected its creation?

Musicians need many skills to survive artistically, creatively and financially. One of the key skills anyone working in the music industry requires is to be able to listen carefully and critically to music.

Musicians listen to music differently to the consumer. They will listen in and around the music, for detail, nuance, shape and colour. Musicians will listen to the sounds, the pitches of the notes, the chords used, the instrumentation and text, and many other factors that make the piece different from others and the performance successful. This unit will allow you to develop these critical listening skills along with the ability to analyse and discuss what you hear.

Developing the skills to listen will take a lifetime of dedication and the practising of this skill is a joy for every musician. This unit is just the beginning.

Learning aims

In this unit you will:

A explore through critical listening the features of musical styles and genres

B explore through critical listening production techniques used in music.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Explore through critical listening the features of musical styles and genres</p> <p>Learners should listen critically to a range of musical tracks, focusing on commercially successful UK and US music from the 1950s to the present day.</p> <p>Musical styles and genres</p> <p>Through listening to music, discussing it and analysing it, learners will develop the skills to recognise commercially successful musical styles and genres from the mid 20th century to the present day.</p> <p>Learners should be able to recognise the key features of music from different genres that emerged in decades from the 1950s to the present day:</p> <ul style="list-style-type: none"> • 1950s – rock ‘n’ roll, ‘classic’ pop, blues, gospel music • 1960s – rock, pop, R&B, soul, reggae, ska • 1970s – prog rock, punk rock, disco, heavy metal • 1980s – new wave and synthpop, hip hop • 1990s – grunge, indie, Brit pop • 2000s – present day – dance, chillout, contemporary R&B. <p>Key musical features</p> <p>Through listening to music, discussing it and analysing it, learners will develop the skills to recognise the features of musical examples.</p> <p>Learners should focus on the following.</p> <p>Musical form</p> <p>Learners should be able to describe the shape and structure of musical examples using letters and/or words:</p> <ul style="list-style-type: none"> • using letters to denote block structures • using words or phrases to denote recognisable musical structures. <p>Use of instruments and voices</p> <p>Learners should be able to recognise individual musical instruments and voices, and commonly used combinations of instruments.</p> <ul style="list-style-type: none"> • Individual instruments – strings, woodwind, brass, percussion, keyboard, electric (guitars and bass guitars), electronic (synthesisers, drum machines), instruments from around the world. • Voices – male, female. • Combinations of instruments – orchestra, pop/rock group, brass/horn section, string section, backing vocals, choir, brass band. • Idiomatic techniques used by particular instruments – bowed and pizzicato strings, bending notes, vibrato, flutter tonguing, use of mutes (brass instruments). • Techniques used by singers – use of different vocal registers, falsetto, diction and articulation, vibrato, tone (clear, breathy). <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

Tempo

Learners should be able to recognise tempo and tempo changes, musical speed and speed changes:

- speed/BPM (beats per minute)
- speed changes, faster/accelerando, slower/decelerando, free time/rubato.

Texture

Learners should be able to recognise how musical instruments can combine to create different textures:

- thick/dense textures
- thin/sparse textures
- contrasts in texture.

Musical devices (pitch):

- repetition, sequence, imitation
- riffs
- ostinato
- block chords, arpeggios.

Musical devices (rhythm):

- use of simple and compound time signatures
- irregular time signatures
- syncopation
- swung rhythms
- straight and dotted rhythms
- triplets.

Musicality and expression:

- use of and changes in dynamics
- legato, staccato
- communication of meaning and mood.

What needs to be learnt**Learning aim B: Explore through critical listening production techniques used in music**

Through listening to music, learners should develop the skills to recognise the production techniques used to produce musical recordings and to establish a framework for understanding why production decisions were made.

Recording techniques

Learners will listen to music to be able to recognise how it was recorded:

- live recording – presence of an audience, ambience, noise, applause
- studio live – how music is recorded in performance under acoustic control
- studio overdub – how music is recorded in studio conditions using overdub techniques.

Stereo placement

Learners will listen to music to be able to identify where instruments are placed in the stereo field:

- stereo and mono
- panning – hard left, left, centre, right, hard right
- forward and back in the mix.

Effects

Learners will use language to describe effects used in music production and how they are achieved. Learners will also explore the results of using effects, such as the music's atmosphere, overall sound and the affect on the audience:

- reverb, gating, fuzz, distortion, vibrato, tremolo
- tape echo, digital reverb
- guitar foot pedals, studio effects, treatments
- historical basis and equipment of effects, tape echo, reverb rooms, plates
- basic timeline of equipment development, analogue versus digital.

Audio quality

Learners will use language to describe the quality of the recording, production and performance:

- noise, noise control and removal, noise reduction
- hiss, tape hiss and recording level, analogue versus digital
- distortion and digital noise, quality issues of tape and digital recording.

Teacher guidance

Resources

Learners will require access to musical recordings demonstrating a range of styles, genres, production techniques and equipment development from the 1950s to the present day. Recordings should also illustrate production methods and technical flaws.

Assessment guidance

Centres are advised to ensure that learners are prepared for assessment through the delivery of the unit content.

This unit is externally assessed using a listening test. Pearson sets and marks the test. The test lasts for 1 hour and 30 minutes and has 50 marks.

Learners will complete a test that has different types of questions, including objective, short-answer and longer-answer questions based on two musical tracks. Each learner will need access to a means of playing the musical tracks (e.g. a CD or PC) and should listen to them through a good quality set of headphones.

Unit 9: Introducing Choral Studies

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

Why do we sing together at important sporting and cultural occasions? From the pre-match performances of anthems such as *Abide with Me* or *Jerusalem* to the more informal songs of the terraces, it is difficult to imagine a major football final without singing of some kind. It is perhaps because choral singing has a way of generating a 'feelgood factor' for the singers and those listening. When joined together voices can be stirring and exciting or emotive and poignant.

This unit is about singing together as a choir. It will help you to improve your general musicianship as you will be required to use listening skills and you will learn to follow a score and the direction provided by a conductor. Being in a choir will also help you improve your personal management and team-working skills. Choral workshops and rehearsals will require a great deal of self-discipline and patience. You will need to watch and listen carefully to instructions from the musical director. There will be times when you simply need to sit in silence while other singers go through their part. You will need to work on the development of your skills as well as considering the needs of other choir members.

The payoff for this hard work could be exhilarating, however, as there is nothing quite like performing in a choir when all the elements come together. The style of choral music you work on might be taken from a traditional choral repertoire or might include choral arrangements of pop and rock standards.

The unit will culminate in a demonstration of your skills in a performance by the choir to an audience.

Learning aims

In this unit you will:

A develop choral singing skills

B use choral singing skills in rehearsal and performance.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Develop choral singing skills</p> <p>Learners should take part in a series of choral singing workshops. Work covered in choral workshops should include:</p> <ul style="list-style-type: none"> • warming up the voice – exercises to develop singing technique, e.g. scales and arpeggios, musical tongue twisters • unison singing – keeping ‘together’, listening, awareness of other singers, following the conductor • part singing – simple part work, e.g. rounds/partner songs, building to more complex material in two or more parts. <p>Technical and interpretive skills developed in these sessions will include:</p> <ul style="list-style-type: none"> • accuracy of pitch • rhythm and timing • projection, tone, articulation • breath control • aural awareness • awareness of other singers • following the conductor • phrasing • expression and dynamics. <p>The personal skills that are central to being a member of a choir should also be developed by learners during these workshop sessions:</p> <ul style="list-style-type: none"> • concentration and focus • teamworking skills • showing sensitivity and respect towards others. <p>Learners should monitor their development and their contribution to the choir during workshop sessions. This monitoring should be undertaken on a regular basis, e.g. at the end of each session. Learners should consider their strengths and areas to develop in terms of technical, interpretive and personal management skills.</p>

What needs to be learnt

Learning aim B: Use choral singing skills in rehearsal and performance

Learners should demonstrate their choral singing skills in the rehearsal and performance of appropriate choral music. At least one piece must be performed in two or more parts.

Rehearsals

Learners should take part in rehearsals of choral music which are led by a musical director/conductor.

Activities undertaken during rehearsals should include:

- warm-ups and technical exercises
- following a score/lyric sheet
- separate practice of individual parts, e.g. SA/SSA/SATB/TB
- combining parts
- working with an accompanist
- musical interaction with other singers
- following the conductor and responding appropriately to direction.

Learners should also undertake individual work as necessary, e.g. practising musical parts and learning lyrics.

During rehearsals learners should demonstrate appropriate personal management skills, which should include:

- attendance
- time management (adhering to rehearsal schedules)
- concentration and focus
- confidence
- showing sensitivity towards others.

In rehearsal and performance learners should also demonstrate the following technical and interpretive skills:

- accuracy of pitch
- rhythm and timing
- projection, tone, articulation
- breath control
- awareness of other singers
- following the conductor
- phrasing
- expression and dynamics
- musicality
- stage presence
- interpretation of the stylistic qualities of the music
- communication of the meaning of the work.

Learners should also aim to perform with:

- focus and concentration
- confidence.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Develop choral singing skills			
1A.1 Demonstrate limited use and control of technical and interpretive choral singing skills in development.	2A.P1 Demonstrate competent use and control of technical and interpretive choral singing skills in development.	2A.M1 Demonstrate competent and consistent use and control of technical and interpretive choral singing skills in development.	2A.D1 Demonstrate competent and effective use and control of technical and interpretive choral singing skills in development.
1A.2 Demonstrate limited use of personal management skills during choral singing workshops.	2A.P2 Demonstrate competent use of personal management skills during choral singing workshops.	2A.M2 Demonstrate competent and consistent use of personal management skills during choral singing workshops, showing confidence.	2A.D2 Demonstrate competent and consistent use of personal management skills during choral singing workshops, showing focus, commitment and confidence.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim B: Use choral singing skills in rehearsal and performance			
1B.3 Rehearse choral music, demonstrating a limited application of personal management, technical and interpretive skills.	2B.P3 Rehearse choral music, demonstrating the competent application of personal management, technical and interpretive skills.	2B.M3 Rehearse choral music, demonstrating the competent and consistent application of personal management, technical and interpretive skills.	2B.D3 Rehearse choral music, demonstrating the competent, consistent and effective application of personal management, technical and interpretive skills.
1B.4 Participate in a performance of choral music.	2B.P4 Perform choral music, using relevant technical and interpretive skills.	2B.M4 Perform choral music with confidence and consistency, using relevant technical and interpretive skills to demonstrate the stylistic qualities and communicate the meaning of the music.	2B.D4 Perform choral music with confidence, consistency and ease, using relevant technical and interpretive skills to fully demonstrate the stylistic qualities and communicate the meaning of the music.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

The special resources required for this unit are a suitable space in which to rehearse and perform, and access to appropriate choral sheet music along with an accompanist. Suitable equipment should also be available to record both audio and video.

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 focus of this unit is the development of choral singing skills and the demonstration of the skills acquired in rehearsal and performance.

Learning aim A focuses on the development of skills through teacher-led choral workshops. These will typically begin with a warm-up, which may include vocal exercises or 'games'. Repertoire covered in these sessions will depend on learners' experience. However, a typical choir might begin by working on simple pieces for unison voices before moving on to work in two or more parts. 'Wider' music skills such as listening and following a score and a conductor should be introduced and the importance of personal management skills should be stressed. Evidence for this learning aim should include recordings of milestone sessions supported by teacher observation records.

Learner monitoring records could be in the form of written logbook entries or presented as blogs or audio/video diaries.

Learning aim B is assessed through the rehearsal and performance of choral music. Chosen repertoire developed in learning aim A could be rehearsed to performance standard and/or new pieces introduced. Personal management as well as music skills and techniques will need to be demonstrated during rehearsals. The unit should culminate in a performance of the rehearsed music and should include at least one piece sung in two or more parts. Performance work should be undertaken for an invited audience of teachers, family, peers or a paying audience. Evidence for this learning aim should include recordings of milestone rehearsal sessions. Teacher observation records could be used if it is not possible to evidence the criteria through any other means, perhaps in the form of a checklist for each learner that allows a record of contributions to a number of rehearsals, could also be used as supporting evidence, although learner evidence must be individual in nature. The performance itself should be video recorded.

Assessment – Level 2

2A.P1/P2 Learners will play an active role in workshop activities and will generally take on board skills and techniques taught to the point where they can demonstrate these skills and techniques. However, there may be a lack of consistency across the range of skills being explored and developed, e.g. learners' rhythm and timing may be noticeably better than their tuning. Learners working at this level will tend to need to 'lean' on others in the choir to perform accurately when working in two or more parts. Learners will demonstrate a positive approach to sessions, showing appropriate behaviour and generally good levels of discipline.

2B.P3 Learners will monitor their progress on a regular basis. They will be able to provide descriptions of their strengths and areas for development.

2B.P4 Learners will demonstrate a positive approach to the rehearsal process and will be secure in their application of choral singing skills. They will produce a performance that is generally solid. Any errors will be minor and learners 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/M2 Learners will approach workshop sessions with enthusiasm and will demonstrate development and improvement of technical and interpretive skills. They will engage in sessions with purpose, energy, concentration and focus.

2B.M3 Learners will monitor their progress on a regular basis and will be able to provide more detailed descriptions of their strengths and areas for development.

2B.M4 Learners will show during rehearsal that they can apply the skills needed to give a coherent performance. They will use technical and interpretive choral singing skills to create a confident and assured performance. There will be consistent application of the skills used throughout the performance.

2A.D1/D2 Learners will approach workshop sessions with total commitment and concentration. They will use their skills in such a way that the mechanics of performing are internalised. Learners working at this level will be able to undertake more complex work within the choir when performing in two or more parts and will do so in a confident and accurate manner. They will respond positively to feedback and direction, showing an eagerness to continually improve in timetabled sessions and, when applicable, through personal practice.

2B.D3 Learners' willingness to improve will result in the detailed ongoing monitoring of their strengths and areas for improvement. Conclusions will be justified with reference to examples of specific skills.

2B.D4 Learners will apply technical and interpretive choral singing skills in rehearsal and performance, performing with total commitment. They will perform with flair and attention to detail to produce a fluent, coherent and successful performance.

Assessment – Level 1

1A.1/2 Learners will take part in teacher-led activities and will work in a generally cooperative manner. Although they may not always contribute in a wholly positive way, neither will they 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).

1B.3 Learners will be able to identify their strengths and areas for development; however, this may not be done on a regular basis.

1B.4 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. Learners will take part in the performance and should be able to get through it 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	Welcome to the BTEC Choir	As a member of a new youth choir company you are required to attend a series of choral singing workshops led by the musical director. You should keep a record of your progress during these workshop sessions that considers your strengths and areas for development.	Recordings of milestone workshop sessions. Teacher observations. Written logbook entries. Blogs or audio/video diaries.
1B.3, 1B.4, 2B.P3, 2B.P4, 2B.M3, 2B.M4, 2B.D3, 2B.D4	Introducing the BTEC Choir	The musical director is keen to launch the choir to the public. You will take part in rehearsals leading to a short performance that will showcase your work to an invited audience.	Recordings of milestone rehearsals. Teacher observations. Recording of performance.

Unit 10: Introducing Music Theory

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

To some, written music notation is a language that communicates the information they need to realise a piece of music. To others, it is simply a series of meaningless lines, dots and symbols. What is it to you?

For many professional musicians and composers, the knowledge and use of traditional music notation are central to their working life. This unit will introduce you to traditional music notation. You will explore how elements of music such as pitch and rhythm are recorded using traditional notation. You will also find out how expressive elements of music such as tempo and dynamics can be communicated in traditional notation.

This unit will support your work as a musician and/or composer by allowing you to begin the journey that will allow you to interpret music written by others and communicate with other musicians using traditional notation. You will demonstrate your knowledge of musical theory and traditional notation through a series of exercises. You will also develop the skills of creating neat and accurate handwritten musical parts as well as learn to use a software notation package.

Learning aims

In this unit you will:

- A know how traditional musical notation is used to record pitch and rhythmic elements in music
- B create musical parts using traditional notation.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Know how traditional musical notation is used to record pitch and rhythmic elements in music</p> <p>Learners should be introduced to the uses of traditional music notation. They should complete a portfolio of exercises to demonstrate their knowledge of the following.</p> <p>Pitch:</p> <ul style="list-style-type: none"> • treble and bass clefs • positions of notes on the stave, including leger lines • sharps, flats and naturals • intervals – major 2nd, major 3rd, perfect 4th, perfect 5th, major 6th, major 7th, octave, minor 3rd, minor 7th, diminished 5th • the construction of the major scale • the construction of the minor scale (harmonic, melodic and natural) • major key signatures up to 4 # and 4 b and their relative minors • major and minor triads in root position. <p>Exercises to show knowledge of pitch</p> <p>(Learners should attempt all exercises)</p> <p>Simpler exercises must include:</p> <ul style="list-style-type: none"> • placing notes in the correct position on the stave (treble and bass clefs) • recognising major/perfect intervals from notated examples • adding an upper note to create a given major/perfect interval • notating major scales on the stave using accidentals up to 4 # and 4 b • notating major scales on the stave using key signatures up to 4 # and 4 b • recognising major key signatures up to 4 # and 4 b • correctly notating major key signatures up to 4 # and 4 b • notating major triads using accidentals up to 4 # and 4 b • notating major triads using key signatures up to 4 # and 4 b. <p>More complex exercises must include:</p> <ul style="list-style-type: none"> • placing notes in the correct position using leger lines (treble and bass clefs) • recognising minor 3rds and 7ths, dim 5ths intervals from notated examples • adding an upper note to create a given interval – minor 3rds and 7ths • identifying relative major and minor keys up to 4 # and 4 b • notating minor scales on the stave using accidentals up to 4 # and 4 b • notating minor scales on the stave using key signatures up to 4 # and 4 b • recognising minor key signatures up to 4 # and 4 b • correctly notating minor key signatures up to 4 # and 4 b • notating minor triads using accidentals up to 4 # and 4 b • notating minor triads using key signatures up to 4 # and 4 b. <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

Rhythm:

- note and rest values – semibreve, minim, crotchet, quaver, semiquaver
- dotted notes and rests
- triplets
- bars and bar lines
- simple and compound time signatures – 2/4, 3/4, 4/4, 6/8 and 12/8
- correct groupings of notes in simple and compound time.

Exercises to show knowledge of rhythm

(Learners should attempt all exercises.)

Simpler exercises must include:

- identifying the value of notes and rests (including dotted notes/rests)
- identifying the time signatures of musical phrases in 2/4, 3/4, 4/4
- adding bar lines to musical phrases in 2/4, 3/4, and 4/4
- rewriting phrases to correctly group notes (simple time).

More complex exercises must include:

- identifying the time signatures of musical phrases in 6/8 and 12/8
- adding bar lines to musical phrases in 6/8 and 12/8
- rewriting phrases to correctly group notes (compound time).

What needs to be learnt**Learning aim B: Create musical parts using traditional notation**

Learners should apply their knowledge of traditional notation to create accurate musical parts.

Learners should:

- create handwritten musical parts
- create musical parts using music notation software.

Handwritten parts

Learners should create at least two handwritten parts as follows.

A simpler example of at least 16 bars using:

- the treble clef
- a simple time signature
- minims, crotchets, groups of quavers, dotted quaver, semiquaver patterns
- rests to include crotchets and quavers
- a range of notes of varying pitches
- a major key signature of at least 2 # or b.

A more complex example of at least 32 bars using:

- the bass clef
- a compound time signature
- a range of notes of varying pitches to include leger lines
- notes and rests of varying values to include semiquavers
- a major or minor key signature of 4 # or b
- accidentals
- performance directions, e.g. dynamic markings and tempo.

Parts created using notation software

Learners should create at least two parts as follows.

A simpler example of at least 16 bars using:

- the bass clef
- a simple time signature
- minims, crotchets, groups of quavers, dotted quaver, semiquaver patterns
- rests to include crotchets and quavers
- a range of notes of varying pitches
- a major key signature of at least 2 # or b.

A more complex example of at least 32 bars using:

- the bass clef
- simple time but including at least one change of time signature, e.g. 3/4 to 4/4
- a range of notes of varying pitches to include leger lines
- notes and rests of varying values to include triplets
- a major or minor key signature of 3 # or b
- accidentals
- performance directions, e.g. dynamic markings and tempo.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Know how traditional musical notation is used to record pitch and rhythmic elements in music			
1A.1 Complete exercises using musical notation to record pitch with limited accuracy.	2A.P1 Complete exercises using musical notation to record pitch with accuracy in relation to simple examples.	2A.M1 Complete exercises using musical notation to record pitch with accuracy in relation to simple examples and limited accuracy in relation to complex examples.	2A.D1 Complete exercises using musical notation to record pitch with accuracy in relation to simple and complex examples.
1A.2 Complete exercises using musical notation to record rhythm with limited accuracy. *	2A.P2 Complete exercises using musical notation to record rhythm with accuracy in relation to simple examples. *	2A.M2 Complete exercises using musical notation to record rhythm with accuracy in relation to simple examples and limited accuracy in relation to complex examples. *	2A.D2 Complete exercises using musical notation to record rhythm and with accuracy in relation to simple and complex examples. *
1A.3 Create a portfolio of exercises showing limited use of musical notation to record expressive elements and performance directions.	2A.P3 Create a portfolio of exercises showing use of musical notation to record expressive elements and performance directions.	2A.M3 Create a portfolio of exercises showing accurate use of musical notation to record expressive elements and performance directions.	2A.D3 Complete a portfolio of exercises using musical notation to record expressive elements and performance directions with accuracy in relation to simple and complex examples.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim B: Create musical parts using traditional notation			
1B.4 Create handwritten musical parts showing limited neatness and accuracy in the production of a simple example.	2B.P4 Create two neatly presented handwritten musical parts showing accuracy in the production of a simple example.	2B.M4 Create two neatly presented handwritten musical parts showing accuracy in the production of a simple example and limited accuracy in the production of a complex example.	2B.D4 Create two neatly presented handwritten musical parts with attention to detail showing accuracy in the production of simple and complex examples.
1B.5 Create two musical parts using notation software showing limited accuracy in the production of a simple example.	2B.P5 Create two musical parts using notation software showing accuracy in the production of a simple example.	2B.M5 Create two musical parts using notation software showing accuracy in the production of a simple example and limited accuracy in the production of a complex example.	2B.D5 Create two musical parts using notation software showing accuracy in the production of simple and complex examples.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

The specialist resources required for this unit are:

- manuscript paper
- access to an appropriate software package for notating music, e.g. Sibelius, MuseScore, Finale.

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

Learners should present a portfolio of exercises showing the development of their knowledge of music theory in relation to the notation of pitch, rhythm and expression. Learners should ideally work in pencil so corrections can easily be made. The portfolio should show the development of skills, assessment should not take place until all exercises are completed.

Learning aim B

Learners should present at least two handwritten musical parts and two parts produced using music notation software. The parts could be related to learners' composition work or could be copied from another source, e.g. learners could produce a part for an individual player from a full score.

Assessment – Level 2

2A.P1/P2/P3 The portfolio will show accuracy in terms of the simpler exercises completed. More complex examples (as stated in the unit content) will be attempted but with very limited success, for example a learner will struggle to group quavers and semiquavers correctly when working out compound time.

2A.M1/M2/M3 The portfolio will show accuracy in terms of the simpler exercises completed. At merit level a better degree of accuracy in relation to more complex exercises will be evident, with some exercises produced without errors. Minor inaccuracies will be seen, however – for example the learner may use the correct key signature when notating a melodic minor scale but then go on to use the wrong accidentals, producing a harmonic minor in error.

2A.D1/D2/D3 The portfolio will show consistent accuracy throughout. Exercises will be completed correctly and will demonstrate a secure knowledge of the elements listed in the unit content.

2B.P4 Learners will have produced both required parts. Both parts will be neatly presented and generally readable and the simpler part will be accurate. The more complex part will include major inaccuracies that would prevent the part from being used in practice, e.g. notes placed incorrectly or incorrect use of key or time signatures.

2B.M4 Learners will have produced both required parts. Both parts will be neatly presented and generally readable and the simpler part will be accurate. The more complex part will include some inaccuracies. However, these will be minor and of the type that will easily be corrected to enable the part to be used in practice, e.g. missing or incorrect accidentals or performance directions.

2B.D4 Both parts presented will be neat, readable and accurate.

2B.P5 Learners will have produced both required parts and the simpler part will be accurate. The more complex part will include major inaccuracies that would prevent the part from being used in practice, e.g. notes placed incorrectly or incorrect use of key or time signatures.

2B.M5 Learners will have produced both required parts and the simpler part will be accurate. The more complex part will include some inaccuracies. However, these will be minor and of the type that will easily be corrected to enable the part to be used in practice, e.g. missing or incorrect accidentals or performance directions.

2B.D5 Both parts presented will be completely accurate.

Assessment – Level 1

1A.1/2/3 The portfolio will show a limited degree of accuracy in terms of the simpler exercises completed. Learners will show a grasp of basic fundamentals, e.g. note placement on the staff and the value of notes and rests, but will struggle to complete exercises where this knowledge is applied, e.g. to the construction of major scales or rhythmic passages.

1B.4 Although some elements of the parts produced have recognisable elements, learners will struggle to produce parts that are neat or accurate enough to be readable by musicians.

1B.5 Although some elements of the parts produced will have recognisable elements, accuracy will be very limited and/or the parts may be incomplete.

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, 1A.3 2A.P1, 2A.P2, 2A.P3 2A.M1, 2A.M2, 2A.M3 2A.D1, 2A.D2, 2A.D3	In Training	You are keen to develop your skills as an all-round musician and to that end you are undertaking some training in music theory. During your training you will produce a portfolio of exercises that will focus on how music is notated in terms of pitch, rhythm and expressive elements.	Portfolio of exercises.
1B.4, 1B.5 2B.P4, 2B.P5 2B.M4, 2B.M5 2B.D4, 2B.D5	Creation of Musical Parts	You are keen to show off your skills and understanding of music notation. You volunteer to write out some individual musical parts from a full score. The parts will be played by musicians so it is important that this is done with complete accuracy and attention to detail. You must create two handwritten parts and two using music notation software.	Handwritten musical parts. Musical parts produced using notation software.

Unit 11: Developing Solo Music Performance

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

After completing *Unit 5: Introducing Music Performance*, this unit gives you the opportunity to develop your skills and experience as a solo performer. Having a career as a successful performer requires dedication, versatility and skill, which you will hone through hours of practice time. Professional performers need to choose the repertoire they perform and understand how to interpret the music in an appropriate way.

A solo performance needs to feature accuracy of notes and rhythms, secure intonation and a convincing and musical interpretation. Music can contain huge amounts of detail: choice of tempo, dynamic contrast, phrasing and articulation are all vital in a polished performance. It is also extremely important that a performer chooses repertoire of a suitable level of difficulty – choosing a piece that is too difficult will result in a performance containing errors, and a piece that is too easy will not provide sufficient interest.

In this unit you will learn about and demonstrate a range of practice techniques, as appropriate to your instrument. Being able to perform challenging pieces requires proficiency at technical exercises and warm-ups, and a disciplined approach to practice. This unit will give you the opportunity to design your own practice regime, which you will then use to develop your skills and track your progress.

Most of all, this unit will help you understand that learning an instrument is not simply about playing pieces you enjoy – individual practice, rehearsal, self-management and determination are essential in making a career out of performing.

Learning aims

In this unit you will:

- A develop technique as a soloist
- B prepare for a performance as a soloist
- C perform to an audience as a soloist.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Develop technique as a soloist</p> <p>Learners should take part in practical sessions on their chosen instrument or voice in which they should learn about techniques that are relevant to their chosen instrument or voice.</p> <p>Technical development</p> <p>Learners should be introduced to a range of technical exercises appropriate to their chosen instrument or voice. They should learn the purpose of specific exercises in terms of the development and maintenance of good technique.</p> <p>Technical exercises may include:</p> <ul style="list-style-type: none"> • warm-ups • scales and arpeggios • studies • lip slurs for brass players • breathing exercises for singers • paradiddles for drummers • other technical exercises to improve technique relevant to the chosen instrument or voice. <p>Exploration and choice of repertoire</p> <p>Learners should explore a range of solo repertoire available for their chosen instrument or voice, selecting at least four contrasting pieces that would be suitable to their skill level and development as a soloist.</p> <p>When doing so, learners should consider:</p> <ul style="list-style-type: none"> • level – learners should select pieces that will stretch their technical skills to a reasonable extent • genre/style – learners should consider pieces from different genres, not simply those which they enjoy or are used to playing • mood – learners should try to select pieces that have contrasting moods. <p>Practice regime</p> <p>Learners should select appropriate technical exercises and at least four contrasting pieces of repertoire, and design a practice regime for their chosen instrument or voice. The practice regime should include:</p> <ul style="list-style-type: none"> • an initial skills audit that identifies strengths and weaknesses in technique • long- and short-term targets for improvement • details of technical exercises and repertoire to be tackled, providing reasons for choices. <p>Learners should follow their practice regime, documenting their progress, making adjustments and redefining targets as:</p> <ul style="list-style-type: none"> • technical exercises, e.g. scales, arpeggios, broken chords, studies • practice techniques, e.g. metronome • rehearsal techniques, e.g. finding and working with an accompanist, directing a rehearsal.

What needs to be learnt**Learning aim B: Prepare for a performance as a soloist**

Learners need to take responsibility for the preparation of all aspects of their performance. They need to prepare for a solo recital in which they will perform three contrasting pieces. For this unit, 'contrasting' could mean tempo, tonality, genre/style, musical period, performance style (e.g. accompanied/unaccompanied) or any other factor which requires the learner to broaden their performing experience.

Selecting music for performance

Learners will need to select music for performance, taking into account issues such as:

- suitability of difficulty level/technical demands
- consideration of audience, e.g. choosing pieces that are suitable to the target audience
- creating a balanced and interesting programme, e.g. pieces of contrasting styles, genres, tempi
- availability of accompanist.

Learners may select pieces studied as part of their practice regime for learning aim A and/or new material.

Practice and rehearsal

Learners will need to undertake individual practice and more structured rehearsals of the pieces.

Technical preparations may include:

- warm-ups and technical exercises, e.g. scales, arpeggios, broken chords, studies
- practice techniques, e.g. breaking a piece down to concentrate on difficult passages
- rehearsal techniques, e.g. finding and working with an accompanist, taking direction from teacher/musical director.

Physical preparations may include:

- relaxation and/or breathing exercises as appropriate
- concentration techniques
- exercises to control nerves
- preparatory performances at the venue and in front of peers.

Other preparations may include ensuring that instruments are in working order and in tune, e.g. new strings, serviceable reeds/mouth pieces, correct beaters.

What needs to be learnt**Learning aim C: Perform to an audience as a soloist**

Learners should perform their chosen programme (of three contrasting pieces) to an audience. In performance learners should pay attention to the following elements of their work.

- Accuracy:
 - intonation
 - rhythm
 - tempo choice
 - instrument-specific performance directions, e.g. pizz/arco, hammer-ons and pull-offs, pedalling, mutes, guitar effects etc.
- Interpretation:
 - dynamic contrast, e.g. detailed attention to crescendo/diminuendo directions
 - phrasing
 - articulation, e.g. staccato/legato, tenuto, accents, pedalling, bowing, strumming patterns, slurs, tonguing etc
 - appropriate use of rubato
 - communication of mood/style of piece
 - communication of meaning of lyrics (singers only).
- Confidence:
 - control of nerves
 - well-rehearsed opening, verbal introductions
 - stage presence, entry and exit.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Develop technique as a soloist			
1A.1 Design a practice regime, selecting technical exercises and repertoire with support and guidance.	2A.P1 Design a practice regime, selecting and describing relevant technical exercises and describing choices of repertoire.	2A.M1 Design a well-structured practice regime, selecting relevant technical exercises and explaining choices of repertoire.	2A.D1 Design a detailed and well-structured practice regime, selecting relevant technical exercises and justifying choices of repertoire.
1A.2 Reflect on progress when following a practice regime, listing the technical exercises and repertoire covered.	2A.P2 Reflect on progress when following a practice regime, describing the effectiveness of technical exercises and repertoire covered.	2A.M2 Reflect on progress when following a practice regime, explaining the effectiveness of technical exercises and repertoire covered.	2A.D2 Reflect on progress when following a practice regime, explaining and justifying the effectiveness of technical exercises and repertoire covered.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim B: Prepare for a performance as a soloist			
1B.3 Select a programme of contrasting pieces for performance with support and guidance.	2B.P3 Select a programme of contrasting pieces for performance, describing choices.	2B.M3 Select a well-balanced programme of contrasting pieces for performance, explaining choices.	2B.D3 Select a well-balanced and imaginative programme of contrasting pieces for performance, justifying choices.
1B.4 Prepare for performance, demonstrating limited application of relevant technical and interpretive music skills.	2B.P4 Prepare for performance, demonstrating the competent application of relevant technical and interpretive music skills.	2B.M4 Prepare for performance, demonstrating the competent selection and application of relevant technical and interpretive music skills.	2B.D4 Prepare for performance, demonstrating the competent and effective selection and application of relevant technical and interpretive music skills.
Learning aim C: Perform to an audience as a soloist			
1C.5 Perform contrasting pieces of music as a soloist.	2C.P5 Perform three contrasting pieces of music as a soloist, using technical and interpretive music performance skills competently.	2C.M5 Perform three contrasting pieces of music as a soloist with confidence and consistency, using technical and interpretive music performance skills competently to demonstrate stylistic qualities.	2C.D5 Perform three contrasting pieces of music as a soloist with confidence, consistency and ease; use technical and interpretive music performance skills competently and fluently; and fully demonstrate stylistic qualities.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

This unit builds on *Unit 5: Introducing Music Performance*. Learners cannot use the assessment evidence produced for that unit as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

Resources

The special resources required for this unit are a suitable rehearsal and performance space and access to video recording 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 will be evidenced through a practice regime designed by the learner, which should be annotated or accompanied by notes detailing the reasons for the choices made. Learners will also need to submit a practice log/diary in which they should make notes detailing their progress and the effectiveness of the technical exercises and pieces being used.

Learning aim B requires learners to prepare a programme of three contrasting pieces that will be performed to an audience. Their choices of pieces for the performance need to be explained and this could be evidenced in their practice log or in a recorded viva voce. Milestone practice/rehearsal sessions should be recorded.

For learning aim C the performance must be video recorded.

Assessment – Level 2

2A.P1/P2 Learners should design a practice regime that includes a range of technical exercises that are broadly appropriate to their development needs. Outline descriptions of the chosen repertoire of at least four pieces will be provided. Learners will reflect on their progress with some regularity. They will be able to describe in some detail the effectiveness of the exercises and pieces being used in the practice regime.

2B.P3/P4 Learners should choose music for their performance that is appropriate to their ability and shows some contrast. Outline descriptions of the chosen repertoire will be given. Learners should employ appropriate technical and interpretive skills when practising.

2C.P5 Learners should perform three contrasting pieces of music to an audience. The performances should broadly fit the bill. At pass level, small slips or breaks in fluency are permissible, but learners should be able to get through each piece without any major errors.

2A.M1/M2 Learners should design a practice regime that includes a structured and balanced range of technical exercises that is appropriate to their development needs. They will explain why a specific repertoire has been chosen, again relating choices to their abilities. Learners will reflect on their progress regularly, i.e. at the end of each practice session, and they will be able to explain the effectiveness of the exercises and pieces being studied in terms of their development as a soloist.

2B.M3/M4 Learners should choose music for their performance that is appropriate to their ability to create a programme that includes contrast and is balanced. They should be able to explain why they have chosen the specific programme, describing each piece and how the programme is structured. They should select and employ appropriate technical and interpretive skills when practising.

2C.M5 Learners should perform the programme of three contrasting pieces with a good level of accuracy. Any errors will be minor and will not detract from the overall performance. Their performance work should show some attention to detail in terms of interpretation, although this may not be consistently evident throughout the performance. They should show some attempt to shape the music to demonstrate its key stylistic features.

2A.D1/D2 Learners should design a practice regime that includes a structured, balanced and well-considered range of technical exercises that fully responds to their development needs. They will justify choices of specific repertoires, making reference to factors considered such as level, length, style and mood. Learners will reflect on their progress regularly, i.e. at the end of each practice session, and they will be able to fully justify the effectiveness of the regime being followed in terms of their development as a soloist.

2B.D3/D4 Learners should choose music for their performance that is fully appropriate to their ability to create a contrasting, balanced and imaginative overall programme. The chosen music will contain sufficient interpretative content to allow 2C.D5 to be achieved. They should be able to justify their choice of programme, making reference to factors considered such as level, length, style and mood. They should select and employ appropriate technical and interpretive skills when practising to ensure an effective result.

2C.D5 Learners at distinction level will perform with accuracy and fluency. They will demonstrate a detailed approach to interpretation (such as correct ornaments for the style and period, ornamented cadences, cadenzas, control of dynamics and tempo, communicating with accompanists, eye contact etc) to produce a performance that has a secure sense of style.

Assessment – Level 1

1A.1/2 Learners should design a practice regime, but may need the support of a teacher when selecting specific technical exercises. A repertoire of at least four pieces will be identified. Learners will reflect on their progress with some regularity, but comments will be brief and are likely to provide only a statement of what has been done during practice sessions.

1B.3/4 Learners should identify music for their performance, but may need support and guidance to come up with appropriate choices. They may employ only limited technical and interpretive skills when practising.

1C.5 Learners should perform three contrasting pieces of music to an audience. However, there may be major errors within the performance that are hard to ignore.

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	Practice Makes Perfect	As an aspiring solo performer you are keen to develop your technique and understanding of the repertoire available for your instrument or voice. You should design a practice regime that includes technical exercises and at least four contrasting solo pieces. You should then follow your practice regime, making notes on your progress and the effectiveness of the exercises and pieces chosen.	Practice regime (including notes and/or annotations). Practice log.
1B.3, 2B.P3, 2B.M3, 2B.D3 1B.4, 2B.P4, 2B.M4, 2B.D4 1C.5, 2C.P5, 2C.M5, 2C.D5	Recital Time	Having done the practice, it is now time to show off your skills. You need to select a programme of three contrasting solo pieces and prepare them to performance standard. You will then perform your pieces to an audience in a solo gig/recital.	Practice log. Video of milestone practice/rehearsal sessions. Video of performance.

Unit 12: The Development of Music

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

Have you ever wondered why music has changed so much over the years? Music is not created in a vacuum. The characteristics of a musical style can be influenced by a range of external factors linked to the time, place and conditions in which it developed. Music may, for example, be created in direct response to major events, such as war or famine. A musical style may be influenced by religious values and beliefs, or it may have been affected by factors such as advances in recording technology.

The changes that occur in society have direct effects on the way we behave as individuals. It is important that as musicians and music technologists we understand this close and active relationship. It is also very important for us to understand the influence that external factors such as new technologies have had on the development of music. This not only allows us to understand the past but helps us to be more effective musicians now, informing our development for the future.

In this unit, you will consider how specific factors have influenced the development of different musical styles. You will also have the opportunity to consider the characteristics of different styles in terms of features such as instrumentation, structure, tonality and rhythmic elements. The unit will culminate with you putting this knowledge into practice by illustrating the features of a specific music style, through performance or composition.

Learning aims

In this unit you will:

- A explore factors that have influenced developments in music
- B explore the characteristics of different musical styles
- C illustrate the characteristics of a chosen musical style.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Explore factors that have influenced developments in music</p> <p>Learners need to explore how external factors have shaped the development of music over time.</p> <p>They should consider the following factors:</p> <p>Historical and political</p> <p>Particularly the effects of propaganda, war and conflict, government censorship, changes in society and culture influence music and musicians.</p> <ul style="list-style-type: none"> • Social factors, e.g. religion, social class, age, ethnicity • Cultural factors, e.g. artistic movements, fashion, 'youth culture' <p>Technology</p> <p>Learners also need to consider how advances in technology have affected the development of musical styles, focusing on:</p> <ul style="list-style-type: none"> • instrument technology – the availability of 'new' acoustic, electric and electronic instruments • recording techniques and equipment – analogue tape, digital technologies, including tape and hard drive • amplification and live sound – amps, PA (public address) systems, mixing desks • consumer formats for music – tape, records, CDs, mp3 downloads, internet • the broadcasting of music – radio, TV, film, internet.

What needs to be learnt**Learning aim B: Explore the characteristics of different musical styles**

Learners should build on the work undertaken for learning aim A by exploring the characteristics of at least three contrasting musical styles. Learners should explore the historical, political and technological factors within common musical styles.

Common musical styles

Learners should become familiar with as wide a range as possible of common musical styles. Learners should be encouraged to explore styles which are new to them, as well as styles with which they are already familiar. For example:

- 'classical' music, e.g. baroque, classical, romantic
- blues, e.g. Mississippi, Chicago, Piedmont
- folk music, e.g. English, Celtic, American folk
- jazz, e.g. trad jazz, Dixieland, cool jazz, ragtime
- popular music, e.g. pop, rock, country, soul, R&B, dance, reggae, punk, ska
- fusion styles, e.g. jazz-funk, rockabilly, tech house, folk rock.

Learners should consider the characteristics and idiosyncrasies of each chosen style.

Depending on the styles chosen, learners may focus on the following:

- instrumental resources –
 - numbers and types of instruments
 - combination of instruments and/or voices, e.g. pop/rock group, orchestra, big band, choir
 - how resources are used to create different textures, e.g. thick, thin
 - idiomatic techniques used by particular instruments – bowed and pizzicato strings, bending notes, vibrato, use of mutes
- structure and form –
 - simple structures, e.g. binary, ternary, rondo
 - more complex structures, e.g. sonata, ritornello
 - song structures, e.g. strophic, verse/chorus
- melody –
 - simple and/or complex patterns
 - tonality, e.g. diatonic, chromatic, modal
 - repetition, imitation, sequence
 - decoration and ornamentation
 - call and response
 - riffs and ostinato
- harmony, tonality and texture –
 - homophonic
 - polyphonic
 - major
 - minor
 - atonal
 - modal

continued

What needs to be learnt

- modulation
- cadence
- functional and non-functional harmony
- static harmony
- chromatic harmony
- Use of rhythm and tempo –
 - simple and complex patterns
 - regular and irregular patterns
 - use of accents
 - syncopation
 - swung rhythms
 - tempo/pace and purpose
 - changes in tempo, e.g. faster/accelerando, slower/decelerando, free time/rubato
- Musicality, expression and performance conventions –
 - dynamic range
 - use of expression
 - communication of meaning
 - relationship of lyrics to music in songs.

Learning aim C: Illustrate the characteristics of a chosen musical style

Learners should illustrate the characteristics of one of the musical styles covered in learning aim B. This can be undertaken through the medium of performance, sequencing or composition.

Performance

Learners should realise a performance of a piece of music that is indicative of the chosen musical style in terms of instrumental/vocal techniques, musicality, expression and performance conventions.

Sequencing

Learners should produce a sequenced 'performance' of a piece of music that is indicative of the chosen musical style in terms of instrumental techniques, musicality, expression and performance conventions.

Composition

Learners should compose a piece that uses the conventions of the chosen musical style and illustrates its characteristics.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Explore factors that have influenced developments in music			
1A.1 Identify historical, political, social and cultural factors that have influenced the development of music. #	2A.P1 Describe how historical, political, social or cultural factors have influenced the development of a particular style of music, making reference to specific examples. #	2A.M1 Explain how historical, political, social or cultural factors have influenced the development of a particular style of music, making reference to specific examples. #	2A.D1 Analyse how historical, political, social or cultural factors have influenced the development of a particular style of music, using specific examples to justify conclusions. #
1A.2 Identify technological factors that have influenced the development of music. #	2A.P2 Describe how technological factors have influenced the development of music, making reference to specific examples. #	2A.M2 Explain how technological factors have influenced the development of music, making reference to specific examples. #	2A.D2 Analyse how technological factors have influenced the development of music, using specific examples to justify conclusions. #
Learning aim B: Explore the characteristics of different musical styles			
1B.3 Identify the characteristics of three contrasting musical styles. #	2B.P3 Describe the characteristics of three contrasting musical styles, with reference to examples. #	2B.M3 Explain the characteristics of three contrasting musical styles, with detailed reference to examples. #	2B.D3 Analyse the characteristics of three contrasting musical styles, referring to and comparing examples to justify conclusions. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim C: Illustrate the characteristics of a chosen musical style			
1C.4 Illustrate with limited accuracy the key characteristics of a musical style through performance, sequencing or composition.	2C.P4 Illustrate accurately the key characteristics of a musical style through performance, sequencing or composition.	2C.M4 Accurately interpret the characteristics of a musical style through performance, sequencing or composition.	2C.D4 Accurately interpret the characteristics of a musical style through insightful performance, sequencing or composition, showing a secure and fluent sense of the style.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

Learners will need access to appropriate research material, including books, periodicals and recordings of relevant music. Access to the internet, including sites such as YouTube where examples of musical performances can be viewed, will be an advantage.

Learners will also need access to appropriate resources for the realisation of music for learning aim C. This may include rehearsal/performance facilities and/or music sequencing workstations.

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 aims A and B

Learners should undertake an investigation that takes in a range of factors, using specific musical examples to illustrate the effects of these factors on the development of specific styles. The investigation should also be evidenced through research notes and a summary, which may be presented in written form, as a blog or as an audio/video recording.

Learning aim C

Evidence for this aim will depend on the choice made by the learner. If a performance is chosen, this should be video recorded. Where learners perform as part of an ensemble, a teacher observation record may be needed to identify individual learners and their contributions. Where a sequenced piece is produced, a recording should be submitted. Learners producing a composition may submit this in the form of a score or a recording.

Assessment – Level 2

2A.P1/P2 Learners will identify specific factors describing how they have influenced the development of a specific musical style. For example, learners may identify conflict as a factor, describing how the war in Vietnam led to the development of popular protest songs, examples of which may be performed.

2A.M1/M2 Learners will be able to explain why specific factors influenced the development of a specific musical style. For example, they may explain how the economic situation in 1950s Britain led to the development of youth culture and with it specific forms of popular music.

2A.D1/D2 Learners will be able to analyse the influence of specific factors on the development of a specific musical style. They may, for example, discuss developments in electronics in the mid to late 20th century, explaining how this led to the invention of the synthesiser, analysing the effect this had on the development of instrumentation in popular music styles in the late 1970s and early 1980s.

2B.P3 Learners will provide descriptions of three musical styles in terms of the relevant characteristics listed in the unit content, making reference to specific examples of music for each style. These styles need to be contrasting, so learners must avoid three closely related styles – for example heavy metal, progressive rock, punk.

2B.M3 Learners will provide explanations of the characteristics of three contrasting musical styles, discussing how these characteristics are used in specific examples that are indicative of each style.

2B.D3 Learners will be able to analyse the characteristics of each chosen style. They should discuss the effect that these characteristics have on the listener, making detailed reference to well-chosen examples comparing the characteristics of each style.

2C.P4 Learners will produce work that demonstrates to the listener the key characteristics of the chosen style of music. For example, a learner may compose a dance piece combining original material and samples to produce a piece that is generally in keeping with the style of the genre.

2C.M4 Learners will produce work that clearly demonstrates the characteristics of the chosen style through the successful interpretation of the piece. For example, a singer may present an accurate performance of a 1960s-style pop song that captures the performance style in a way that leaves the listener in little doubt as to the intended style of the piece.

2C.D4 Learners will produce work that encapsulates the characteristics of the chosen style, successfully expressing the nuances of the music to clearly demonstrate what makes the style distinctive. For example, a learner may produce a sequenced performance of a piece of Baroque keyboard music that shows a complete understanding of ornamentation.

Assessment – Level 1

1A.1/2 Learners will provide unelaborated descriptions of factors that may influence the development of music. The work will lack detail, however, and may not refer to specific musical styles.

1B.3 Learners will provide outline descriptions of the main characteristics of three musical styles. Work will lack detail and little or no reference will be made to specific examples.

1C.4 Learners will produce work that has some recognisable characteristics that are indicative of the chosen style. The work may not be entirely successfully realised.

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.1/2, 2A.P1/P2, 2A.M1/M2, 2A.D1/D2	Cause and Effect	<p>You have been commissioned to write an article for a website on the subject of how the development of musical styles is influenced by external factors.</p> <p>You should undertake research into influencing historical, political, social, cultural and technological factors to discover their effects on specific musical styles.</p> <p>You should then summarise your findings to create your web article.</p>	<p>Research notes.</p> <p>Web article.</p>
1B.3, 2B.P3, 2B.M3, 2B.D3	Step Back in Time – Part 1	<p>Your group has been asked to create a series of podcasts on iconic musical styles of the 20th century. You should each choose three contrasting styles and find out about the characteristics of each.</p> <p>You should then create a podcast recording in which you discuss the characteristics of each style, referring to specific examples of music, clips of which you can include in the podcast.</p> <p>You should also compare the characteristics of the three styles.</p>	<p>Research notes.</p> <p>Podcast script.</p> <p>Podcast recording.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1C.4, 2C.P4, 2C.M4, 2C.D4	Step Back in Time – Part 2	<p>You have been asked to perform in a concert celebrating some of the iconic musical styles of the mid to late 20th century.</p> <p>In groups, you should choose and rehearse a piece that is indicative of a particular musical style.</p> <p>You should then perform the piece, making sure that your interpretation encapsulates the characteristics of the style.</p>	Recording of performance.

Unit 13: Developing Music Composition

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

After completing *Unit 4: Introducing Music Composition*, this unit gives you the opportunity to explore a wide range of compositional techniques in the creation of extended compositions. You will learn how to sustain musical interest through different structures, exploring repetition, variation and development. You will learn about harmonic structures and relationships between keys in order to modulate successfully. You will create melodic lines and learn how to develop these using a variety of techniques.

One of the most important skills of the composer is the ability to use different instrumental resources in your compositions. You will learn about the capabilities of different instruments, how to write idiomatically for them, and how to use instrumentation as a tool to create variety within a piece.

One of the key things for a composer in the 21st century is to be able to demonstrate flexibility. While you may have extensive knowledge of one particular musical genre, a professional composer will need to be able to write in a variety of styles. You should use this unit as a chance to first develop your skill in a genre with which you are familiar, and then apply your knowledge to a genre with which you are less comfortable to create two contrasting compositions.

Composing is an area of music in which there exists almost infinite possibility. This unit will help you learn how to use a range of techniques to explore this.

Learning aims

In this unit you will:

- A demonstrate a range of compositional techniques
- B use instrumental resources within compositions
- C use structure and form to create compositions
- D review own practice in composition work.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Demonstrate a range of compositional techniques</p> <p>Compositional techniques can be broken down into the three main areas:</p> <ul style="list-style-type: none"> • melodic techniques • harmonic devices • rhythmic techniques. <p>Building on the work undertaken in <i>Unit 4: Introducing Music Composition</i>, learners should explore the use of techniques from each of these areas.</p> <p>Melodic techniques</p> <p>Learners should use a range of melodic techniques as appropriate to the genre of their work. These could include:</p> <ul style="list-style-type: none"> • motifs • repetition, sequence, imitation • balanced phrasing • disjunct/conjunct • serial techniques – tone-row, inversion, retrograde, retrograde inversion, verticalisation • transposition • variation • ornamentation; trills, turns, mordents, acciaccatura/appoggiatura • riff/ostinato • canon. <p>Harmonic devices</p> <p>Learners should use a range of harmonic devices as appropriate to the genre of their work. These could include:</p> <ul style="list-style-type: none"> • diatonic harmony – major, minor • modes – Aolian, Dorian, Mixolydian etc • cadences – perfect, imperfect, plagal, interrupted • modulation – pivot chords, relative major/minor, dominant, subdominant etc • cycle of fifths • atonality • non-functional harmony • extended/altered chords • diminished/augmented chords • chord progressions • static harmony • homophonic/polyphonic textures. <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

Rhythmic techniques

Learners should use a range of rhythmic techniques as appropriate to the genre of their work. These could include:

- syncopation
- hemiola
- exploration of contrasting metre
- triplets/duplets/other irregular groupings
- rhythmic augmentation/diminution
- ostinato.

Learning aim B: Use instrumental resources within compositions

Learners should use a variety of instruments to create different effects. They should be able to write music that effectively uses the capabilities of different instruments as appropriate to convention. This could involve the following points:

- knowledge of instrument range
- possible combinations of notes, e.g. some double stopping on a string instrument is easy, some is far more difficult depending on the pitches used
- instrument-specific issues, e.g. the 'break' on a clarinet or other woodwind instrument, slide positions on a trombone etc
- combinations of instruments
- conventions and roles for different instruments
- exploration of timbre for effect, e.g. mutes, pizzicato, flutter-tonguing, different stick types for percussion, hammer-ons, palm-muting
- writing for different groups, e.g. a string quartet composition and also a rock band composition.

Learning aim C: Use structure and form to create compositions

Learners should create two compositions applying the skills they have gained in learning aims A and B to a composition for a group of instruments with which they are comfortable, and then demonstrate knowledge on an unfamiliar instrumental group in a second composition.

Learners should demonstrate the ability to take compositions from initial original ideas to completed works. They should demonstrate the use of form and structure using two coherent contrasting forms which allow for material to be developed. For example:

- ternary form, where the A section is developed upon its repetition
- rondo form, where the A section is developed upon its repetition
- song form; intro, verse, chorus, middle 8/solo section, outro
- theme and variation form
- minimalism; the construction of an extended piece from a small motif or cell.

Learners should create two contrasting compositions, each with a minimum 'playing time' of three minutes.

What needs to be learnt**Learning aim D: Review own practice in composition work**

Learners should review their own practice throughout the unit. They should:

- identify their strengths as a composer and areas for development, e.g. by carrying out a skills audit based on their work in *Unit 4: Introducing Music Composition*
- reviewing work in progress on a regular basis, assessing the effectiveness of ideas, and identifying strengths, weaknesses and ways in which compositions can be improved
- use and respond to teacher feedback and feedback from peers.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Demonstrate a range of compositional techniques			
1A.1 Use compositional techniques in compositions with limited success.	2A.P1 Use melodic, harmonic and rhythmic techniques in compositions, applying them competently.	2A.M1 Use melodic, harmonic and rhythmic techniques in compositions, applying them competently and effectively.	2A.D1 Use a range of melodic, harmonic and rhythmic techniques in compositions, applying them competently and effectively and with creative flair.
Learning aim B: Use instrumental resources within compositions			
1B.2 Use instrumental resources in compositions with limited success.	2B.P2 Use instrumental resources in compositions competently.	2B.M2 Use instrumental resources in compositions competently and effectively, to exploit the potential of the chosen instruments.	2B.D2 Use instrumental resources in compositions competently and effectively, and fully and creatively exploiting the potential of the chosen instruments.
Learning aim C: Use structure and form to create compositions			
1C.3 Use musical forms to create a composition.	2C.P3 Create two contrasting compositions, making clear and competent use of structure and form.	2C.M3 Create two contrasting compositions, making clear, competent and effective use of structure and form.	2C.D3 Create two contrasting compositions, making clear, competent, effective and imaginative use of structure and form.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim D: Review own practice in composition work			
1D.4 Identify strengths and areas to develop in composition work.	2D.P4 Present an ongoing review of composition work, describing strengths and areas to develop.	2D.M4 Present a detailed and ongoing review of composition work, describing strengths and areas to develop and making effective use of results to refine outcomes.	2D.D4 Present a detailed and ongoing review of composition work, making qualitative judgements about strengths and areas to develop, consistently making effective use of results to refine outcomes.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

This unit builds on *Unit 4: Introducing Music Composition*. Learners cannot use the assessment evidence produced for that unit as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

Resources

The 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*.

Learners should create two contrasting compositions, each with a minimum 'playing time' of three minutes.

Learning aims A, B and C require learners to create a portfolio of two contrasting compositions. These compositions should be presented in a form appropriate to the chosen style/genres, e.g. conductor's score, midi file, recording of live performance.

Learners should keep all draft work (e.g. in the form of notation or screen shots) in a composer's log to demonstrate working practices and to ensure the authenticity of the final compositions.

Learning aim D requires learners to make reflective comments about the progress of their composition in their composer's log. These comments should be in the form of annotations and/or diary entries.

Assessment – Level 2

2A.P1 Compositions will make use of melodic, harmonic and rhythmic techniques in a reasonably proficient manner. For example, one of the compositions might use balanced four-bar melodic phrases, be written in a major key which modulates to the dominant at the end of the A section, and uses a rhythmic ostinato in the bass line. Work at this level will tend to be derivative, however, or may not take into account the style or genre of the piece being composed.

2B.P2 Learners will produce compositions that take into account the upper and lower ranges of the instruments used so that music is 'playable'. They should use instruments appropriately; for example, having a bass instrument to play a bass line, and giving the melody to an instrument which can perform it with prominence.

2C.P3 Learners need to compose two pieces of music. Their first composition can be in a style with which they are familiar, e.g. a guitarist could write a rock song, but the second composition must show a different style. For example, the guitarist who has written a rock song could go on to write for a brass ensemble, or a string quartet.

2D.P4 Learners should review their work with some regularity, i.e. on at least two occasions during the creation of each composition. They will be able to provide brief descriptions of what is working and what is not with regards to work in progress.

2A.M1 Learners will use a range of melodic, rhythmic and harmonic techniques in a way that is appropriate to the style of the piece they have written. For example, in a baroque-style piece, it would be appropriate to use melodic sequences and a hemiola in preparation for a perfect cadence.

2B.M2 Learners should show an understanding of the capabilities of the instruments they write for, using instrumental resources effectively. They should use their chosen resources to bring to life their melodies, rhythms and harmonic progressions, using instruments according to convention to create different effects. This could be evidenced through a bass guitar part that uses a variety of chord tones, and a more creative rhythm.

2C.M3 Learners will create two compositions that show different styles. Each should show use of a clear structure which allows space for the development of melodic, harmonic and rhythmic ideas and techniques. This could take the form of a ternary form piece in which the melody features some ornamentation and variation upon its repeat, or a rock song that develops the vocal line throughout, building tension.

2D.M4 Learners will reflect on their progress regularly and will be able to describe in some detail what is working and what is not. They will be able to use their knowledge of strengths and weaknesses to identify improvements that should be made to the work in progress.

2A.D1 Learners use of compositional techniques shows more imaginative use of the techniques employed. For example, use of a wider range of chords, possibly including different inversions and extended/altered chords, could form the base for harmony, combined with a melody that is varied using an array of techniques that enhances the feel of the music and a rhythm that features confident use of syncopation or triplets.

2B.D2 Learners will use a variety of instruments across the two compositions, demonstrating effective combination and handling of them. For example, a learner writing a string quartet might demonstrate use of pizzicato, double stopping and detailed bowing directions, while at the same time varying the texture by giving each instrument a share of the melody at different times. A learner writing a rock song might create a guitar riff featuring palm-muting, hammer-ons and pull-offs, and support this by including elements of the riff in the drum part. They will experiment with various combinations of instruments, exploring different timbral effects.

2C.D3 Learners will write music which shows an imaginative use of form. This will feature two contrasting pieces, each with a form that shows an intuitive use of variety and repetition. Each piece should show contrast within itself, either between different sections such as verses and choruses, or A sections and B sections. This might be demonstrated through a contrast of key between sections, accompaniment style, or melodic character. Sections that are repeated will be varied in more sophisticated ways, to maintain interest as appropriate to the genre.

2D.D4 Learners will reflect on their progress regularly and will be able to fully analyse what is working and what is not, and how improvements might be made. This reflective process will constantly be used to refine work in progress.

Assessment – Level 1

1A.1 Learners will create compositions that may use very few compositional techniques, or that show techniques that have not been used appropriately or correctly.

1B.2 Learners will show some evidence that they understand the requirements of the instruments they choose to write for. There may be a limited selection of instruments, and misjudgements, e.g. notes out of range, or passages that inadvertently have an excessive level of technical difficulty.

1C.3 Learners should present compositions which demonstrate the use of a recognisable musical form. Pieces may be similar in style, however, and rather simplistic in nature.

1D.4 Learners will reflect on their progress either irregularly or when work has been completed. Comments are likely to be brief and will identify only the most obvious strengths and weaknesses.

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 1D.4, 2D.P4, 2D.M4, 2D.D4	How to Be a Composer: Part 1. First, Show What You Like to Listen to...	A publishing agency is looking for new composers to represent. They have asked you to submit two contrasting compositions in different styles for them to judge your potential as a composer.	Composer's log. Completed composition (presented in an appropriate format).
1A.1, 2A.P1, 2A.M1, 2A.D1 1B.2, 2B.P2, 2B.M2, 2B.D2 1C.3, 2C.P3, 2C.M3, 2C.D3 1D.4, 2D.P4, 2D.M4, 2D.D4	How to Be a Composer: Part 2. And Now, Try Something Completely Different		

Unit 14: Producing a Music Recording

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

After completing *Unit 6: Introducing Music Recording*, in this unit, you will build on your experience and use your recording skills to create a wider portfolio of contrasting recordings.

In the music and media industries there are lots of different projects that require recordings to be made. To help you gain an understanding of these, your teacher will select three projects for you to complete in this unit. It is important that these choices do not duplicate anything used in *Unit 6: Introducing Music Recording*.

These projects will take the form of industry briefs to help you experience vocational work. Your skills will be put to the test by recording in different environments, and the resulting recordings will be used for a variety of purposes.

As with *Unit 6: Introducing Music Recording*, you must learn how to use this technology correctly and safely. In this unit, knowledge of health and safety will be applied to new recording situations, so it is important that all skills learned are reviewed and refreshed.

In this unit, time management is essential, as you will have a number of recordings to make. Good coordination with performers is essential and you must strive to plan your session time carefully and record effectively and efficiently.

Learning aims

In this unit you will:

- A plan recording sessions
- B use recording equipment safely to produce a portfolio of recordings
- C record musical material in response to an industry brief
- D edit and mix musical material.

Learning aims and unit content

What needs to be learnt

Learning aim A: Plan recording sessions

This unit is about the recording of music in a variety of situations for different functions. Learners will be exposed to a range of techniques in order to do this.

Learners will need to review their basic skills to respond professionally and creatively to the situations they are presented with. Suitable situations will include:

- individual sound sources
- live performances
- multi-tracked instrumentalists, with or without vocals.

In each case learners must select the appropriate equipment themselves for the recording scenario, as explained in the brief. To this end, learners must be exposed to a range of equipment and the possibilities of creative planning in order to complete their work. Learners must become confident with the following.

Equipment

Learners should specify the equipment required for each audio recording. Equipment may include:

- portable recording equipment
- computer
- mixing desk
- microphones suitable for a range of instruments and voices
- auxiliary equipment, e.g. cables, stands, DI boxes
- audio interfaces
- monitors and amplifiers
- headphones
- the recording environment.

Sessions

Learners should specify how they would plan and organise the recording sessions. This may include:

- scheduling
- availability of equipment that may need to be hired
- availability of musicians who may need to be hired (session musicians)
- technical resources, cables, microphones and stands
- space
- line of sight if a conductor is being used
- headphones and monitoring
- noise, both in and outside the studio.

Health and safety considerations

Learners should be aware of the health and safety issues that could arise during a recording session and how to mitigate problems. This may include:

- setting up a health and safety routine/checklist
- briefing session musicians and guests as to the rules and regulations
- being aware of fire and access/exit procedures
- health and safety relating to recording in public areas.

What needs to be learnt

Learning aim B: Use recording equipment safely to produce a portfolio of recordings

Learners should assemble a number of recordings and produce a final mixed portfolio. Learners need to produce at least three recordings using a number of methods:

- mono
- live stereo
- multi-track (three or four tracks).

In each case learners must choose, set up and use the equipment themselves and have complete control over the recording process from brief to finished recording. To this end, learners must be exposed to a range of recording scenarios and situations where techniques can be tried and experimented with. Learners must become confident with the following.

- Audio capture:
 - microphone types, qualities and uses, e.g. condenser, dynamic, mics for specific uses such as bass drum microphones, vocal microphones, use of phantom power etc
 - microphone placement
 - DI
 - line and microphone levels.
- Auxiliary equipment:
 - mic stands and leads
 - pop shields
 - audio interface.
- Audio capture processes and procedures:
 - record level, distortion, noise
 - routing
 - monitoring
 - troubleshooting
 - project management, e.g. file management, backing up, takes
 - session management, e.g. time management, organisation.

Health and safety

Learners should be aware of the health and safety issues that could arise when using equipment and how to mitigate problems.

- Safe procedures:
 - setting up equipment
 - monitoring levels
 - manual handling, electrical safety
 - computer operation.
- Equipment storage and handling.
- Behaviour.

What needs to be learnt**Learning aim C: Record musical material in response to an industry brief**

Learners will be given recording challenges in the form of industry briefs that set out scenarios learners should respond to. Briefs will be developed by the teacher, reflecting the needs of the learners, opportunities available to them during the course and the availability of resources. Briefs may take a number of forms. For example:

- recording amateur music groups for fundraising or promotional material such as choirs, barbershop quartets, community groups, primary school choirs, church groups etc
- recording demos for live bands such as rock, pop and indie groups from within the school or local communities
- recording school ensembles
- recording material for presentation during assemblies, lessons and lectures, broadcast, podcast etc
- recording drama productions such as radio plays, learner work from other subjects, audio books, poetry etc.
- recording on location, for example in church, community centres, rehearsal facilities, large open spaces etc.

In each case learners should explore the creative potential of a brief and develop suitable plans for a successful execution. Learners should also develop a risk analysis for each brief that prepares them for the challenges they may face during execution. Learners must become confident with the following.

Responding to a brief

When presented with a brief for the first time learners should consider the creative possibilities:

- ideas and suggestions
- adding value
- what does success look like?
- communicating with the client and presenting ideas
- agreeing contracts, dates, deadlines and fees with the client
- renegotiating.

Creative risk assessment strategy

When presented with a brief for the first time learners should consider the potential risks that could arise:

- risk assessment techniques – SWOT analysis, checklists
- equipment considerations – what could be needed and is it available?
- time considerations – can this be done in the time available?
- quality considerations – can quality be achieved all things considered?
- skills audit – what skills are required?

What needs to be learnt

Learning aim D: Edit and mix musical material

Learners will be required to edit and mix a final recording. Although the focus of the unit does not require full and advanced use of effects or mastering a suitable level of quality, achievement of a final recording through careful and skilful use of the basics will be required. The final format should be suitable to be included in the learner's recording portfolio, which should be available for interviews for employment or further education and training. Learners should be familiar with the following.

Editing and mixing

Editing will involve presenting live tracks in a suitable manner:

- fade in
- fade out
- track order
- balance and overall volume
- noise, pops, clips and IDs.

Mixing will involve presenting a number of different tracks together in a portfolio, in addition to multiple tracks together for the multi-track:

- levels
- stereo field
- EQ
- effects, e.g. reverb, compression
- bouncing down to stereo.

Preparing documentary material

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.

This could include the following:

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

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Plan recording sessions			
1A.1 Outline the planning requirements for a recording portfolio.	2A.P1 Describe the planning requirements for a recording portfolio.	2A.M1 Explain the planning requirements for a recording portfolio.	2A.D1 Analyse the planning requirements for a recording portfolio.
1A.2 Outline the health and safety considerations for a recording session.	2A.P2 Describe the health and safety considerations for a recording session.	2A.M2 Explain the health and safety considerations for a recording session.	2A.D2 Analyse the health and safety considerations for a recording session.
Learning aim B: Use recording equipment safely to produce a portfolio of recordings			
1B.3 Set up equipment and record audio.	2B.P3 Select and use recording equipment correctly and safely, producing basic recordings.	2B.M3 Select and use recording equipment correctly and safely, producing detailed recordings.	2B.D3 Select and use recording equipment correctly and safely, producing effective recordings.
Learning aim C: Record musical material in response to an industry brief			
1C.4 Create contrasting ideas in response to a brief that could form the basis for a recording.	2C.P4 Create three contrasting ideas in response to a brief that could form the basis for a recording, showing consideration of creative possibilities.	2C.M4 Create three contrasting ideas in response to a brief that could form the basis for a recording, showing the appropriate application of creative possibilities.	2C.D4 Create three contrasting ideas in response to a brief that could form the basis for a recording, showing the imaginative and appropriate application of creative possibilities.
1C.5 Identify the main risks of the brief with reference to a risk assessment strategy.	2C.P5 Describe the risks of the brief with reference to a risk assessment strategy.	2C.M5 Explain the risks of the brief with reference to a risk assessment strategy.	2C.D5 Explain the risks of the brief, justifying the conclusions, with reference to a risk assessment strategy.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim D: Edit and mix musical material			
1D.6 Apply a limited range of mixing and editing techniques.	2D.P6 Apply mixing and editing techniques, creating a basic portfolio of recordings.	2D.M6 Select and apply mixing and editing techniques, creating a portfolio to a professional standard.	2D.D6 Select and apply mixing and editing techniques that enhance the final portfolio.
1D.7 Present recordings and supporting documentary material with support and guidance.	2D.P7 Present recordings and supporting documentary material in an appropriate format with clarity.	2D.M7 Present recordings and supporting documentary material with clarity and accuracy.	2D.D7 Present recordings and supporting documentary material with clarity, accuracy and attention to detail.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

This unit builds on *Unit 6: Introducing Music Recording*. Learners cannot use the assessment evidence produced for that unit as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

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
- an environment suitable for music performance – this should be a performance area that is large enough to facilitate performance *and* its recording
- 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*.

Learner focus should be on planning, recording and presenting a finished portfolio of recordings. 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 and that individual evidence is provided by each learner.

Assessment – Level 2

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

2A.P2 Learners will describe the health and safety considerations for a recording session by focusing on technical 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 learners will timetable the recording process, making the most of the time available.

2B.P3 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 for basic recordings.

2C.P4 Learners will create three contrasting ideas that show the potential for development, demonstrating that they have considered creative possibilities. While an attempt is made to respond to the given brief, the ideas may not all be fully appropriate.

2C.P5 Learners will reflect on the potential risks in the planning, development and delivery of their work, providing descriptions of perceived risks in relation to the work undertaken.

2D.P6 Learners will apply mixing and editing techniques to the recordings. This should move the original raw tracks forward, creating a basic working portfolio that will still require attention.

2D.P7 Learners will present their work in an appropriate format for the brief. The completed work will be generally easy to read and use.

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

2A.M2 Learners will have made better choices regarding equipment 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 good use of recording techniques, which will have resulted in a better recording, although there still may be some issues present.

2B.M3 Learners will have made better choices regarding equipment 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 good use of recording techniques, which will have resulted in a better portfolio, although there may be some issues still.

2C.M4 Learners should show that their three ideas are appropriate for the given brief. There will be evidence that the ideas are selected and handled in a more effective way to achieve the requirements of the brief.

2C.M5 Learners will reflect on the potential risks in the planning, development and delivery of their work, providing explanations of perceived risks in relation to the work undertaken.

2D.M6 Learners will have made better choices during the finishing stages. The mixes will demonstrate good balance, placement and EQ. However, there may still be some enhancement needed, such as reverb and chorus.

2D.M7 Learners' work will show both clarity and accuracy. This will be reflected in work that is free from errors and is easily understandable by others.

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.

2A.D2 Learners will have analysed the health and safety considerations for a recording session and made appropriate choices for types and positions of all equipment. They will have managed the recording process efficiently and safely. If problems have arisen learners will have reacted quickly and effectively to deal with these in a safe, secure and timely fashion.

2B.D3 Learners will have made appropriate choices for all equipment and managed the recordings with no major incidents. If problems have arisen, learners will have reacted quickly and effectively. There should be no obvious issues in the portfolio. The log should clearly support that the learner has made deliberate choices during the recording phase, knowing that their actions will produce better quality work.

2C.D4 Learners' three ideas will 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.

2C.D5 Learners will reflect on the potential risks in the planning, development and delivery of their work, providing explanations and justifications of perceived risks in relation to the work undertaken.

2D.D6 The final portfolio will be sophisticated, with a good balance, placement, EQ and intelligent use of effects. These effects need not be obvious, but their use and the rationale should be documented in the log. Teachers can look to the log to help them assess learner evidence, and therefore the log should be detailed, referring to editing, processing and mixing.

2D.D7 Learners' work will show clarity and accuracy. This will be reflected in work that is free from errors and easily satisfies the brief. There will be attention to detail that conveys intent as relevant to the brief. This should include documentation, planning materials, packaging if present and presentation.

Assessment – Level 1

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

1A.2 Learners will outline the health and safety considerations, but they may be incomplete or there may be some errors present.

1B.3 Learners may not be able to complete the setup and operations required.

1C.4 Learners will create ideas, but they may be incomplete or insubstantial. Some ideas may be unrealistic or fanciful.

1C.5 Learners will be able to list risks, but they may be generic and lack insight into the brief.

1D.6 There may be errors and issues that prevent the portfolio from being coherent.

1D.7 Material will be presented, but it may be incoherent, lacking in clarity and of poor audio/presentation quality.

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	Sounds of the City	<p>You have been asked to make a set of samples to be used in a short film. These samples will relate to an urban environment and must include:</p> <ul style="list-style-type: none"> • car/traffic noises • busker • sirens • pedestrian crossing • school playground • dogs barking. <p>To be effective, the collection of samples should include at least two sounds for each of the items listed.</p>	<p>Planning documents.</p> <p>Recording portfolio.</p>
1A.1, 2A.P1, 2A.M1 2A.D1 1A.2, 2A.P2, 2A.M2 2A.D2 1B.3, 2B.P3, 2B.M3 2B.D3	Live Stereo Recording 'Christmas Carol Concert'	<p>You have been asked to produce a live stereo recording of a Christmas carol concert for a local school/college. This recording is to be sold to parents and family. The recording should reflect that it is a live concert, but the focus should be on the performances and should capture enough detail without being drowned out by the audience.</p>	<p>Planning documents.</p> <p>Photographs/video of setup.</p> <p>Witness statements.</p>

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 1C.5, 2C.P5, 2C.M5 2C.D5 1D.6, 2D.P6 2D.M6, 2D.D6 1D.7, 2D.P7 2D.M7, 2D.D7	Multi-Track Recording 'Demo'	You have been commissioned by a local ensemble to record a demo track. This should be from a different ensemble or genre than in <i>Unit 6: Introducing Music Recording</i> . This need involve no more than three separate tracks in the recording and mixing stage.	Planning documents. Photographs/video of setup. Witness statements. Multi-track. Finished mix.

Unit 15: Music Ensemble

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

How do the majority of musicians make their living? Most musicians will play in a wide range of ensembles. For example, a string player may play in an orchestra, a string quartet or as part of the backing group for a singer. Many of them will work as session musicians and will perform with groups that do not play together regularly. How do musicians interact with each other? How do they communicate, both musically and physically, during a performance?

In this unit you will learn how to become part of a musical team, concentrating on the processes involved as you work through rehearsals towards a performance. A key part of rehearsing is organisation. This includes a wide range of issues, from booking suitable rehearsal space to choosing repertoire and obtaining necessary equipment. Problem-solving skills are important in order to be able to deal with equipment failure and rooming issues – and this is all before time is taken to consider the musicality of the music being rehearsed.

Your musical communication skills will be paramount both in rehearsal and in performance. You will need to add to skills learned as a solo performer: the ability to listen and respond to the ideas and opinions of others, to blend with others and to respond musically to others. Well developed collaborative skills are essential to the production of an outstanding ensemble performance. You will understand that group dynamics, the variety of roles, communicating and sharing ideas with others, and musical interaction are all critical outcomes.

The unit will culminate in the performance of the ensemble pieces you have rehearsed. It is important to note that for the purpose of this unit, an ensemble performance must be a group of three or more musicians playing contrasting parts – an instrument or voice that would under normal circumstances be expected to play with an accompanist does not count as an ensemble.

Learning aims

In this unit you will:

- A explore the planning and organisational activities required for successful rehearsal
- B demonstrate rehearsal skills as part of an ensemble and evaluate progress
- C use ensemble skills in performance.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Explore the planning and organisational activities required for successful rehearsal</p> <p>Learners should familiarise themselves with the range of activities associated with the planning, organising and running of ensemble rehearsals. They should consider how these activities contribute to a successful and smooth rehearsal period.</p> <p>Planning rehearsals</p> <ul style="list-style-type: none"> ● rooms: <ul style="list-style-type: none"> ○ size – appropriate to the number of musicians, space required ○ booking – in advance, ensuring confirmation is received ○ suitability – location and access, proximity to others, noise levels ● equipment: <ul style="list-style-type: none"> ○ power requirements – number of sockets needed ○ instruments, e.g. drum kit ○ amplification – appropriate for the instrumental resources being used ○ other miscellaneous equipment, e.g. music stands, cables, instrument stands, spare strings/reeds ● plans and schedules: <ul style="list-style-type: none"> ○ recruiting the correct personnel for the requirements of the music ○ agreeing rehearsal dates and times ○ ensuring/confirming attendance ○ choosing and agreeing repertoire ○ monitoring progress during rehearsals – organising additional rehearsals if needed. <p>Running rehearsals</p> <ul style="list-style-type: none"> ● getting started: <ul style="list-style-type: none"> ○ warming up and tuning ○ setting out intentions for rehearsal ● during rehearsals: <ul style="list-style-type: none"> ○ giving and receiving direction ○ listening to others ○ problem solving ○ setting targets for future rehearsals. <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

Problems that arise during rehearsals

Learners should consider problems that commonly arise during rehearsals. These problems and issues may include the following.

- Technical issues and problems:
 - unsuitability of rehearsal space
 - inadequate resources
 - availability of equipment
 - problems when setting up equipment.
- Musical issues and problems:
 - inappropriate repertoire choice for projected venue/audience
 - unsuitable repertoire choices for individual and group instrumental ability.
- Practical issues and problems:
 - poor attendance and/or timekeeping
 - inadequate allocation of rehearsal time
 - leadership – lack of leadership, too many ‘leaders’
 - lack of teamwork/effective communication with others, e.g. clashes of personality.

Learners should be able to suggest solutions to problems and issues that may arise.

What needs to be learnt

Learning aim B: Demonstrate rehearsal skills as part of an ensemble and evaluate progress

Rehearsal skills

Learners should be able to develop and demonstrate rehearsal skills when working as part of an ensemble. These may include the following.

- Technical and interpretive performance skills:
 - accuracy of pitch, rhythm, intonation
 - maintaining a steady pulse and dealing with tempo changes
 - reaction and adjustment to others in group
 - up-beats/lead-ins and endings
 - balance and blend between instruments/voices
 - working with a conductor, musical director or leader
 - musical interaction and communication within the ensemble
 - dynamics, phrasing and articulation
 - interpretation and reproduction of style
 - awareness of own role in ensemble
 - sensitivity to the roles of others.
- Listening skills:
 - identifying where musical problems exist
 - suggesting solution to problems
 - responding appropriately to direction and suggestions from others.
- Direction skills:
 - taking a lead role in driving the musical focus of a rehearsal
 - setting tempo
 - counting in
 - conducting/beating time
 - focusing the rehearsal on specific priorities
 - leading discussion on interpretation issues, e.g. dynamics, tempi, articulation, phrasing, balance.

Monitoring progress during rehearsals

Learners should evaluate and review the progress made during rehearsals. They should consider the following points:

- suitability of facilities
- suitability of repertoire
- how problems can be dealt with
- success of each rehearsal in relation to musical progress and targets
- target setting: group and individual, short term and long term.

What needs to be learnt

Learning aim C: Use ensemble skills in performance

Learners should use ensemble skills in the performance of at least three pieces of music, working in groups of at least three musicians.

The skills learners might focus on include the following.

- Technical skills:
 - accuracy of pitch, rhythm, intonation
 - maintaining a steady pulse and dealing with tempo changes
 - reaction and adjustment to others in group
 - up-beats/lead-ins and endings
 - balance and blend between instruments/voices
 - working with a conductor, musical director or leader
 - musical interaction and communication within the ensemble.
- Interpretive skills:
 - dynamics, phrasing and articulation
 - interpretation and reproduction of style
 - awareness of own role in ensemble
 - sensitivity to the roles of others
 - physical expression and stage presence – while performing and when entering and exiting the stage.
- Communication and projection in performance – with other musicians and with the audience.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Explore the planning and organisational activities required for successful rehearsal			
1A.1 Identify planning and organisational activities associated with rehearsals. #	2A.P1 Describe planning and organisational activities that contribute to successful rehearsals. #	2A.M1 Explain how specific planning and organisational activities can contribute to successful rehearsals. #	2A.D1 Analyse how specific planning and organisational activities can contribute to successful rehearsals. #
1A.2 Identify problems and issues that may arise during rehearsals.	2A.P2 Describe problems and issues that may arise during rehearsals, identifying possible solutions.	2A.M2 Explain problems and issues that may arise during rehearsals, describing possible solutions.	2A.D2 Explain problems and issues that may arise during rehearsals, analysing the effectiveness of possible solutions.
Learning aim B: Demonstrate rehearsal skills as part of an ensemble and evaluate progress			
1B.3 Participate in rehearsals of ensemble pieces.	2B.P3 Take part in rehearsals of ensemble pieces, accepting direction from others appropriately.	2B.M3 Take part in rehearsals of ensemble pieces, accepting direction from others appropriately and contributing to the direction of the rehearsal.	2B.D3 Take part in rehearsals of ensemble pieces, accepting direction from others appropriately and contributing effectively to the direction of the rehearsal.
1B.4 Review progress made during a series of rehearsals. #	2B.P4 Describe progress made during a series of rehearsals, setting targets for improvement. #	2B.M4 Explain progress made during a series of rehearsals, setting detailed and achievable targets for improvement. #	2B.D4 Evaluate progress made during a series of rehearsals, justifying detailed and achievable targets for improvement. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim C: Use ensemble skills in performance			
1C.5 As part of an ensemble, perform at least two contrasting pieces of music.	2C.P5 As part of an ensemble, perform three contrasting pieces of music, using relevant technical and interpretive music performance skills competently.	2C.M5 As part of an ensemble, perform three contrasting pieces of music with confidence and consistency, using relevant technical and interpretive music performance skills competently to demonstrate stylistic qualities.	2C.D5 As part of an ensemble, perform three contrasting pieces of music with confidence, consistency and ease; use relevant technical and interpretive music performance skills competently and fluently; and fully demonstrate stylistic qualities.

*Opportunity to assess mathematical skills

Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

This unit builds on *Unit 9: Introducing Choral Studies*. Learners cannot use the assessment evidence produced for that unit as evidence of achievement for this unit. The same stimulus materials may be used to generate assessment evidence for this unit, but the way it is approached through the assignments must be different.

Resources

Learners will require practice and rehearsal facilities including rooms and equipment appropriate to the instruments used and style(s) of music being rehearsed. In addition they will need a suitable space in which to perform.

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 demonstrate their knowledge of the activities necessary for successful rehearsal and potential problems that may arise during rehearsals. This could be done by producing 'guidance for others' in the form of a written report, video or audio presentation or web pages. Learners can show their understanding of planning activities through the production of documents such as rehearsal schedules.

For learning aim B learners' participation in and evaluation of rehearsals should be monitored by learners. This could be evidenced through diary/log entries and video recordings of milestone sessions. Teacher observation records and peer reviews will also be useful forms of evidence. Teachers must not give specific direction on how to improve grades; however they may give rehearsal feedback, focussed on developing skills technique and style as long as it is not directed specifically to assessment.

For learning aim C the performances need not all happen at the same time – they could take place on different occasions throughout the programme but assessment must only take place after the final performance. Performances will need to be recorded for evidence. Teachers may talk to learners about their performances but should not provide specific assessment feedback on the evidence produced or confirm achievement of specific assessment criteria.

Assessment – Level 2

2A.P1 Learners need to provide descriptions of the types of activities undertaken when planning and organising rehearsals.

2A.M1 Learners will provide explanations of specific planning and organisational activities, considering how they contribute to the success of rehearsals.

2A.D1 Learners will provide detailed explanations of specific planning and organisational activities, analysing why they contribute to the success of rehearsals.

2A.P2 Learners need to provide descriptions of the types of problems and issues that may arise during the rehearsal period. They should present an outline of possible solutions to these problems.

2A.M2 Learners need to provide explanations of the types of problems and issues that may arise during the rehearsal period. They should present a detailed description of possible solutions to these problems.

2A.D2 Learners need to provide detailed explanations of the types of problems and issues that may arise during the rehearsal period. They should analyse possible solutions to these problems, making judgements about their potential effectiveness.

2B.P3 Learners will take part in rehearsals, responding to direction from teachers and/or peers in an appropriate manner.

2B.M3 Learners will play an active part in rehearsals, responding to direction and contributing appropriate suggestions during the process. They do not have to direct a full rehearsal, but should facilitate musical progress by doing more than simply playing their own part. Learners may, for example, make suggestions as to how a particular passage of music could be played.

2B.D3 Learners will approach the rehearsal process with total commitment. They will play a vital role in the direction of rehearsals, leading work on particular passages of music. They will be able to lead discussion on musical interpretation, and will use strong listening skills to identify musical problems that appear during rehearsal.

2B.P4 Learners will provide descriptions of the progress made during rehearsals, setting targets for future improvement.

2B.M4 Learners will provide explanations of how progress has been made during rehearsals. They will set viable and reasonable targets for future improvement.

2B.D4 Learners will evaluate how and why progress has been made during rehearsals. They will be able to set well-considered and viable targets to ensure musical progress and fulfilment of a musical vision.

2C.P5 Learners need to perform three pieces of music as part of an ensemble. They 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 skills will, in the main, be secure, and learners will use these to create an ensemble performance that generally 'fits the bill'.

2C.M5 Learners need to perform three pieces of music as part of an ensemble. They will use technical and interpretive skills to create a confident and assured performance. There will be consistent application of the skills used throughout the piece.

2C.D5 Learners need to perform three pieces of music as part of an ensemble. They will apply technical and interpretive music skills, performing with commitment to the ensemble. They will perform the pieces with flair and attention to detail to produce a fluent, coherent and successful performance.

Assessment – Level 1

1A.1 Learners will be able to provide outline descriptions of some of the activities required when planning and organising rehearsals. This may not include all of the activities required for a successful rehearsal.

1A.2 Learners will provide outline descriptions of some of the problems that may arise during rehearsals.

1B.3 Learners will take part in rehearsals. While they may not always contribute in a wholly positive manner, they will not disrupt the work being undertaken.

1B.4 Learners will be able to comment on the rehearsals, but their work may simply describe some events or tasks from the rehearsals and not refer to the progress made.

1C.5 Learners will take part in the performance of three pieces. They will demonstrate use of some relevant technical skills and 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, 2A.P1, 2A.M1, 2A.D1 1A.2, 2A.P2, 2A.M2, 2A.D2	What Do We Need?	A local rehearsal room and studio complex has asked you to write a 'guide to organising rehearsals' for its website. You also need to plan and organise rehearsals at the complex for your own ensemble.	Material for website, including video of rehearsal room setup with commentary. Written rehearsal schedule for own ensemble.
1B.3, 2B.P3, 2B.M3, 2B.D3 1B.4, 2B.P4, 2B.M4, 2B.D4 1C.5, 2C.P5, 2C.M5, 2C.D5	Let's Get Rehearsing, It's Nearly Time for the Performance	You have a concert in two months. You need to rehearse an ensemble to perform at this concert. During the rehearsal process, you must show the ability to take direction from others, and also the ability to take a lead role in the direction of the rehearsal. You should keep a log of each rehearsal, evaluating the success of each one and identifying targets for improved performance. You should then take part in the concert, using technical and interpretive skills in the performance of at least three contrasting pieces.	Video of milestone rehearsals. Rehearsal log. Teacher observations. Peer reviews. Recording of concert.

Unit 16: Music Showcase

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

How can you make sure that you present yourself in the best light to potential employers, promoters, agents and the public when employment or training opportunities arise? One solution is to give a great audition, but sometimes you don't have such a clear-cut opportunity, sometimes you just have to show how good you are by doing it.

This unit offers an opportunity to show your skills and to respond to the real-life challenges and pressures that exist in the music industry. This has been called Music Showcase because you will have an opportunity to demonstrate what kind of performer, writer, technologist or technician you are, what you are capable of and how you think a brief should be carried forward. It is a chance to demonstrate your personal strengths with an individual response.

You will learn how to prepare a proposal and research how to prepare your showcase material to demonstrate your relevant skills and knowledge. You will demonstrate your music skills in response to a vocational brief, developed with your teacher.

You will choose one from a number of possible types of showcase to develop your skills for progression (such as performing, live sound engineering, producing etc) as the basis for your work. Responding to the opportunity will give you a clear focus for the unit.

The presentation aspect of the unit will give you knowledge and experience of the showcase/presentation process. When selecting an audition piece or preparing a presentation of your work it is important that you develop a suitable vehicle to show your strengths, not weaknesses. Therefore, learning how to recognise your specific skills is a crucial step.

It is also important that your showcase material or presentation provides a good match for the skills that are required in your chosen progression opportunity, so that the person or people you are showing your work to can connect the skills you are offering to the skills they need.

Learning aims

In this unit you will:

A understand the required skills and plan for a music showcase

B prepare and present a music showcase.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Understand the required skills and plan for a music showcase</p> <p>Learners will be required to choose a particular showcase from a selection of briefs prepared by the teacher. The learner's choice should be based on careful consideration of skills and possibilities and then planned adequately.</p> <p>Type of showcase</p> <p>In order to prepare for their showcase, learners should evaluate their strengths and weaknesses in order to make an informed choice about the possible opportunities, which are:</p> <ul style="list-style-type: none"> • musical instrument performer (solo or ensemble) – individual audition required • creative, e.g. composer/arranger in a given context, creative use of music technology – music examples required • music technologist (sequencing, recording, live sound) – technical examples required. <p>Learners should consider their showcase as demonstrating their skills to potential employers and as such should audit and review the skills required. Examples would include the following:</p> <ul style="list-style-type: none"> • Performance skills and techniques – idiomatic control, musicality, articulation, expression, modulation, pace, phrasing, accent, tone quality, rhythm, intonation, dynamics, tempo, timing, accompaniment. • Creative, e.g. composing and arranging – producing, suitability of response to given brief, melodic ideas and fragments, rhythmic patterns, structure, chords and chord progressions, harmonic systems, textures, variation, choice of musical objects, arranging, structure, development of musical ideas, manipulation of sound objects, balance and placement, quality of live mix, computer and electronic sound sources, sequencing using software, samples and MIDI, mastering. • Technologist: <ul style="list-style-type: none"> ◦ live and recorded sound, technician – rigging, de-rigging, choice of equipment and position, microphone choice and placement, sound quality, problem solving, mixing and routing, recording and mastering, health and safety, instrument set-up, tuning, restringing guitars, replacing worn parts (e.g. drum skins), fault finding, simple maintenance ◦ sequencing – note input, editing, sounds, effects, samples, audio editing, loops, copy and paste, mixing, bouncing down to stereo. <p>The skills outlined above will need to be recorded in an evaluation to justify choice for the progression opportunity.</p> <p>Planning for the showcase</p> <p>Learners will need to undertake research to plan for the development of their performance/creative/technical material. This should be presented in a proposal that shows:</p> <ul style="list-style-type: none"> • an investigation of the music showcase brief • consideration of the material to be used/developed • an understanding of the relevance of the material to be used (as appropriate) • the planning process of the performance or project, including schedules and interim targets. <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

As part of the planning, learners should refer to other performances/creative/technical work and should note:

- personal knowledge, skills and experience required in the selected music showcase
- involvement in performance projects
- specific knowledge and technical abilities
- education, i.e. this qualification and/or other qualifications taken
- training, e.g. language skills or music lessons
- relevant work/performance experience, e.g. retail work and volunteering
- relevant hobbies and interests
- a summary of relevant skills:
 - within a clear context, applicable to the music showcase
 - organisational and personal management skills, i.e. punctuality, being prepared to work, bringing correct equipment
- teamwork relating to the work of performers and technicians, i.e. respecting the opinions of others, supporting colleagues, showing trust and cooperation, adhering to safe working practices at all times
- expression of interest/motivation for selected music showcase.

Learning aim B: Prepare and present a music showcase

Learners will have the opportunity to apply the understanding they gained in learning aim A to their chosen progression opportunity.

Prepare for the showcase

Learners' preparation for their showcase performance/material will include one or more of the following:

- selection and rejection of material, and responding to feedback
- practice, repetition and development of selected material
- thinking about performance techniques, i.e. communication of creative intentions, spatial awareness, vocal and/or physical expression
- adhering to audition protocols, including attire, equipment and behaviour
- handling of extraneous aids, e.g. recorded material, PowerPoint, audio-visual materials and artefacts
- using communication techniques, e.g. vocal clarity and expression, body language, use of vocational technical language.

Present a music showcase

Learners will be required to present their showcase in a manner appropriate to the type of showcase selected. For example, performers should consider introducing material on stage, preparing technical presentations and packaging recorded material in a suitable way.

Communication skills to be demonstrated in the presentation will include (as appropriate):

- vocal/physical expression
- clarity of delivery
- focus
- confidence
- control.

continued

What needs to be learnt

Learners' presentation techniques will also include:

- selecting and rejecting material
 - practice, repetition and development of the presentation and its delivery.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Understand the required skills and plan for a music showcase			
1A.1 Identify relevant skills and abilities for the chosen music showcase in an initial proposal.	2A.P1 Describe relevant skills and abilities for the chosen music showcase in an initial proposal.	2A.M1 Explain relevant skills and abilities for the chosen music showcase in an initial proposal.	2A.D1 Evaluate relevant skills and abilities for the chosen music showcase in an initial proposal.
1A.2 Identify the planning process, supported by relevant research, in an initial proposal.	2A.P2 Describe the planning process, supported by relevant research, in an initial proposal.	2A.M2 Explain the planning process, supported by relevant research, in an initial proposal.	2A.D2 Explain the planning process, supported by a comprehensive range of research, in an initial proposal.
Learning aim B: Prepare and present a music showcase			
1B.3 Present material with limited coherence.#	2B.P3 Present material in a coherent manner.#	2B.M3 Present material in a coherent and detailed manner.#	2B.D3 Present material in a consistently coherent, articulate and detailed manner.#
1B.4 Deliver material that shows a connection with the progression opportunity.	2B.P4 Deliver material that engages with the music showcase in a basic manner.	2B.M4 Deliver material that engages with the music showcase in an effective manner.	2B.D4 Deliver material that engages with the music showcase in an effective and individual manner.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

The special resources required for this unit could be quite varied depending on which showcase route your learners take. Information about resources for each route can be found in the unit guidance for performance, composing, arranging, live sound, recording and sequencing. In addition, learners will need access to learning resources and the internet to carry out their research.

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, learners should produce a proposal. The proposal includes an audit of their skills to justify the showcase proposal.

For learning aim B, learners should present their response to the selected progression opportunity in an appropriate form. Any practical performance work or presentations must be video recorded.

Assessment – Level 2

2A.P1 Learners will produce a proposal that clearly describes their suitability for the showcase route.

2A.P2 Learners will describe how they will take their work forward by providing planning information supported by research. This will include ideas about repertoire and style, and give clear detail about how they will organise themselves.

2A.M1 Learners must explain how their skills relate to the chosen showcase route. The level of detail must be greater than in P1 but it must also be relevant, and look at a range of skills.

2A.M2 Learners must explain the planning process, going into further detail about how they will achieve their goals. There must be clear explanations of tasks that they will carry out, and how they will reflect the issues in the brief. This must be supported by research, and its relevance must be explained.

2A.D1 Learners need to weigh up their skills and abilities, which will then allow them to create better plans in the proposal for this criterion. They need to look at their strengths and weaknesses so they can portion the necessary time to each task. Their evaluation must be linked to all the activities of the chosen progression route, and avoid negative justifications (e.g. 'I am not a very good performer so therefore I will take the creative route').

2A.D2 Learners need to support their explanations with a greater depth and variety of research. The comprehensive range must still be relevant and learners must link their research with the themes of the brief.

2B.P3 Learners must present their material in a coherent manner. They must be able to communicate effectively through performance, creative or technical work and act in a professional manner.

2B.P4 Learners will deliver material that has a tangible connection with the brief, though the depth of response might be limited and need development.

2B.M3 Learners will present material in a coherent and detailed manner, making it clear to the panel why they have chosen/created the ideas that they are presenting. They will show good professional standards of presentation, including appearance and behaviour.

2B.M4 Learners' work will engage with the brief effectively at this level, not needing any clarification or further explanation. The response will be effective but might be an obvious approach, not demonstrating any individual flair or creativity.

2B.D3 Learners will demonstrate a high degree of professionalism in their appearance, behaviour, finish of physical materials and interaction/communication in discussion.

2B.D4 The material will engage with the brief effectively but learners will show an individual response demonstrating flair and creativity.

Assessment – Level 1

1A.1 Learners will produce an outline of their skills and abilities.

1A.2 Learners will outline their planning, identifying the main tasks, which may lack detail and show limited research.

1B.3 Learners will present their material but there will be only partial success in the coherency of their presentation. They might perform but not be able to give reasonable explanations when questioned, or behave in an inappropriate or unprofessional manner.

1B.4 Learners will deliver their material but its connection to the brief may be weak and need explanation. Its connection may be relevant but superficial.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that covers 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	Pitching a Musical Opening for a Conference	You have been offered an opportunity to tender for a contract to provide a musical opening for a local green issues conference, to be called 'Green day'. This musical opening must set the mood for the conference and reflect the issues to be discussed, such as recycling, sustainability and carbon emissions.	A report showing how you will satisfy the brief, including: <ul style="list-style-type: none"> • repertoire • research • planning/targets • your presentation report.
1B.3, 2B.P3, 2B.M3, 2B.D3 1B.4, 2B.P4, 2B.M4, 2B.D4	Musical Opening for 'Green day'	You have won the opportunity to provide a musical opening for the 'Green day' conference on local green issues. This must address the issues described above, and you will present this in front of the panel of organisers on a specified date. You must be prepared to discuss your ideas and answer any questions at the presentation.	The following as appropriate to the progression route: <ul style="list-style-type: none"> • presentation material • performances • recordings/videos/audio files.

Unit 17: Researching a Music Topic

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

Did you know that carrying out research can be an important aspect of work in the music industry? A composer working on a brief to create music for a film or TV show may need to research a particular musical genre or historical period. A music journalist might need to research an issue relating to the music industry for a magazine article or documentary.

This unit gives you the chance to research a music topic of your choice, in order to deepen your understanding. You will have the opportunity to develop the skills needed to undertake research, collate the information gathered and present findings.

The potential topics you could research are endless, but some examples are the role of the sound engineer, a genre of music, the use of a type of music technology equipment, an issue such as the illegal downloading of music, or the history of a concert venue or studio. You will need to plan your work, creating a research proposal that explains your choice of topic and identifies the activities and methods you will use. The information you gather will need to be collated and your findings summarised and presented.

Having the skills to research a music topic and gain detailed knowledge of a subject will benefit you when looking for a career or if you move to a higher-level qualification. The self-directed nature of this unit will also give you a sense of independence in your learning while encouraging you to explore in depth a subject of your choice.

In terms of vocational development, the ability to investigate a topic in depth – interpreting, collating and extracting relevant information, presenting findings and evaluating the chosen research process – enhances the work of any creative artist and serves as a grounding for anyone who might wish to progress to a career in musicology or journalism, for example, or to work in publicity or promotion.

Learning aims

In this unit you will:

- A produce a research proposal related to a music topic
- B carry out research into a music topic
- C present research findings
- D evaluate the selected research process.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Produce a research proposal related to a music topic</p> <p>Learners choose one topic to be studied in relation to this unit and produce a research proposal.</p> <p>Music topic</p> <p>Learners should choose a topic from the following list:</p> <ul style="list-style-type: none"> • a specific job role within the music industry, e.g. music promoter • the development and use of a specific musical instrument or piece of equipment, e.g. the moog synthesiser • an issue that affects the music industry, e.g. are individual track downloads killing the album? • a topic of particular interest and resonance to the learner that will support their study and their progression opportunities, e.g. how social networking sites can be used by musicians to promote their work. <p>When identifying a topic for their investigation, learners should consider:</p> <ul style="list-style-type: none"> • the time constraints they will be working under in relation to the depth and breadth of the topic • the availability of reliable secondary sources of information to be used during the investigation, e.g. books, periodicals and websites, as well as primary research opportunities such as viewing of live performance work and interviews with industry professionals. <p>Research proposal</p> <p>Learners should produce a research proposal that considers:</p> <ul style="list-style-type: none"> • the choice of topic, including its suitability and how practical and realistic it is • the research methods that will be used • where information will be found • how material from a variety of formats, e.g. written, audio, video, diagram, notation, blog, website, will be collated • deadlines, both interim and final • how the results of the investigation will be presented.
<p>Learning aim B: Carry out research into a music topic</p> <p>Learners should carry out the research activities identified in their proposal using secondary sources and, if possible, primary research methods.</p> <p>Carrying out research</p> <p>When undertaking their research learners should keep a research log that gives details of sources of information and research methods used.</p> <p>Learners may use IT solutions such as Evernote, Flickr or Pinterest when collating their research or more traditional solutions such as rough handwritten notes, scrapbooks etc.</p> <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

Validity of sources

Learners must consider the validity and reliability of the information they collect, bearing in mind that music is fraught with large personalities, cults, fans, egos, biased media and marketing.

They should consider:

- the reliability of the sources used
- selection of the most relevant information
- the use of a variety of sources
- judging the appropriateness and importance of selected information
 - collating and prioritising in accordance with point of view, focus of topic etc
 - discarding inappropriate or duplicate material.

Learning aim C: Present research findings

Learners must show their understanding of their chosen topic by presenting the results of their research in a suitable format.

When presenting their results learners must:

- present accurate information
- show an understanding of the chosen topic
- justify any conclusions drawn through reference to the materials gathered
- consider the structure of what is presented, e.g. introduction, sections of each sub-topic, conclusion.

Learners will present the results of their investigation in any appropriate format, for example:

- written report
- magazine article
- podcast
- web material
- documentary
- recorded presentation.

What needs to be learnt**Learning aim D: Evaluate the selected research process**

Learners must consider the quality of their research by evaluating and reflecting on their work. Learners should develop their evaluation and reasoning skills by commenting on the quality of the final outcome, such as:

- document development and success of chosen research approach
- recording and collating of information from sources
- feedback from tutorials and peers on effectiveness of final presentation
- effectiveness of techniques used to convey their idea
- document changes made in developing and producing final work
- exploring appropriate ways to present final work and all associated preliminary work, research, ideas generation, notes, clips, excerpts and any other relevant information using the most appropriate presentation format
- presenting to peers and/or teacher, one to one, in groups, in class, visually, spoken or written, using onscreen presentation.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Produce a research proposal related to a music topic			
1A.1 Identify, in a research proposal, the choice of music topic.	2A.P1 Describe, in a research proposal, the choice of music topic, identifying possible research methods and sources of information.	2A.M1 Explain, in a research proposal, the choice of music topic, describing possible research methods and sources of information.	2A.D1 Justify, in a research proposal, the choice of music topic, explaining possible research methods and sources of information.
Learning aim B: Carry out research into a music topic			
1B.2 Carry out research, identifying the sources of information used to produce the final outcome. #	2B.P2 Carry out research, describing the validity of the sources of information used to produce the final outcome. #	2B.M2 Carry out research, explaining the validity of the sources of the information used to produce the final outcome. #	2B.D2 Carry out research, justifying the validity of the sources of information used to produce the final outcome. #
Learning aim C: Present research findings			
1C.3 Present the results of research into a music topic. #	2C.P3 Present the results of research into a music topic in a coherent manner, drawing simple but relevant conclusions. #	2C.M3 Present the results of research into a music topic in a coherent and detailed manner, drawing detailed and reasoned conclusions. #	2C.D3 Present the results of research into a music topic in a consistently coherent, articulate and detailed manner, drawing detailed, reasoned and well-supported conclusions. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim D: Evaluate the selected research process			
1D.4 Review the quality of the research process, stating its development and feedback received.	2D.P4 Evaluate the quality of the research process, describing its development and feedback received.	2D.M4 Evaluate the quality of the research process, explaining its development and feedback received.	2D.D4 Evaluate the quality of the research process, analysing its development and feedback received.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

There are no special resources needed for this unit.

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*.

It is important that learners choose a topic that will allow them to meet the assessment requirements of the unit. Learners should ideally consider the merits of a range of topics prior to making a decision and should be encouraged to look further than their favourite artist or group. A suitable project should allow learners to access the higher grades.

For learning aim A, learners create a research proposal. The proposal should both justify their choice of topic and set out a plan for the investigation.

For learning aim B, learners should present a research log. Research materials gathered and submitted as evidence should be annotated by the learner to show their understanding.

The evidence for learning aim C will be the results of the investigation. Where a live presentation is given, this must be recorded for assessment purposes.

Learning aim D is an evaluation of the research process. Learners should present a written or recorded evaluation that reflects on and considers the quality of the learner's research project. Learners should indicate problems encountered during the research and suggest how the selected process could have been improved.

Feedback on the effectiveness of the presentation should be sought from peers and the teacher and reflected in the evaluation.

Assessment – Level 2

2A.P1 Learners will produce a proposal that clearly describes their chosen topic. The proposal will include a list of possible sources to be used.

2B.P2 Learners will undertake their research using several relevant sources of information, for example learners investigating a specific genre of music may gather information from books written on the subject and trusted websites, as well as listening to examples of the genre. Their research log should describe why the sources of information used were considered to be relevant, e.g. information was found in a respected music encyclopaedia.

2C.P3 Learners will present their results in a logical way. A clear understanding of the topic will be demonstrated and simple but relevant conclusions will be drawn. Conclusions may not be fully supported by the information gathered during the research.

2D.P4 Learners will produce an evaluation, either written or recorded, which describes issues of quality experienced in the development of the research process and includes details of feedback received.

2A.M1 Learners will produce a proposal that explains their reasons for choosing a particular topic, for example they may explain how their choice of topic is linked to an ambition to work in a specific area of the industry.

2B.M2 Learners will undertake their research using a wide range of relevant sources of information, for example learners investigating the work of a particular artist may gather information from secondary sources as well as undertaking primary research through interviews with industry practitioners and fans. Their research log should explain why the sources of information used were considered to be relevant, e.g. information found in a magazine article was written by a well-respected music journalist.

2C.M3 Learners' results will be detailed and presented in a logical way. A clear and detailed understanding of the topic will be demonstrated and relevant conclusions, some of which are supported by the information gathered during the research, will be drawn.

2D.M4 Learners will produce an evaluation, either written or recorded, which brings together information to draw a conclusion on the quality of the development of the research process, including details of feedback received.

2A.D1 Learners will produce a proposal that gives a justification for their choice of topic – for example, they may explain why they have a particular interest in the topic and how the investigation will extend their knowledge and appreciation of the topic.

2B.D2 Learners will undertake their research using a comprehensive range of relevant sources of information showing initiative and a systematic approach to the process. Their research log should give detailed explanations as to why the sources of information used were considered to be relevant, showing some ability to focus research in a more precise manner and compare and assess information gathered.

2C.D3 Learners' results will be detailed and presented in a consistently logical and fluent manner. A clear and comprehensive understanding of the topic will be demonstrated and learners will make frequent and appropriate reference to the information gathered to justify their conclusions.

2D.D4 Learners will produce an evaluation, either written or recorded, which shows how factors influenced the quality of the development of the research process and includes reflections on feedback received.

Assessment – Level 1

1A.1 Learners should produce an outline of the chosen topic for the investigation.

1B.2 Learners will undertake their research but are likely to use either a very limited number of sources, e.g. 2–3 websites, or a wider range of sources that may not be appropriate or reliable.

1C.3 Learners will present unstructured information that may not have a logical flow or may have areas that are incomplete. Gaps in learners' knowledge may be apparent from the presentation or from questioning. No conclusion or supportable result will be offered.

1D.4 Learners will produce a review of the research process they followed, either written or recorded, which lists quality issues experienced within the research process and feedback received.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that covers 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	What Are You Proposing?	<p>You are trying to get an article published in <i>Nearly New Musical Express (NNME)</i>. You are up in front of the <i>NNME</i> editorial panel next week and need to present an idea for an article for their magazine showing how you will research the topic to ensure the article is successful.</p> <p>You should:</p> <ul style="list-style-type: none"> • choose a topic you think would be suitable for <i>NNME</i> • prepare a research proposal to pitch to the editorial panel explaining what you aim to do and the methods and sources you will use during your research. 	Research proposal.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3	Find Out and Tell	<p>Your proposal has been accepted.</p> <p>You should now:</p> <ul style="list-style-type: none"> • research the topic using a wide range of relevant sources • collate your findings and draw some conclusions • summarise and present your findings in the form of a magazine article. 	<p>Research log.</p> <p>Rough notes and annotated research materials.</p> <p>Magazine article.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1D.4, 2D.P4, 2D.M4, 2D.D4	What We Found Out	<p>Congratulations, you have completed your research and presented it.</p> <p>You should now reflect on and review the quality by:</p> <ul style="list-style-type: none"> • providing a written or video evaluation which discusses your successes and failures • considering things that went well or could have been done differently. Comment on the format of the presentation and whether a different form of presentation might have given better results. 	<p>Written or recorded evaluation.</p> <p>List of quality issues to consider and comment on.</p>

Unit 18: Developing Modern Music Production Skills

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

What exactly is a music producer? In many respects defining the role of a music producer is impossible as a new skill, new way of working or new piece of technology is just around the corner. But for most there are three clear areas of expertise: producing new music, working in a studio and understanding the music market.

One of the most important skills for a producer is to be able to create new music. This may involve working with others to create, compose, sequence and rehearse music for a recording. Producers may work for themselves but are more likely to work as part of a team of people in developing, shaping and creating the music. Music producers may use sequencing software such as Logic or Cubase to build and modify the piece before committing it to a final recording. But often they work with artists who use the equipment themselves and the producer helps shape the sound, feel, structure and arrangement.

In the studio producers often work with the musicians, helping, advising and pushing them to get the best performance and the best recording. Producers will liaise with the technical team, who will realise the producer's ideas by supplying technical solutions, but the key is the understanding of the technical aspects of the studio and being able to communicate artistic goals in a way that the technical team can understand.

Producers understand the music marketplace and can help craft music recordings to fit desired outcomes. The producer knows how to create music that will satisfy the audience's demands and is able to work with artists and technical teams to fashion a product that will be successful.

It is recommended that you complete at least one of *Unit 6: Introducing Music Recording*, *Unit 7: Introducing Music Sequencing* or *Unit 14: Producing a Music Recording* prior to working on this unit.

For this unit, you will develop your skills of production by working with real and simulated clients, with each client requiring you to develop new skills, respond to new challenges and work with new people.

Learning aims

In this unit you will:

- A show an understanding of the market for recorded music
- B demonstrate a range of music production techniques
- C show how to work creatively in a recording studio.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Show an understanding of the market for recorded music</p> <p>Learners should be able to analyse music and discuss the strengths, weaknesses, nuances and subtleties that make it suitable or unsuitable for certain music markets.</p> <p>Production analysis</p> <p>Learners should be able to present a critical analysis of the production techniques used in a piece of commercially available music. They should make their analysis in relation to a style or genre. This analysis should cover:</p> <ul style="list-style-type: none"> • the style and genre intended • musical components, such as structure, form, development, repetition, contrast etc • sonic components, such as instrumental timbre, equalisation, reverb, intonation etc • performance components, such as energy, dexterity, vibrato etc • successful and unsuccessful features • alternative approaches that could have been used. <p>Market analysis</p> <p>Learners should make the connection between the techniques used in the production of the piece of music and their relevance for the market for which the music is intended. For example:</p> <ul style="list-style-type: none"> • Will it sound good on the radio/video/TV/film soundtrack/advert? • Does it follow recent trends? • Is it out of date? • Is the instrumentation appropriate? • Is there a market competitor, another version, something similar?
<p>Learning aim B: Demonstrate a range of music production techniques</p> <p>Learners will be required to produce music that develops their production techniques, and explore the skills required to create, compose, sequence and rehearse music for a recording.</p> <p>Create and compose</p> <p>Learners should use a range of music creation and composition techniques as appropriate to the genre of their work. These could include:</p> <ul style="list-style-type: none"> • loops, samples • repetition • contrasting sections, variation • melodies/countermelodies • use of instruments, solos, sections • hooks and riffs • structures, verse, chorus, middle 8, solo, break, bridge etc. <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt**Sequencing techniques**

Learners should use, and delegate efficiently, sequencing techniques as appropriate to the genre of their work. These could include:

- copy and paste, repeat, loop
- transpose
- tempo adjustment, tempo change
- arranging terminology, bar numbers, beats, clips, samples, loops, faders etc
- effects, sounds, soft and real instruments, samples
- mixing, balance, quality.

Rehearsing music

Learners should be able to work with musicians in a rehearsal situation and communicate efficiently and effectively, using techniques appropriate to the genre of their work. These could include:

- using musical language
- discussing tempo and feel
- tone and timbre
- balance
- suggesting ideas, encouraging creativity, inspiring great playing
- working with individual players.

Learning aim C: Show how to work creatively in a recording studio

Learners will be expected to use their creativity to motivate and encourage musicians to perform at their best as well as being efficient and ensuring excellent value for money in expensive recording environments.

Motivating and encouraging musicians

Learners should be able to work with musicians in a positive and creative way, ensuring that the best possible performance is recorded. Learners will need to communicate effectively with musicians in such a way as to motivate and encourage the best performance from them. This could include:

- gaining empathy
- using examples, benchmarks and models
- questioning and discussing
- encouraging and inspiring
- changing circumstances and atmosphere
- offering practical advice and support.

Efficiency in the studio

- Learners should be able to work efficiently to minimise cost and wasted time. To this end learners should show how they could work efficiently for each situation, highlighting where expensive resources can be used to their maximum potential in the time available.

continued

What needs to be learnt

- These could include:
 - production planning
 - down-time utilisation
 - preparedness and professionalism
 - financial and cost awareness
 - providing pressure, focusing and encouraging musicians to work quickly
 - use of technology
 - working with technical teams to prepare and plan sessions
 - working with technical teams to troubleshoot sessions
 - communicating with technical teams and musicians efficiently and clearly.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Show an understanding of the market for recorded music			
1A.1 Outline production techniques.	2A.P1 Describe production techniques.	2A.M1 Explain production techniques.	2A.D1 Analyse production techniques.
Learning aim B: Demonstrate a range of music production techniques			
1B.2 Use a limited range of music creation and composition techniques.	2B.P2 Use music creation and composition techniques.	2B.M2 Use a range of music creation and composition techniques, applying them appropriately and with skill.	2B.D2 Use a range of music creation and composition techniques, applying them appropriately and with creative flair.
1B.3 Develop musical ideas using live and sequenced music.	2B.P3 Develop musical ideas using live and sequenced music appropriately.	2B.M3 Develop musical ideas using live and sequenced music creatively, using some of the potential of each.	2B.D3 Develop musical ideas using live and sequenced music imaginatively, fully exploiting the potential of each.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim C: Show how to work creatively in a recording studio			
1C.4 Motivate and encourage musicians competently.	2C.P4 Motivate and encourage musicians competently, showing understanding.	2C.M4 Motivate and encourage musicians competently and consistently, showing understanding and solving problems.	2C.D4 Motivate and encourage musicians competently and comprehensively, showing understanding and solving problems creatively.
1C.5 Plan efficient recordings.# *	2C.P5 Plan efficient recording sessions appropriately.# *	2C.M5 Fully plan efficient recording sessions, communicating and collaborating competently.# *	2C.D5 Fully plan efficient recording sessions, communicating and collaborating consistently.# *

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

The special resources required for this unit are:

- 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 and musical performances 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.

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 complete a 'production analysis'. This need not be fully analytical at this level but should establish the analytic method, which will continue through level 3 and higher education. Learners could perhaps present their work to their peers, produce written work or create a blog, web page or online product that delivers their work.

Learning aim B requires learners to create music using production techniques. Music need not be finished to a high quality for the assessment purposes of this unit, which focuses on the production techniques rather than finished products. Learners should develop a portfolio of pieces in a variety of states of completeness. Client briefs should be used to guide the learning and to ensure full coverage of the content. Briefs can be either real-life, where learners work with musicians and groups in creating recording products, or simulated, where the teacher can suggest assignments that challenge and stretch the learner.

Learning aim C requires learners to work with musicians in a recording environment. Communicating with musicians, expressing intentions and encouraging and motivating are key to successful production. Learners should practise with their peers but also be introduced to real-life situations through case studies and challenges. Learners should develop the skills to ensure that sessions are efficient and productive. To this end learners should always be challenged to work quickly but maintain quality.

Assessment – Level 2

2A.P1 Learners will give a clear account of the production techniques used in a piece of commercially available music.

2B.P2 Learners will use music creation and composition techniques in the production of music. Examples will be spread over a number of pieces of music and show a grasp of the majority of the content.

2B.P3 Learners will work on music using software and by working with live musicians. Examples will be spread over a number of pieces of music and show a grasp of the majority of the content.

2C.P4 Learners will work with musicians and communicate with them competently. Learners should show an understanding of a majority of the content and use some techniques during their work.

2C.P5 Learners should plan in such a way that deadlines are met, quality is achieved and resources are used appropriately.

2A.M1 Learners will draw conclusions, using appropriate examples, about the production techniques used in a piece of commercially available music.

2B.M2 Learners will use music creation and composition techniques in the production of music. Examples will be spread over a number of pieces of music and show that many of them are used with skill and under appropriate circumstances.

2B.M3 Learners will work on music using software and also by working with musicians. Examples will be spread over a number of pieces of music and show that the majority of the content is used to its full potential.

2C.M4 Learners will work with musicians and consistently communicate with them productively. Learners should show an understanding of the content and apply it to solve problems.

2C.M5 Learners should fully plan and collaborate to meet deadlines, achieve the quality required and ensure resources are used appropriately.

2A.D1 Learners will separate factors and explain interrelations using appropriate examples of the production techniques used in a piece of commercially available music.

2B.D2 Learners will use music creation and composition techniques in the production of music. Examples will be spread over a number of pieces of music and show that they are used with creative flair and chosen appropriately.

2B.D3 Learners will work on music using software and also by working with musicians. Examples will be spread over a number of pieces of music and show that the majority of the content is used to its full potential, demonstrating imagination and inventiveness.

2C.D4 Learners will work with musicians and comprehensively motivate and encourage. Learners should show their creativity and fully apply the content to solve problems.

2C.D5 Learners should fully plan and consistently collaborate with others to meet deadlines, achieve the quality required and ensure resources are used appropriately.

Assessment – Level 1

1A.1 Learners will summarise the production techniques used in a piece of commercially available music.

1B.2 Learners will use a limited range of music creation and composition techniques in the production of a piece of music.

1B.3 Learners will work on music using software and by working with musicians.

1C.4 Learners will work with musicians and communicate with them competently.

1C.5 Learners should plan for recording sessions, although the plans may be incomplete or not aid efficiency.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that covers 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, 1B.3, 2B.P3, 2B.M3, 2B.D3	Simulated Client Brief, 'The Ibiza Remix Album'	You have been asked by a local band to remix one of their pop songs for possible inclusion on a dance music recording targeted at the Ibiza club music scene. You must research the intended market and remix a track appropriately.	Research file including example tracks and production analysis. Computer files. Trial mixes. Master mix.
1C.4, 2C.P4, 2C.M4, 2C.D4, 1C.5, 2C.P5, 2C.M5, 2C.D5	'That Difficult Third Album' – A Simulated Assignment Featuring a Guest Band Pretending to Be ... Past Their Prime.	Sometimes musicians are not at their best. Record a track with a band and use your producer skills to encourage and motivate them to achieve great music.	Video evidence. Production plans. Production diary.

Unit 19: Developing Music Theory

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

What does a musician do if a song is in the wrong key for a vocalist or a song melody needs harmonising? How do they ensure parts for Bb and Eb sax players are in the correct key?

A good knowledge of music theory can be useful in so many situations. In this unit you will develop the knowledge of music notation you gained in *Unit 10: Introducing Music Theory*, learning to apply it to a range of practical situations, such as rehearsals, performances or recordings, where you may be expected to read, copy, transcribe, compose, arrange and edit music. This will be useful for a variety of working situations: working as a session musician, arranging music to fit the ranges of different performers, or clarifying written arrangements through the use of dynamics and expression markings.

On completion of this unit and in conjunction with *Unit 10: Introducing Music Theory*, you will have acquired musical vocabulary and an understanding of some of the fundamental skills for use in the working music environment. This unit is designed for all musicians and can encompass all styles of music. You may use computer software packages to notate music and this is encouraged where appropriate, though it is expected that you will also be able to write staff notation by hand.

It is recommended that you complete *Unit 10: Introducing Music Theory* prior to completing this unit.

Learning aims

In this unit you will:

- A develop knowledge of music notation and harmony
- B apply knowledge of music harmony to practical situations
- C apply knowledge of transposition to practical situations.

Learning aims and unit content

What needs to be learnt

Learning aim A: Develop knowledge of music notation and harmony

Learners develop their knowledge of traditional music notation.

They should complete a portfolio of exercises to demonstrate their knowledge of the following:

Pitch:

- alto and tenor clefs
- all intervals – major/perfect, minor, diminished, augmented (not exceeding one octave)
- technical names for the notes of the diatonic scale, e.g. tonic, supertonic
- double sharps and double flats and their cancellation
- enharmonic equivalents
- major key signatures and scales up to 6 # and 6 b and their relative minors
- major and minor triads in root position, first inversion and second inversion for keys up to 6 # and 6 b.

Exercises to show knowledge of pitch

(Learners should attempt all exercises.)

Simpler exercises must include:

- placing notes in the correct position on the stave (alto and tenor clefs)
- identifying enharmonic equivalents of notes using sharps, flats, double sharps and double flats
- recognising minor intervals from notated examples
- adding an upper note to create a given minor interval
- notating major scales on the stave using accidentals up to 6 # and 6 b
- notating major scales on the stave using key signatures up to 6 # and 6 b
- recognising major key signatures up to 6 # and 6 b
- correctly notating major key signatures up to 6 # and 6 b
- notating major triads in root position using accidentals up to 6 # and 6 b
- notating major triads in root position using key signatures up to 6 # and 6 b.

More complex exercises must include:

- placing notes in the correct position using leger lines (alto and tenor clefs)
- identifying notes by their technical names in keys up to 6 # and 6 b
- recognising diminished and augmented intervals from notated examples
- adding an upper note to create a given diminished and augmented interval
- recognising and notating major triads in first and second inversion using accidentals up to 6 # and 6 b
- recognising and notating major triads in first and second inversion using key signatures up to 6 # and 6 b.

Rhythm:

- demi-semiquaver note and equivalent rest
- double-dotted notes and rests
- duplets

continued

What needs to be learnt

- simple time and compound time signatures 2/2, 9/8
- irregular time signatures 5/4, 7/4, 5/8, 7/8.

Exercises to show knowledge of rhythm

(Learners should attempt all exercises.)

Simpler exercises must include:

- identifying the value of notes and rests, including demi-semiquavers and double-dotted notes and rests
- identifying the time signatures of musical phrases in 2/4, 3/4, 4/4, 2/2, 6/8, 9/8 and 12/8
- adding bar lines to musical phrases in 2/4, 3/4, 4/4, 2/2, 6/8, 9/8 and 12/8
- rewriting phrases to correctly group notes in 2/4, 3/4, 4/4 and 2/2 to include demi-semiquavers and double-dotted notes and rests.

More complex exercises must include:

- identifying the time signatures of musical phrases in 5/4, 7/4, 5/8 and 7/8
- adding bar lines to musical phrases in 5/4, 7/4, 5/8 and 7/8
- rewriting phrases to correctly group notes in 5/4, 7/4, 5/8 and 7/8 to include demi-semiquavers, double-dotted notes and rests and duplets.

Harmony:

- primary (I, IV and V / C, F and G) and secondary chords (II and VI, Dm and Am) in major and minor keys up to 6 # and 6 b
- dominant 7th chords, e.g. G7 in major and minor keys up to 6 # and 6 b
- the range of available primary and secondary chords available for each note of the major and minor scale up to 6 # and 6 b
- cadential chord progressions: perfect, e.g. G(7)–C, plagal, e.g. F–C, imperfect, e.g. C–G, interrupted, e.g. G–Am.

Exercises to show knowledge of harmony

(Learners should attempt all exercises.)

Simpler exercises must include:

- recognition of primary chords in major and minor keys up to 6 # and 6 b
- notation of primary chords in major and minor keys up to 6 # and 6 b in SATB form or as a simple keyboard part with three notes in the treble clef and one in the bass
- selecting appropriate primary or secondary chords to harmonise notes taken from the major scales up to 6 # and 6 b
- recognising cadences in major keys up to 6 # and 6 b
- notating cadential chord progressions in major keys up to 6 # and 6 b in SATB form or as a simple keyboard part with three notes in the treble clef and one in the bass.

More complex exercises must include:

- recognition of primary and secondary chords and dominant 7th chords in major and minor keys up to 6 # and 6 b
- notation of primary chords in major and minor keys up to 6 # and 6 b in SATB form or as a simple keyboard part with three notes in the treble clef and one in the bass
- selecting appropriate primary or secondary chords to harmonise notes taken from the minor scales up to 6 # and 6 b
- notating cadential chord progressions in minor keys up to 6 # and 6 b in SATB form or as a simple keyboard part with three notes in the treble clef and one in the bass.

What needs to be learnt**Learning aim B: Apply knowledge of music harmony to practical situations**

Learners should be given opportunities to apply their knowledge of harmony in a range of situations to create musical parts, which are harmonically accurate and show creative use of harmonic resources.

They should complete the following exercises:

- harmonising to melody in a major key by adding appropriate chord symbols for a guitarist to read
- harmonising to a melody in a minor key by creating a keyboard part for two hands
- adding a bass guitar or string bass part to a chord progression that begins in a major key and modulates to the relative minor
- adding two-part backing vocals to a lead vocal line in a major key.

Each exercise should be at least 32 bars in length.

Learning aim C: Apply knowledge of transposition to practical situations

Learners should be comfortable transposing melodies in key signatures and without key signatures using accidentals. They should undertake the following simple and more complex transposition exercises. Exercises must be at least 16 bars in length.

Simple exercises must include:

- transposition of a melody in a major key up by a major 3rd
- transposition of a melody in a major key up by an octave (using the same clef)
- transposition of a melody in a major key down an octave from treble to bass clef
- transposition of a melody in a major key from concert pitch for a Bb instrument (trumpet, tenor saxophone, clarinet etc).

More complex exercises must include:

- transposition of a melody in a minor key (to include accidentals) down by a major 6th
- transposition of a melody beginning in a major key then modulation to a minor key by use of accidentals
- transposition of a melody in a minor key to the sub-dominant key, to include some accidentals and/or chromatic notes
- transposition of a melody in a minor key from concert pitch for Eb and F instruments (French horn, alto saxophone, cor anglais etc).

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Develop knowledge of music notation and harmony			
1A.1 Complete exercises using musical notation to record pitch, with limited accuracy.	2A.P1 Complete exercises using musical notation to record pitch, with accuracy in relation to simple examples.	2A.M1 Complete exercises using musical notation to record pitch, with accuracy in relation to simple examples and limited accuracy in relation to complex examples.	2A.D1 Complete exercises using musical notation to record pitch, with accuracy in relation to simple and complex examples.
1A.2 Complete exercises using musical notation to record rhythm, with limited accuracy. *	2A.P2 Complete exercises using musical notation to record rhythm, with accuracy in relation to simple examples. *	2A.M2 Complete exercises using musical notation to record rhythm, with accuracy in relation to simple examples and limited accuracy in relation to complex examples. *	2A.D2 Complete exercises using musical notation to record rhythm, with accuracy in relation to simple and complex examples. *
1A.3 Complete harmony exercises, with limited accuracy.	2A.P3 Complete harmony exercises, with accuracy in relation to simple examples.	2A.M3 Complete harmony exercises, with accuracy in relation to simple examples and limited accuracy in relation to complex examples.	2A.D3 Complete harmony exercises, with accuracy in relation to simple and complex examples.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim B: Apply knowledge of music harmony to practical situations			
1B.4 Complete harmony exercises, with limited accuracy.	2B.P4 Complete harmony exercises, with accuracy.	2B.M4 Complete harmony exercises, with accuracy and effective use of harmonic resources.	2B.D4 Complete harmony exercises accurately, with consistently effective and creative use of harmonic resources.
Learning aim C: Apply knowledge of transposition to practical situations			
1C.5 Complete transposition exercises, with limited accuracy.	2C.P5 Complete transposition exercises, with accuracy in relation to simple examples.	2C.M5 Complete transposition exercises, with accuracy in relation to simple examples and limited accuracy in relation to complex examples.	2C.D5 Complete transposition exercises, with accuracy in relation to simple and complex examples.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

The specialist resources required for this unit are:

- manuscript paper
- access to an appropriate software package for notating music, e.g. Sibelius, MuseScore, Finale may be useful.

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, learners should present a handwritten portfolio of exercises showing the development of their knowledge of music theory in relation to the notation of pitch, rhythm and harmony. Learners should ideally work in pencil so that corrections can be made easily. The portfolio should show the development of skills but assessment should not take place until all exercises are complete.

For learning aims B and C, learners should present a portfolio of exercises showing the application of their knowledge in terms of harmony and transposition. Harmony exercises may be produced with the aid of a music notation software package. Transposition exercises should be handwritten.

Assessment – Level 2

2A.P1/2A.P2/2A.P3 Learners' portfolios will show accuracy in terms of the simpler exercises completed. More complex examples (as stated in the unit content) will be attempted but with limited success, e.g. a learner will struggle to correctly group notes when working with irregular time signatures.

2A.M1/2A.M2/2A.M3 Learners' portfolios will show accuracy in terms of the simpler exercises completed. At Merit level a better degree of accuracy in relation to more complex exercises will be evident, with some exercises produced without errors. Minor inaccuracies will be apparent, for example, learners may use the correct chords when notating a cadence in a minor key but will omit the required accidentals.

2A.D1/2A.D2/2A.D3 Learners' portfolios will show consistent accuracy throughout. Exercises will be completed correctly and will demonstrate a secure knowledge of all the elements listed in the unit content.

2B.P4 Learners will complete the harmony exercises with accuracy. They will be able to select appropriate chords/notes to create music that generally 'works'.

2B.M4 Learners will have completed harmony exercises appropriately and there will be some pleasing results. However, some examples will be noticeably better than others, e.g. a learner may harmonise a melody very effectively but their attempt at producing backing vocals may be accurate but less effective.

2B.D4 Learners will have completed all harmony exercises to create effective, imaginative and pleasing results.

2C.P5 Learners' transposition work will show accuracy in terms of the simpler exercises completed. More complex examples (as stated in the unit content) will be attempted but with limited success, e.g. a learner will struggle to cope with transposition using more difficult intervals.

2C.M5 Learners' transposition work will show accuracy in terms of the simpler exercises completed. At Merit level a better degree of accuracy in relation to more complex exercises will be evident, with some exercises produced without errors. Minor inaccuracies will be apparent, for example, missing or inaccurate accidentals.

2C.D5 Learners' transposition work will show consistent accuracy throughout. Exercises will be completed correctly and will demonstrate a secure knowledge of all the elements listed in the unit content.

Assessment – Level 1

1A.1/1A.2/1A.3 Learners' portfolios will show a limited degree of accuracy in terms of the simpler exercises completed. Learners will demonstrate a grasp of basic fundamentals, e.g. the value of double-dotted notes and rests, but will struggle to complete exercises where this knowledge is applied, e.g. the grouping of notes when using simple time signatures.

1B.4 Learners will demonstrate some elements of the harmony, but pieces produced will need to be tidied up to be fit for purpose.

1C.5 Learners' transposition work will have limited accuracy and will need corrections before the music could be played.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that covers 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 1A.3, 2A.P3, 2A.M3, 2A.D3	More Training	Having been introduced to music theory you are now keen to develop your skills further. You will produce a portfolio of exercises that will focus on the more complex elements of pitch, rhythm and harmony.	Portfolio of exercises.
1B.4, 2B.P4, 2B.M4, 2B.D4	In Perfect Harmony	You are keen to gain contracts as a composer/arranger. Create a portfolio of harmony work to show to prospective clients.	Harmony exercises.
1C.5, 2C.P5, 2C.M5, 2C.D5	Transpose Yourself	The job you are applying for requires knowledge of transposition for editing music. You are required at interview to demonstrate your competence at transposing melodies in a number of situations.	Transposition exercises.

Unit 20: Music Fusion

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

Have you ever wondered about the impact of music from different cultures? As the world shrinks and becomes more accessible through the internet and travel, and public interest in music from different countries and cultures grows, you are exposed to a wide range of musical influences. This is not a new phenomenon but has happened throughout musical history, and you are going to explore new horizons and develop an understanding of the wider impact of cultures on your work.

You will have opportunities to examine music from a range of cultures around the world. Your studies will be supported by your research into world music trends in music publishing, the media and the internet. The diversity of musical traditions and practice provides a rich source of material for your developing analytical and practice skills, whatever future role you might have in the music industry.

In this unit, you will learn about the political, social, cultural, theoretical and practical aspects of music from around the world. You should understand how the roles, functions and features of different genres have influenced the way we perform, listen to and respond to music. The unit has a particular focus on non-western music traditions and practice, whether this is within classical or popular music genres. Your investigations into the characteristics and traditions of music in many societies will give you an understanding that enables the development of your creative work.

Learning aims

In this unit you will:

- A explore the role, function and features of music in different cultures
- B consider how music from around the world has influenced western music
- C apply knowledge of music from around the world to a practical project.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Explore the role, function and features of music in different cultures</p> <p>Learners should explore music from two non-western cultures, e.g. Far Eastern, Eastern European, Middle Eastern, African, Asian, Central American, South American. Learners will explore the cultural roles and function of music in the chosen cultures.</p> <ul style="list-style-type: none"> ● Functional music: <ul style="list-style-type: none"> ○ ceremonial ○ religious ○ ritual ○ recreational: dance, pleasure. ● Commercial uses: <ul style="list-style-type: none"> ○ advertisements ○ jingles ○ film/TV/other media. ● Social: <ul style="list-style-type: none"> ○ carnival ○ Mardi Gras ○ celebrations. <p>Learners should explore the features of music from the chosen cultures, focusing on:</p> <ul style="list-style-type: none"> ● instrumentation, e.g. instruments used, playing techniques, ensembles, personnel, instrument manufacture ● scales and harmonic structures, e.g. scales, ragas, pitches, chords, harmony, cadence, modulation ● rhythmic features, e.g. tala, beat, rhythm, pulse, accents ● structure and form, e.g. shape, structure, contrasts, verses, chorus, middle 8 ● vocal styles and techniques, e.g. chant, a cappella, yodelling, overtone singing, hocketing, improvisation.
<p>Learning aim B: Consider how music from around the world has influenced western music</p> <p>Learners should explore how features of music traditions from around the world have been used in western music.</p> <p>They should focus on the following features of music from around the world, exploring how these features have been used and adapted by western composers and musicians:</p> <ul style="list-style-type: none"> ● instrumentation ● scales and harmonic structures ● rhythmic features ● structure and form ● vocal styles and techniques. <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

Research investigations should cover the links between music traditions and styles to create new and exciting formats. For example:

- blues and rock 'n' roll
- Indian music and pop
- Bhangra
- composers such as Stravinsky, Debussy, Steve Reich, Michael Nyman, Nitin Sawhney
- fusion
- gospel.

Learning aim C: Apply knowledge of music from around the world to a practical project

Learners should use their knowledge of music from around the world in one of the following practical projects:

- a live performance of a piece of world music
- a composition in a world music style or an arrangement of an existing piece of world music
- a sequenced performance of a piece of world music.

Interpretive skills and stylistic qualities

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

- accurate interpretation and reproduction of style
- awareness and appreciation of accompaniment
- physical expression and idiomatic writing of world music instruments
- use of timing and rhythm
- intonation and phrasing of world music scales and conventions
- expression and use of dynamics
- confidence.

Assessment criteria

Level 1		Level 2 Pass		Level 2 Merit		Level 2 Distinction	
Learning aim A: Explore the role, function and features of music in different cultures							
1A.1	Identify the role and function of music from a different culture.	2A.P1	Describe the role and function of music in two different cultures.	2A.M1	Explain the role and function of music in two different cultures.	2A.D1	Evaluate the role and function of music in two different cultures.
1A.2	Demonstrate music from a different culture, identifying the features involved.	2A.P2	Demonstrate music from a different culture, describing the features involved.	2A.M2	Demonstrate music from a different culture, explaining the features involved.	2A.D2	Demonstrate music from a different culture, evaluating the features involved.
Learning aim B: Consider how music from around the world has influenced western music							
1B.3	Identify how world music has influenced one musician or composer.	2B.P3	Describe how world music has influenced one musician or composer.	2B.M3	Explain how world music has influenced one musician or composer.	2B.D3	Evaluate how world music has influenced one musician or composer.
1B.4	Identify a new format and its world music influences.	2B.P4	Describe a new format and its world music influences.	2B.M4	Explain a new format and its world music influences.	2B.D4	Evaluate a new format and its world music influences.
Learning aim C: Apply knowledge of music from around the world to a practical project							
1C.5	Complete a practical project using music from a different culture.	2C.P5	Complete a practical project using music from a different culture competently.	2C.M5	Complete a practical project using music from a different culture competently, demonstrating stylistic qualities.	2C.D5	Complete a practical project using music from a different culture fluently, fully demonstrating stylistic qualities.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

The special resources required for this unit will depend on the project being undertaken by the learner, those working on a performance will need suitable rehearsal and performance space and those selecting composition and sequencing will need access to appropriate music software.

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 exploration of world music, including its role in society, the functions where it is used and the features of music from different cultures. Although this aim could be delivered in a lecture or didactic fashion, it would lend itself to practical improvisation, experiment and exploration through workshops and challenges.

Learning aim B looks at how world music has influenced western musicians in musical history and how it continues to influence musicians today. Learners should be encouraged to listen to music and comment on the influences, styles and musical techniques being used. They should consider the new formats that are being created in a global and connected world.

Learning aim C gives learners the opportunity to use the results of their exploration in a project where they show their knowledge in a completed piece that is performed, written or sequenced.

Assessment – Level 2

2A.P1 Learners will describe the role and function of music, using appropriate language and terminology from two contrasting musical cultures, for example Africa and India, pointing out similarities and differences either in written form or as a class presentation.

2A.P2 Learners will demonstrate musical features, on an instrument, vocally or through technology, from a different culture and give a clear account of the intention. For example, learners may sing a raga or clap tala from Indian tradition.

2B.P3 Learners will choose one musician or composer, for example Debussy, David Fanshawe, Steve Reich, George Harrison, Peter Gabriel or similar, and describe how world music has influenced them, either in written form or as a class presentation.

2B.P4 Learners will describe world music's influence on new musical formats either in written form or as a class presentation. For example, learners may look at Bhangra or fusion and source examples and clips.

2C.P5 Learners will take their learning and complete a practical project. The project may be small scale but will competently show that the world music studied is understood. For example, learners may perform a work chant, dance song or sequence of Indian or African music.

2A.M1 Learners will explain the role and function of music in detail, using appropriate language and terminology from two contrasting musical cultures. Explanations will include examples and will draw conclusions on role and function.

2A.M2 Learners will demonstrate musical features, on an instrument, vocally or through technology, from a different culture, explaining features and techniques. For example, learners may sing a raga and explain the pitches used and the context from where the raga is drawn.

2B.M3 Learners will choose one musician or composer and explain how world music has influenced them, either in written form or as a class presentation, giving examples and drawing conclusions.

2B.M4 Learners will explain world music's influence on a new musical format, either in written form or as a class presentation. For example, learners may look at Nitin Sawhney and play examples and clips showing the crossover between eastern and western influences.

2C.M5 Learners will take their learning and complete a practical project. The project may be small scale but will competently show that the world music studied is understood and the style successfully demonstrated.

2A.D1 Learners will evaluate the role and function of music in detail, using appropriate language and terminology from two contrasting musical cultures. Learners will draw conclusions and present evidence in support.

2A.D2 Learners will demonstrate musical features, on an instrument, vocally or through technology, from a different culture, evaluating features and techniques. For example, learners may use hocketing to show how two or more instruments working together can create richer melodies or rhythms and conclude on how traditions and styles of performance could arise.

2B.D3 Learners will choose one western musician or composer and evaluate how world music has influenced them, either in written form or as a class presentation, giving a number of examples and forming a conclusion.

2B.D4 Learners will evaluate world music's influence on a new musical format, either in written form or as a class presentation. For example, learners may look into accordion techniques from Eastern Europe and the USA and how these influence young players in the UK folk scene.

2C.D5 Learners will take their learning and complete a practical project. The project may be small scale but will fully show that the world music studied is understood and the style is fluently demonstrated.

Assessment – Level 1

1A.1 Learners will identify the role and function of music, using appropriate language and terminology from a different musical culture, for example Africa or India, pointing out the main features, either in written form or as a class presentation.

1A.2 Learners will demonstrate musical features, on an instrument, vocally or through technology, from a different culture.

1B.3 Learners will choose one musician or composer and indicate how world music has influenced them, either in written form or as a class presentation.

1B.4 Learners will indicate the main features of world music's influence on a new musical format, either in written form or as a class presentation.

1C.5 Learners will take their learning and complete a practical project, although this may not be fully realised.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that covers 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	Happy Birthday to You	What music is used to celebrate birthdays around the world? This assignment requires you to research the music (not just 'Happy Birthday to You') from Africa and South America and perform a short version of what you discover for the rest of the class.	Written research notes. Music examples. Rehearsal notes. Scores, parts chord sheets and/or TAB.
1B.3, 2B.P3, 2B.M3, 2B.D3, 1B.4, 2B.P4, 2B.M4, 2B.D4	The Old and the New	How did world music influence musicians of the 1960s, and what new music did it inspire? Is there a similar inspiration going on now? Look at some music from George Harrison from The Beatles and see how his interest in Indian culture influenced their music, and compare it with Nitin Sawhney's music.	Written research notes. Class presentation. Musical examples.
1C.5, 2C.P5, 2C.M5, 2C.D5	Please Welcome to the Stage...	At your gig next week you have the opportunity to welcome on stage a guest musician from a far-flung country. You must have a piece ready to perform with your guest perfectly in their style and allow them to sing or play along.	Written research notes. Music examples. Rehearsal notes. Scores, parts chord sheets and/or TAB.

Unit 21: Music Arrangement

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

Have you ever watched a film and wondered how the same melodies keep appearing but having been altered to suit a different scene? Or who decides how a cover version of a pop song is different to the original and writes the parts to make it happen? How do famous pieces of music written hundreds of years ago turn up being performed by a brass band, or other group?

Composers often arrange their own music for different groups – examples of these include Debussy and Stravinsky, who arranged their own orchestral music as piano duets. Today, a composer will often create the melodic and harmonic ideas, then hand them over to an arranger to produce the instrumental parts. In many cases, a composer may spend some of their time arranging either their own music or music by someone else for different ensembles, occasions or events, so flexibility of style is important to a career in this area.

In this unit, you will complete three arrangements. First, you will learn how to take an existing piece of music and arrange it for different instrumental resources. You will demonstrate knowledge of how to write effectively for the instruments you choose, taking account of instrument-specific information. Second, you will learn how to take an existing piece of music and arrange it in a different style. This will require you to really get to grips with how the harmony and melody of a piece of music work. Finally, you will take an existing piece of music and arrange it with a different mood, in the way that a film music arranger might need to change the mood in order to complement the on-screen action. This might involve changing the tonality, for example from major to minor, and the use of techniques from the first two learning aims.

Through these three arrangements, you will gain a deeper understanding of how music works, and how arrangers can take existing ideas and alter them to suit a variety of purposes.

Learning aims

In this unit you will:

- A arrange music for a variety of instruments appropriately
- B arrange music showing a clear understanding of style and genre
- C arrange music making fundamental changes to the mood
- D compare and evaluate musical arrangements.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Arrange music for a variety of instruments appropriately</p> <p>Learners need to demonstrate that they have expertise in writing music that is appropriate for different instruments and ensembles. They will show this by arranging an existing piece of music for different instrumental resources. Examples of different ensembles could include:</p> <ul style="list-style-type: none"> ● rock band ● string quartet ● brass group ● orchestra ● wind band ● world music ensemble ● fusion groups of different styles. <p>Learners should demonstrate in this arrangement that they understand the requirements of writing for different instruments. Issues they need to be aware of might include:</p> <ul style="list-style-type: none"> ● string instrument issues: <ul style="list-style-type: none"> ○ upper and lower ranges of different instruments ○ bowing techniques, arco/pizzicato, slurs ○ double stopping, and impossible combinations of notes ○ use of mutes ○ position changes ● woodwind instrument issues: <ul style="list-style-type: none"> ○ breath control ○ upper and lower ranges of different instruments ○ tonguing and slurring ○ the break ○ transposing instruments ● brass instrument issues: <ul style="list-style-type: none"> ○ breath control ○ upper and lower ranges of different instruments ○ tonguing and slurring ○ transposing instruments ○ use of mutes ○ difficulty of pitching some notes ● percussion issues: <ul style="list-style-type: none"> ○ detailed use of full drum kit ○ appropriate fills ○ different sticks ○ timpani tuning ○ detailed articulation <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

- guitar issues:
 - articulation, e.g. palm-muting, hammer-ons and pull-offs
 - pitch bends
 - appropriate voicing of chords
 - picking techniques and strumming rhythm
- keyboard instrument issues:
 - taking account of a normal hand size
 - pedalling (sustain, soft, organ)
 - articulation
 - voices (synths, organ stops).

Learning aim B: Arrange music showing a clear understanding of style and genre

Learners should arrange a piece of existing music into a different style or genre, for example arranging a piece of classical music as a rock song. They should write effectively for their chosen style, using appropriate instrumental resources, harmony, melody and rhythm. Relevant musical features to take account of could include:

- appropriate use of structure, e.g. verses, choruses, instrumental breaks, bridge sections, intro/outro, coda, A/B/C sections
- stylish writing in the instrumental parts, for example:
 - consideration of how the melody is adapted to the new genre
 - conventions of how accompaniment works in the new genre
 - details in addition to melody from the original that could be included, e.g. riffs, rhythms, chord progressions, dynamics, articulation
 - attention to the different roles of instrumental resources
 - attention to conventions of writing for different instruments in the new genre, as detailed for learning aim A
- attention to the conventions of the new style, for example:
 - types of chord used, e.g. major, minor, dominant 7th, extended/altered chords, suspensions etc
 - accompaniment style, e.g. homophonic, polyphonic, monophonic, heterophonic, chord voicing, bass part and separate chords
 - tempo choice.

What needs to be learnt**Learning aim C: Arrange music making fundamental changes to the mood**

Learners should arrange an existing piece of music, making fundamental changes to the mood of the music. This could involve any number of the following:

- change of tonality to:
 - major
 - minor
 - modal (could include Dorian, Mixolydian, Aeolian)
 - atonal/chromatic
- change of metre to:
 - simple time signatures, e.g. 2/4, 3/4, 4/4
 - compound time signatures, e.g. 3/8, 6/8, 9/8, 12/8
 - irregular time signatures, e.g. 5/4, 7/8
 - frequently changing time signatures
- change of tempo
- change of structure to:
 - verse form
 - ternary form
 - rondo form
 - variation form
 - any other structure.

In addition to altering the music using one or more of the changes above, learners may change the instruments or style, as described in learning aims A and B.

Learning aim D: Compare and evaluate musical arrangements

Learners will encounter examples of musical arrangements completed by fellow learners and professionals and will develop an appreciation of the different approaches and responses other arrangers take. Learners should compare different approaches to arranging and evaluate the techniques used. This could involve the following:

- comparing arrangements of the same piece by different arrangers
- comparing arrangements by key professional arrangers and developing an understanding of their style
- evaluating work completed by others in terms of correspondence to intention and fitness for purpose
- discussing alternative approaches, techniques, choices and challenges.

Learners should be able to discuss the work of one professional arranger in terms of:

- specialism, e.g. jazz big band, film and TV work, popular song, dance music etc
- signature techniques, e.g. close harmony, key performers, use of melody or harmony etc
- competitors and collaborators.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Arrange music for a variety of instruments appropriately			
1A.1 Arrange a piece of music for an instrument.	2A.P1 Arrange a piece of music for different instruments to the original.	2A.M1 Arrange a piece of music for a group of at least three instruments that are different to those used in the original, displaying some knowledge of the techniques required to perform the music.	2A.D1 Arrange a piece of music for a group of at least five instruments that are different to those used in the original, displaying detailed knowledge of the techniques required to perform the music.
Learning aim B: Arrange music showing a clear understanding of style and genre			
1B.2 Arrange a piece of music with some differences in style to the original.	2B.P2 Arrange a piece of music in a different style or genre to the original.	2B.M2 Arrange a piece of music in a significantly different style or genre to the original, and achieve a mainly clear, convincing result.	2B.D2 Arrange a piece of music in a radically different style or genre to the original, and achieve a clear, convincing and idiomatic result.
Learning aim C: Arrange music making fundamental changes to the mood			
1C.3 Arrange a piece of music showing some attempt to make a fundamental change to the music.	2C.P3 Arrange a piece of music making a fundamental change to the music.	2C.M3 Arrange a piece of music making a fundamental change to the music, and achieving this with some attention to detail and a well-judged sense of style.	2C.D3 Arrange a piece of music making more than one fundamental change to the music, and achieving this with attention to detail, good judgement and flair.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim D: Compare and evaluate musical arrangements			
1D.4 Compare and evaluate musical arrangements, identifying different approaches.	2D.P4 Compare and evaluate musical arrangements, describing different approaches.	2D.M4 Compare and evaluate musical arrangements, explaining different approaches.	2D.D4 Compare and evaluate musical arrangements, justifying different approaches.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

Most learners will require use of a computer with appropriate software in order to complete this unit.

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*.

This unit requires learners to produce three arrangements, as follows.

Learning aim A requires learners to learn about the requirements of writing for different instruments and then arrange a piece of music for different musical instruments to the original.

Learning aim B requires learners to demonstrate knowledge of musical style by arranging a piece of music in a different style to the original.

Learning aim C requires learners to show knowledge and creativity by making fundamental changes to the basic nature of the music and then arrange the music stylishly with these changes.

Learning aim D requires learners to go beyond their own work and consider and evaluate the work of others.

It should be noted that while the different skills used for each learning aim can be used in any of the three arrangements produced, they are each assessed only once. For example, using at least five instruments is a requirement for 2A.D1, and while it might be appropriate for other assignments, it will not be specifically assessed for other learning aims.

Assessment – Level 2

2A.P1 Learners should arrange a piece of music for different instruments to the original. For example, they could take a piece for guitar and arrange it for a piano. The style does not have to change.

2B.P2 Learners will take a piece of music and arrange it into a new style. This may involve using different instruments to the original, but this is not essential to pass the criterion. Appropriate evidence could take the form of a pop song arranged in a rock style, or vice versa.

2C.P3 Learners will be familiar with making changes to music by this point and will demonstrate all of their knowledge and experience by arranging a piece of music making fundamental changes to the mood. For example, this could involve a change of tonality, arranging a piece from a major key into a minor one.

2D.P4 Learners will discuss, briefly but with some insight, the work of at least one arranger and give clear information about the relevant features and techniques of their work.

2A.M1 Learners will arrange a piece of music for at least three instruments or parts that are different to those used in the original. They need to demonstrate that they are aware of the techniques appropriate to the instruments they have chosen. Evidence might take the form of a pop song arranged for a string quartet (or vice versa) that features bowing marks and pizzicato.

2B.M2 Learners should show they understand the requirements of different styles by arranging a piece of music into a more significantly different style or genre, and achieve this change with some sense of style. Evidence could be an arrangement of a classical piece in a reggae style, or any other significant change of style.

2C.M3 Learners will have achieved the Merit criteria when their completed arrangement shows a fundamental change to the mood of the music, and when this is achieved with a good sense of style. For example, a change from major to minor (or vice versa) might necessitate the alteration of some chord progressions in order to sound convincing. A change in metre would require some thought as to how a melodic idea could be either stretched or compressed to fit into a longer or shorter bar.

2D.M4 Learners will discuss the work of at least one arranger and give reasoned arguments, drawing conclusions on the features and techniques of their work.

2A.D1 Learners will arrange the music for a larger ensemble of not fewer than five instruments or parts. They will demonstrate detailed knowledge of performance issues related to these instruments, writing completely appropriate parts and making full use of the different instrumental capabilities they have chosen. This could take the form of a solo piano piece arranged for a wind quintet, for example.

2B.D2 Learners will arrange a piece of music in a style that is totally different from the original. The large difference between the old and new styles could necessitate changes to melody, harmony and rhythm. Examples of radical changes could include arranging a baroque piece in a 20th-century classical style, a club dance song in an operatic style, or a heavy metal song for solo piano. Learners do not need to write for a large ensemble to achieve this criterion, although it may be appropriate for the chosen style.

2C.D3 Learners will create an arrangement that features more than one fundamental change to the fabric of the music, and achieve this displaying good musical judgement and flair. This will be shown in an arrangement in which the changes are chosen and executed with flair. Examples of appropriate changes could be altering the tonality from major to minor and the metre from 4/4 to 5/4, or arranging a classical ternary form piece in song form and changing the tonality from major to the dorian mode.

2D.D4 Learners will discuss the work of at least one arranger, presenting and supporting opinions on relevant features and techniques of their work, giving reasons to support conclusions.

Assessment – Level 1

1A.1 Learners will arrange a piece of music for an instrument. This may be an instrument that is already in the original version and the piece of music may not be finished.

1B.2 Learners will show some evidence that they have attempted to change the style of the music, but this may not be complete or convincing.

1C.3 Learners should arrange a piece of music that shows some attempt to make a fundamental change. There may be errors in the way that this has been achieved, and it may not be complete.

1D.4 Learners will briefly discuss the work of at least one arranger, giving information about relevant features and techniques of their work.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that covers 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 to Arrange Part 1: Instrumentation	A local theatre company has experienced some difficulty in hiring musicians to perform in a forthcoming show. They need someone to rearrange the music for the selection of instruments that they do have, and are asking for potential arrangers to send in an example of their work which demonstrates their ability to arrange music for different instruments.	A score of the arrangement <i>or</i> A recording of the arrangement.
1B.2, 2B.P2, 2B.M2, 2B.D2	How to Arrange Part 2: Genre and Style	Your school/college wants to put on an evening of 'different' music. They would like to feature performances of existing pieces that have been changed in style and genre.	A score of the arrangement <i>or</i> A recording of the arrangement.
1C.3, 2C.P3, 2C.M3, 2C.D3	How to Arrange Part 3: Just How Extreme Can You Take It?	As part of your application for further education, you need to produce an arrangement that shows you can make extreme changes to a piece of music. You need to present one arrangement in which you have changed the very basic building blocks of the music and shown off all your musical skill to execute this with flair.	A score of the arrangement <i>or</i> A recording of the arrangement.

Criteria covered	Assignment	Scenario	Assessment evidence
1D.4, 2D.P4, 2D.M4, 2D.D4	'Fly Me to the Moon'	For a school magazine choose two performances of the jazz standard 'Fly Me to the Moon' and compare and contrast the differing versions for an article on arranging.	An article for the school magazine. Research file.

Unit 22: Exploring Music Improvisation

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

Improvisation is more than just jazz. Many working musicians are routinely required to 'think on their feet' or to develop material quickly, to respond to previously unheard music or to invent and perform parts (or even solos) with little or no notice. Those who work as accompanists to singers in the popular music genre also carry out much work using improvisation. It may be that a pianist or guitarist is given a lead sheet or bass line from which they are asked to accompany a singer. Alternatively, musicians working with graphic scores are required to improvise their parts initially, before working to consolidate their ideas over time. It is important that the musicians are able to improvise in a way that is appropriate to the given style of music.

Spontaneous music-making can be the most exhilarating of all creative activities. It is also an area that many training musicians find most intimidating. This unit therefore aims to introduce you to the experience of social and spontaneous music-making. You will investigate the range of skills and techniques crucial to the improvising musician. Through practical exploration, you will develop strategies for working within a range of improvised music.

The unit will focus on the development of the skills required when working with improvised music: primarily the ability to respond spontaneously and musically to others. The unit investigates ways of instinctively manipulating musical ideas and ways of structuring such material. You will be encouraged to improvise, both alone and in groups, from a range of given stimuli and will be exposed to a range of styles and genres associated with improvisation, including music from cultures outside of the western world.

Overall, the unit aims to develop your confidence in working within improvised music, and to enable you to experience the unique creative energy of spontaneous music-making.

Learning aims

In this unit you will:

- A explore and develop your music improvisation skills
- B develop how to respond musically to others
- C develop how to manipulate musical material spontaneously.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Explore and develop your music improvisation skills</p> <p>Learners should take part in regular rehearsal activities designed to develop their improvisation skills in relation to their role as:</p> <ul style="list-style-type: none"> • instrumentalist • vocalist • composer • arranger. <p>Improvisation skills</p> <p>Learners will explore and develop a range of improvisation skills through structured practice and rehearsal. They will focus on:</p> <ul style="list-style-type: none"> • repetition • substitution • embellishing/decorating • transposition • dynamic and colouristic manipulation • tempo • rhythmic development • processes, e.g. adding, subtracting, augmenting, diminishing; serial manipulations (inverse, retrograde, inverse retrograde). <p>Interpretive skills and style</p> <p>Learners should be introduced to 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:</p> <ul style="list-style-type: none"> • modes • pentatonic • raga • diatonic scales • blues scales • invented scales • harmonic and structural templates – 12-bar blues • chord progressions in a range of styles, e.g. rock, jazz, baroque • Indian raga • stylistic templates • blues notes • pitch bending • jazz inflections • substitutions • decorations • extended techniques.

What needs to be learnt**Learning aim B: Develop how to respond musically to others**

Learners should demonstrate their skills in the rehearsal and performance of appropriate pieces of music where improvisation between members is a ubiquitous activity.

Responding to others

Learners must develop the skills of listening to the improvisation of others and being able to answer or respond in their own improvisations.

Skills and techniques should include:

- listening to others in the group
- taking ideas from other members and developing those across the different instruments
- getting a balance between players
- not overloading the improvisation
- overall structure of improvisation.

Practical explorations

Learners must develop the skills of exploring the material and practical experience of the music in their own improvisations.

Skills and techniques should include:

- attention paid to musical elements – pitch, rhythm, harmony, texture, timbre, dynamics and balance
- rhythmic improvisation
- colouristic/textural improvisation.

Formal considerations

Learners must develop an understanding of the common forms of improvisation patterns that are used in performance:

- swapping bars, fours, eights etc
- free improvisation
- simple structures – getting from A to B, rondo ideas
- restrictive exercises (one-, two- or three-pitch improvisation)
- visual or textual starting points (artworks, poems, scores such as Cornelius Cardew's *Treatise* or *The Tiger's Mind*).

Learning aim C: Develop how to manipulate musical material spontaneously

Learners should develop their skill of spontaneity in the rehearsal, development and performance of appropriate pieces of music where improvisation is featured. This may include workshops, jamming, solo breaks in songs, jazz, free improvisation etc. Freedom to experiment, make mistakes and have many attempts is crucial.

Rehearsing

Evidence of using improvisation techniques and skills within a rehearsal situation may include:

- suggesting formal ideas, when to solo, who to solo, structure
- use of melody and melodic considerations
- use of harmony and harmonic ideas
- call and response

continued

What needs to be learnt

- spontaneity
- use of tonal and textural colour.

Spontaneity

Learners will develop a toolkit of techniques that will develop their ability to be spontaneous in musical improvisation circumstances. Learners must be free to experiment without fear or criticism in the development of these skills, which may include:

- working from a given starting point
- melodic fragments
- heads
- chord progressions
- rhythmic material
- tricks and signatures which always work.

Manipulation

Learners should develop their skills in the manipulation of material during the rehearsal of appropriate pieces of music, such as:

- forming an improvisation from melodic ideas
- simple structures, e.g. binary, ternary, block, circular
- pacing material, speeding up and slowing down motives and figures
- balancing repetition and contrast
- overall shape
- inverting and extending motifs
- quoting other musical material.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Explore and develop your music improvisation skills			
1A.1 Demonstrate interpretive skills using improvisation skills in practice and development.	2A.P1 Demonstrate competent use and control of interpretive skills and style using improvisation skills in practice and development.	2A.M1 Demonstrate competent use and control of interpretive skills and style using improvisation skills, showing consistency in focus, response and effort in practice and development.	2A.D1 Demonstrate competent use and control of interpretive skills and style using improvisation skills, incorporating stylistic qualities and a high level of focus, response and effort in practice and development.
Learning aim B: Develop how to respond musically to others			
1B.2 Demonstrate improvisation in rehearsal.	2B.P2 Demonstrate improvisation through competently responding to others in rehearsal.	2B.M2 Demonstrate improvisation through competently and confidently responding to others in rehearsal.	2B.D2 Demonstrate improvisation through competently, confidently and fluently responding to others in rehearsal.
Learning aim C: Develop how to manipulate musical material spontaneously			
1C.3 Perform improvised music spontaneously using technical skills.	2C.P3 Perform improvised music spontaneously using relevant manipulation techniques competently.	2C.M3 Perform improvised music spontaneously with confidence and consistency, using relevant manipulation techniques competently.	2C.D3 Perform improvised music spontaneously with confidence, consistency and ease, using relevant manipulation techniques competently and fluently.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

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 learners' development of their improvisational skills by setting a standard of working through rehearsal and workshop activities. It is crucial that learners are given the space to experiment, try things out and make mistakes without reflecting negatively on their progress.

Learning aim B requires learners to develop the skill of responding musically to others. This will essentially deal with the development of a sense of musical style, listening carefully to colleagues within the ensemble and ensuring that material is matched or contrasted appropriately.

Learning aim C covers the development of spontaneity and requires learners to experiment and try out techniques to develop their confidence and creativity. It is crucial that a fully supportive and non-judgemental approach is fostered.

Assessment – Level 2

2A.P1 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 describe 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 personal development.

2B.P2 Learners will demonstrate a positive approach to the rehearsal process, showing good time-management skills and appropriate behaviour in the rehearsal room. They will be secure in their application of music skills in rehearsal.

2C.P3 Learners' technical and interpretive music skills will, in the main, be secure, and they will use these to create a performance that generally 'fits the bill'. Learners will show invention and be confident to produce spontaneous improvisations.

2A.M1 Learners will approach sessions with enthusiasm and will demonstrate development and improvement of technical and interpretive skills. They 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. Learners will approach the work with positivity and discipline.

2B.M2 Learners will engage in rehearsals with purpose and energy. Under direction, they will show that they can apply the skills needed to give a coherent performance of the piece.

2C.M3 Learners will use technical and interpretive music performance skills to create a confident and assured performance. There will be consistent reliance on spontaneity throughout the performance.

2A.D1 Learners will approach practical work with total commitment and concentration. They will use their skills in such a way that the mechanics of performing and improvising are internalised. They will respond positively to feedback and 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 learners will set considered, achievable targets.

2B.D2 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.

2C.D3 Learners will apply technical and interpretive music skills, performing with energy and commitment. They will perform with flair and rely on their spontaneity with confidence and some success to produce a fluent, coherent, successful and stylish performance.

Assessment – Level 1

1A.1 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. 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.2 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.

1C.3 Learners will take part in a performance and will demonstrate spontaneous 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 covers 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	'Sharing'	<p>You have been asked to form an improvisation group. You will work on techniques for improvising and working with other musicians.</p> <p>You will then perform pieces where you improvise in rehearsals using the following techniques.</p> <p>You will know the music but still have to respond to what the previous soloist has done.</p> <ul style="list-style-type: none"> • swapping bars, fours, eights etc • free improvisation • simple structures – getting from A to B, rondo ideas • restrictive exercises (one-, two- or three-pitch improvisation) • visual or textual starting points 	<p>Recordings of milestone rehearsals.</p> <p>Video and audio recordings.</p>
1C.3, 2C.P3, 2C.M3, 2C.D3	'Take a Chorus'	<p>You will take a solo during a performance of a well-known song. Make sure your solo is spontaneous yet also responds to the rest of the musicians.</p>	<p>Recordings of milestone rehearsals.</p> <p>Video and audio recordings.</p>

Unit 23: Exploring DJing

Level: **1 and 2**

Unit type: **Specialist optional**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

DJing is now a mainstream and popular area of professional music-making and offers many opportunities for income, creativity and culture. This unit explores the equipment, performance, culture and safety aspects as a basis for you to build your DJ enterprises and study further.

Through this unit you will become familiar with the range of equipment that contemporary DJs use in a variety of roles and environments. Working with electrical equipment means that DJs need to have a thorough understanding of the safe operation of this equipment and the ability to spot and mitigate risk. You will be introduced to the safe and creative operation of DJ equipment and will learn a range of DJ performance techniques.

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

You will explore popular dance music styles and genres. You will also demonstrate how to use a range of related music technology, including analogue and digital equipment and portable and mobile solutions to expand and enhance your performances.

Learning aims

In this unit you will:

- A investigate DJ equipment for performance
- B set up and use DJ equipment
- C explore the roles, environments and history of DJ culture
- D demonstrate safe working practices for performance.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Investigate DJ equipment for performance</p> <p>Learners should be able to appreciate and understand the operation, functions and possibilities of DJ equipment. Although decks and mixers are a key area, learners should also be aware of the PA, digital and other performance-based technology that they will encounter.</p> <p>DJ equipment may include:</p> <ul style="list-style-type: none"> • decks • mixer • effects • PA • software solutions • hardware solutions. <p>Learners should investigate the limitations of basic equipment and compare and contrast with the equipment currently available and in the near future. For example:</p> <ul style="list-style-type: none"> • equipment used in the past for disco, New York hip-hop, house and dub • analogue versus digital solutions • software versus vinyl • software and hardware solutions • current techniques, emerging technology, portable and mobile equipment.
<p>Learning aim B: Set up and use DJ equipment</p> <p>Setting up quickly and safely is a key skill that all DJs will need. Once set up the DJ will need to be able to use the equipment musically and skilfully and demonstrate a range of skills and techniques to achieve a musical performance. Learners should also be able to set up and operate DJ equipment as part of a production team.</p> <p>When setting up DJ equipment, learners may:</p> <ul style="list-style-type: none"> • rig equipment • connect equipment using connectors, cabling or internally • connect external hardware such as effects units • secure equipment using tape • place equipment functionally and idiomatically • set up PA equipment • check for faults • use communication equipment. <p>When using equipment, learners may:</p> <ul style="list-style-type: none"> • perform their own mixes, tunes, sequences and songs • demonstrate skills and techniques to others • respond to opportunities, requests and circumstances • listen to and follow instructions.

What needs to be learnt**Learning aim C: Explore the roles, environments and history of DJ culture**

DJs are required to work in a wide range of professional environments, so learning how to work effectively and professionally with others in those environments is crucial. Learners should know the roles of others in venues, in clubs and in other spaces and situations, e.g.:

- MC, promoter, host, presenter, technical support, tech crew etc
- FOH staff, bar staff, door supervisors, security, casual staff etc
- management, legal, financial etc.

When performing, learners may be required to work in venues of many shapes and sizes. Learners should know the size, sound requirements, lighting and effects that may be used, e.g.:

- PA sizes and requirements for nightclubs, pubs, function rooms, radio studios etc
- location of DJ performance space, booth and equipment layout.

DJs may be known for their particular performance style and genre but should also be aware of the broader history of the DJ and the styles and range of opportunities that may exist in the workspace. Learners should be aware of:

- DJ history, key performers, styles and movements
- key venues from the past and who was associated with them
- Key pieces of music, records, tracks, tunes.

Learning aim D: Demonstrate safe working practices for performance

Safety is an ever-present concern in the performing arts, for good reason. Learners should be aware of why safety is taken seriously and be able to appreciate the risks and hazards that they may encounter. Learners should be aware of risks related to:

- working at height (e.g. ladders, steps, scaffold towers)
- tripping/falling (e.g. trailing cables, trap doors)
- manual handling (e.g. lifting, carrying, unloading, pushing, pulling)
- electrical equipment (e.g. exposed conductors, worn cabling, water access, overloading, shocks, fire).

Learners must demonstrate an awareness of legislation, regulations and good practice, for example:

- current legislation relating to health and safety
- safety systems (e.g. electricity, fire, explosion).

Learners should be aware of ways that risks may be reduced, such as:

- use of safety equipment
- public liability insurance
- training
- fire and safety measures (e.g. fire drills, evacuation processes).

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Investigate DJ equipment for performance			
1A.1 Identify and demonstrate the features of DJ equipment.	2A.P1 Describe and demonstrate the features of DJ equipment.	2A.M1 Explain and demonstrate the features of DJ equipment.	2A.D1 Explain and demonstrate the features of DJ equipment and show their potential applications.
Learning aim B: Set up and use DJ equipment			
1B.2 Assist in setting up and using basic DJ equipment, applying limited skills and techniques.	2B.P2 Successfully set up and use DJ equipment, applying skills and techniques.	2B.M2 Successfully set up and use DJ equipment, selecting and applying skills and techniques appropriately.	2B.D2 Successfully set up and use DJ equipment, selecting and applying skills and techniques musically.
Learning aim C: Explore the roles, environments and history of DJ culture			
1C.3 Identify the characteristics of contrasting styles of DJ performance.	2C.P3 Describe the characteristics of contrasting styles of DJ performance.	2C.M3 Explain the characteristics of contrasting styles of DJ performance.	2C.D3 Analyse the characteristics of contrasting styles of DJ performance.
1C.4 Identify the requirements of different venues for DJ performance.	2C.P4 Describe the requirements of different venues for DJ performance.	2C.M4 Explain the requirements of different venues for DJ performance.	2C.D4 Analyse the requirements of different venues for DJ performance.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim D: Demonstrate safe working practices for performance			
1D.5 Identify hazards associated with DJ performance.	2D.P5 Describe potential hazards associated with DJ performance and suggest actions to reduce any risk to personnel, the public and equipment.	2D.M5 Explain potential hazards associated with DJ performance and suggest actions to reduce any risk to personnel, the public and equipment.	2D.D5 Analyse potential hazards associated with DJ performance and specify actions to reduce any risk to personnel, the public and equipment.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

The special resources required for this unit are a selection of appropriate DJ technology and equipment including decks, mixers, suitable PA and headphone monitoring, systems for access to cartridges, digital DJ equipment, software and IT. Recent developments in mobile solutions are also crucial to the satisfactory completion of this unit.

Learners should have access to performance spaces for set-up and performance practice.

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 explore the functions of their DJ equipment and the DJ equipment that is available within the industry. Some will use analogue decks and vinyl records, but all should be encouraged to explore both the analogue and digital worlds of DJ technology.

Learning aim B requires learners to set up the equipment for performance and use it appropriately. They will use the performance element of this aim to demonstrate that the set-up element has been completed successfully.

Learning aim C requires learners to look outside their personal experience and interact with DJ culture and history. Learners should look at venues, the roles of those the DJ interacts with at performances, and the history of the DJ. Learners should be aware of the overall history of the DJ and the range of cultural experience of DJs.

Learning aim D is an essential component that looks at safety. Learners should be aware of the hazards and risks involved and how to behave to ensure the safety of themselves and others.

Assessment – Level 2

2A.P1 Learners will describe and demonstrate the features of their equipment without error. As a minimum learners should cover decks, mixer and PA.

2B.P2 Learners will be able to set up the equipment without assistance from the teacher and will be able to use the equipment, showing the skills and techniques of basic DJing.

2C.P3 Learners will be able to give a clear account of different styles of DJ performance, such as house, disco, hip hop etc. As a minimum, learners should cover three styles.

2C.P4 Learners will be able to clearly account for the requirements of the DJ at different venues, such as PA size, connectivity, location of booth etc. As a minimum learners should consider three different venues such as radio studio, music club, festival stage or corporate event.

2D.P5 Learners will be able to clearly account for their own safety and the safety of others. Some suggestions will be made to improve safety for some of the points raised.

2A.M1 Learners will be able to explain some of the theory behind their demonstration of the features of their equipment.

2B.M2 Learners will be able to set up the equipment without assistance from the teacher and will be able to use the equipment, showing the appropriate skills and techniques of DJing under the circumstances.

2C.M3 Learners will be able to give a comprehensible conclusion on the characteristics of three different styles of DJing music.

2C.M4 Learners will be able to comprehend factors and support with theoretical concepts the requirements of the DJ at different venues, such as PA size, connectivity, location of booth etc. As a minimum learners should consider three different venues such as radio studio, music club, festival stage or corporate event.

2D.M5 Learners will be able to explain potential hazards, drawing conclusions on safety and risk for themselves and others. The actions suggested should be sensible but may need more careful consideration.

2A.D1 Learners will be able to explain some of the theory behind their demonstration and indicate the possible future uses and creative outlets for these features.

2B.D2 Learners will be able to set up the equipment without assistance from the teacher and will be able to use the equipment appropriately, selecting musical skills and techniques of DJing.

2C.D3 Learners will be able to separate factors and draw conclusions on the characteristics of three different styles of DJing music.

2C.D4 Learners will be able to comprehend factors and draw conclusions concerning the demands placed on the DJ by different venues, such as PA size, connectivity, location of booth etc.

2D.D5 Learners will be able to draw comprehensive conclusions on safety, risk and hazards for themselves and others based on careful consideration of each factor.

Assessment – Level 1

1A.1 Learners will list and demonstrate the features of their equipment without error.

1B.2 Learners will set up the equipment with assistance from the teacher and will be able to use the equipment, showing a limited set of skills and techniques of basic DJing.

1C.3 Learners will be able to list the characteristics of different styles of DJ performance, such as house, disco, hip-hop etc.

1C.4 Learners will be able to state the demands placed on the DJ by different venues, such as PA size, connectivity, location of booth etc.

1D.5 Learners will be able to list potential hazards which may pose a risk to their own safety and the safety of others.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that covers 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	Equipment Review for <i>DeeJay Pro</i> Magazine	<i>DeeJay Pro</i> has asked you to do a short video review of the main items of DJ equipment for their website. This video should demonstrate the features and functions of the equipment, and include a rating out of five stars based on your experience of working with it.	Research file including examples. Videos. Scripts and trial runs.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1D.5, 2D.P5, 2D.M5, 2D.D5	'Get-in, Get-out, Get-it-on'	You have a booking for a corporate gig on the sixth floor of an office block. The company has just won a huge contract and are having a celebration party. On the day, you will only be allowed a limited time to set up and prepare for the gig. Time will be tight so you need to practise getting into the venue, setting up and having everything ready for the actual event. Safety aspects should be carefully considered.	Video evidence. Technical plans, production diary.
1C.3, 2C.P3, 2C.M3, 2C.D3, 1C.4, 2C.P4, 2C.M4, 2C.D4	'Who Will Be at the Party?'	It is the head teacher's daughter's 16th birthday. You have been asked to help set up and run a party for 400 family and friends. You will need to: <ul style="list-style-type: none"> • find a location – you should offer your clients a choice of three venues with different benefits, technical considerations and facilities to suit both your client's and your own needs • produce an appropriate set list – your set list should recognise the tastes and expectations of your audience. You should be prepared to play music that suits the party girl's tastes, the parents' tastes and also a set of music designed to appeal to everyone. 	Video evidence. Technical plans, production diary.

Unit 24: Music Promotion

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

Getting a wider audience for your band, show, music performance, album launch, digital download or technical production skills or services is one of the most important aspects of survival within contemporary music practice; music promotion matters. Many choose to do it themselves, but there are individuals and companies specialising in promotion who could accept you as a client and do it all for you, for a fee. You could promote your own work, or develop your skills towards becoming a promoter.

In this unit, you will learn about the breadth of the music promotion industry so that you can understand what is involved. You will learn about marketing, advertising and communication techniques used in the music industry. You will also learn about making the client, individual or group wishing to be promoted aware of the wider remit and necessary interaction between the promoter, the venues and the customers. This understanding will be fundamental to your making decisions about whether to employ an individual or company to promote your work, or whether you wish to be an entrepreneur and manage your own promotion.

You will learn about the various formats and places where promotion takes place, and you will investigate an individual promoter and a company. You will also produce a promotion pack to demonstrate that you can continue to increase audience numbers.

Work in the music industry can be erratic and successful promotion is important to gaining regular employment. Music promoters are key both to the live and recorded music industries, playing a major role in breaking and finding new talent as well as ensuring the success and viability of established acts or bands.

Learning aims

In this unit you will:

- A investigate different areas of the promotion industry
- B explore how the promotion industry responds to music promotion briefs, opportunities and regular fixtures
- C develop ideas in response to music promotion briefs
- D produce and present a promotion pack in response to music promotion briefs.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Investigate different areas of the promotion industry</p> <p>Learners should research and collect information about the local and regional music industry, particularly intelligence about promotion companies, individual promoters or agencies. Information may be in the form of fliers, posters, newsletters, magazines etc, but may also be gathered through interview or personal contacts.</p> <p>Researching and collecting information about the promotion industry</p> <p>In collecting intelligence learners should consider:</p> <ul style="list-style-type: none"> • websites: <ul style="list-style-type: none"> ◦ musicians ◦ online music journals and magazines ◦ promoters ◦ promotion companies ◦ PR companies • paper-based sources: <ul style="list-style-type: none"> ◦ journals and magazines ◦ venues – large and small, local and national, international • visiting practitioners • approaching practising musicians at gigs or concerts. <p>Placing work in any genre for receipt by a range of audiences</p> <p>Learners should consider the full breadth of the music industry and look at music outside their particular expertise. They should consider:</p> <ul style="list-style-type: none"> • radio stations – terrestrial, local, college, school and web-based broadcasters • directories – regional, national, international; search engines and genre-based music directories • indie record labels – select genres available for promotion • online music magazines – music writers and all genre magazines • blogs – swift and contemporary method of discovering new music, allowing artists to reach an audience much more readily than through traditional print methods • podcasts – contemporary practice to allow viewing or downloads on request from the user. <p>Researching the role of the promoter and promotion company in the music industry</p> <p>Learners should consider the work of a promoter in a particular setting, for example a live event, festival or one-off special event. Learners should consider:</p> <ul style="list-style-type: none"> • marketing and promotion of live events such as concerts, gigs, raves, festivals and clubs. <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

What a promoter can assist you with

Learners should research the services and expertise available through music promoters, including large organisations, agencies and individuals. They should consider:

- business model – acting as an independent contractor or sub-contractor with music venues
- contracts and related disputes – payment, accounting, security
- promotion methods – publicity, advertising, guerrilla marketing, ticket sales, branding, email lists, social networks, social media
- promotion companies – exclusive contracts and arrangements, working across all genres or selecting genres to promote.

Collating all research findings to produce case studies and a research file

Learners should collect their findings and order them into suitable case studies for future referral. The case study and research may be:

- paper based
- presented in the form of a web page
- presented using mobile technology or a suitable app.

Learning aim B: Explore how the promotion industry responds to music promotion briefs, opportunities and regular fixtures

Learners should explore how professional promoters work in developing events that arise throughout the year. Emphasis should be placed on corporate or commercial briefs, for example product launches and promotional tours, opportunities that arise due to unusual circumstances, such as festivals, parties, commemorations etc, and regular fixtures such as major festivals and national events.

Researching and collating information about a promoter or promotion companies

Learners should consider the operation of established promoters and the work they do. The research may be:

- case studies of individuals:
 - Bill Graham, music promoter (Bill Graham Presents)
 - David Guetta, self-promoter for DJ music
 - Chet Helms, music promoter (Family Dog Productions)
 - Harvey Goldsmith
- case studies of companies.

Corporate and commercial promotion

Learners should consider the operation of corporate promotion such as:

- product launches:
 - music promotion tours, album launches, in-store promos, digital release
 - product promotion tours, product launches
 - competitions and corporate sponsorship.

continued

What needs to be learnt

Special event promotion

Learners should consider the opportunities that arise with special events or celebrations, such as:

- one-off promotion opportunities:
 - civic celebrations, centenaries, anniversaries
 - parties, birthdays, congratulations
 - festivals, specialist events.

Regular event promotion

Learners should consider the opportunities that arise regularly every year, such as:

- national events:
 - festivals, BBC Proms, Edinburgh Festival, Glastonbury
 - bank holiday events, religious festivals.

Learning aim C: Develop ideas in response to music promotion briefs

Learners should respond to professional briefs that extend and challenge their understanding and knowledge of the music industry and require them to develop entrepreneurial responses, ideas, business proposals and partnerships. Briefs may be in the form of commissions from clients for commercial festivals, civic celebrations, first-night parties or similar.

Using investigation and understanding of set music promotion briefs to develop ideas

For example:

- analysing briefs to understand what is required
- creating an action plan or schedule
- identifying the detail of what is required to meet deadlines.

Exploring given and self-selected audiences to create a well-focused promotion

For example:

- understand the audiences that you have been given to produce material for
- understand the audiences you have selected to focus on.

Recognising aspects of the promotional materials needed to meet given or self-selected audiences' requirements

For example:

- what the given audience will respond to
- what the self-selected audience will respond to
- where the promotional materials can be received by the respective audiences.

Exploring ideas to produce promotional materials for both a given audience and a self-selected audience

For example:

- promotional placement:
 - online
 - website
 - social media
 - paper based.

What needs to be learnt

Learning aim D: Produce and present a promotion pack in response to music promotion briefs

Learners should respond to professional briefs by developing their ideas into a promotion pack to include the material required to make the event a success. Learners should carefully consider the format and costs as well as the appropriateness of the pack to the event being promoted.

Using investigations and understanding to produce a promotion pack that can be presented in at least two contemporary settings

For example:

- paper based – curriculum vitae, press release, posters, flyers
- website – professional information, sample pieces, video clips
- podcasts
- blogs
- social media sites and methods of communication.

Producing a promotion pack to be presented to at least two different audiences

For example:

- a given audience
- a self-selected audience.

To include relevant materials, such as:

- curriculum vitae
- biography
- music performance or production skills
- genre
- image – photographs, video clips
- testimonials.

Investigating and collating methods of promotion

For example:

- website
- image
- genre
- gigs
- build a community
- testimonials and reviews
- networking
- free advertising
- tags – how audience can find you
- approach to business – management of money outgoing and incoming; education
- be in control and keep up to date.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Investigate different areas of the promotion industry			
1A.1 Investigate the music promotion industry.#	2A.P1 Investigate the music promotion industry, identifying relevant sources and research methods.#	2A.M1 Investigate the music promotion industry, explaining relevant sources and research methods.#	2A.D1 Investigate the music promotion industry, justifying relevant sources and research methods.#
1A.2 Present a case study that describes the promotion industry, identifying the roles of a promoter and a promotion company.	2A.P2 Present a case study that describes the promotion industry, identifying the roles of at least one promoter and two promotion companies.	2A.M2 Present a case study that effectively describes the promotion industry, coherently identifying the roles of at least one promoter and two promotion companies.	2A.D2 Present a case study that articulately describes the promotion industry, analysing the roles of at least one promoter and two promotion companies.
Learning aim B: Explore how the promotion industry responds to music promotion briefs, opportunities and regular fixtures			
1B.3 Demonstrate findings of the relevant aspect of the music promotion industry.	2B.P3 Collate findings about the music promotion industry.	2B.M3 Coherently collate and explain findings about the music promotion industry.	2B.D3 Consistently collate, explain and justify findings about the music promotion industry.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim C: Develop ideas in response to music promotion briefs			
1C.4 Demonstrate ideas in response to a music promotion brief.	2C.P4 Demonstrate ideas in response to a music promotion brief for a given audience and a self-selected audience.	2C.M4 Demonstrate and explain effective ideas in response to a music promotion brief for a given audience and a self-selected audience.	2C.D4 Demonstrate and justify creative ideas in response to a music promotion brief for a given audience and a self-selected audience.
Learning aim D: Produce and present a promotion pack in response to music promotion briefs			
1D.5 Present a promotion pack for an audience in response to music promotion briefs.	2D.P5 Present a promotion pack for a given audience and a self-selected audience in response to music promotion briefs.	2D.M5 Present an effective promotion pack for a given audience and a self-selected audience in response to music promotion briefs in a coherent and detailed manner.	2D.D5 Present an imaginative promotion pack for a given audience and a self-selected audience in response to music promotion briefs in a coherent, articulate and detailed manner.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

The special resources required for this unit will reflect the interests of the promotional activities the learners specialise in. For example, learners may wish to explore the popular music activity locally and produce promotional materials that lean heavily on printed material. It is expected, however, that learners will primarily use IT facilities, including web and social networking, to promote their activity and follow the promotional activity of others.

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, learners should present a case study which shows they have explored and considered the world of music promotion and the key position it takes in the live music industry. Learners will develop the skills and knowledge to appreciate promoters and to consider their role as a whole.

For learning aim B, learners will have looked at the live music industry and seen the events which have occurred during their study. They will have considered the promotion roles which have been displayed and considered the role that promoters have in the music industry as a whole.

For learning aim C, learners will develop their own ideas in response to briefs provided by the teacher. Ideas will be discussed and debated by the group as a starting point, out of which learners will develop their own ideas, suggestions and strategies.

For learning aim D, learners will produce the material required to promote an event in response to a brief set by the teacher. Material should be appropriate to the medium and reflect the current methods and trends of music promotion.

Assessment – Level 2

2A.P1/2A.P2 Learners will have investigated the music promotion industry using relevant sources to create a case study identifying and describing the roles of at least one promoter and two promotion companies.

2A.M1/2A.M2 Learners will have investigated the music promotion industry using relevant sources and research methods to create an effective case study. This will identify and describe the roles of the promoter and promotion companies in a coherent manner.

2A.D1/2A.D2 Learners will have investigated the music promotion industry using diverse and highly relevant sources to create an effective case study. The research methods will be justified and will identify and describe the roles of promoters and promotion companies. The presentation of information will be articulate and show analysis of the findings.

2B.P3 Learners will evidence their explorations into the promotion industry and show how promoters have responded to music promotion briefs and opportunities.

2B.M3 Learners will coherently evidence their explorations into the promotion industry and will be able to explain how promoters have responded to music promotion briefs and opportunities.

2B.D3 Learners will show evidence of consistency and justification of their explorations into the promotion industry and will explain how promoters have responded to music promotion briefs and opportunities.

2C.P4 Learners will show how the understanding they have gained will inform the development of ideas in response to two music promotion briefs. One will be for a given audience and the other will be for an audience selected by the learner.

2C.M4 Learners will show how the understanding they have gained will be able to effectively inform the development of ideas in response to two music promotion briefs. One will be for a given audience and the other will be for an audience selected by the learner.

2C.D4 Learners will show how the understanding they have gained has helped creativity in the development of ideas in response to two music promotion briefs. One will be for a given audience and the other will be for an audience selected by the learner.

2D.P5 Learners will develop, create and present an individual promotion pack for each of these audiences: a given audience and a self-selected audience.

2D.M5 Learners will develop, create and effectively present an individual detailed promotion pack that has been collated and coherently presented for each of these audiences: a given audience and a self-selected audience.

2D.D5 The personal promotion packs for a given audience and a self-selected audience will be imaginatively presented for each of the audiences, showing detail and coherence.

Assessment – Level 1

1A.1/1A.2 Learners will have conducted tentative research into the music promotion industry to be able to present a case study.

1B.3 Learners will be able to outline the role of a promoter and a promotion company.

1C.4 Learners will show their findings and will produce limited ideas in response to a music promotion brief for a given audience and for a self-selected audience.

1D.5 The personal promotion pack will be basic and contain limited information that may not be focused for the given audience and the self-selected audience.

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,	Music Promotion	<p>The careers teacher has asked the BTEC Music group to present a case study to year 11 learners about the music promotion industry.</p> <p>The presentation should be appropriate for the audience, but you are also expected to submit your research for assessment to your teacher after the event.</p>	<p>Appropriate presentation, e.g.:</p> <ul style="list-style-type: none"> • PowerPoint • illustrated talk and handouts • research file.
1B.3, 2B.P3, 2B.M3, 2B.D3	Promotion Project	<p>As a budding promoter, you need to be up to date and ready to grasp opportunities when they arise. Conduct a review of the music promotional world around you, collect material such as fliers, posters, adverts and materials from websites. Talk to others and find out what is currently in vogue, what is going on and where it is happening.</p> <p>Try to find out what works locally and what has/has not been tried.</p>	<p>Promotion material, with evaluation and critical analysis:</p> <ul style="list-style-type: none"> • information about audiences – demographics, estimated numbers, purchasing power etc • maps, plans and access information of venues, if relevant.

Criteria covered	Assignment	Scenario	Assessment evidence
1C.4, 2C.P4, 2C.M4, 2C.D4, 1D.5, 2D.P5, 2D.M5, 2D.D5	Battle of the Bands	<p>The local university is hosting a 'Battle of the Bands' and wants to draw a large audience for a two-day event. They are unsure of how to target their advertising and have asked you for professional advice.</p> <p>You will discuss your ideas with the student social secretary, who will be expecting a formal presentation of your ideas.</p> <p>Your presentation should explore how to market the event and grow audience numbers. You should provide examples of promotion materials for the regular live music audience, as well as the students who do not usually attend live music events. You should initially have more than one idea and more than one example of materials. You will present one idea completed into a finished promotional pack that will illustrate the skills you can bring to the event. You will also show how you can secure an ongoing relationship with a potentially lucrative client.</p>	<p>Audience analysis.</p> <p>Ideas.</p> <p>Proposals.</p> <p>Promotion pack – paper based or online.</p>

Unit 25: Digital and Mobile Technology for Music

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

Technology has always been at the forefront of musical exploration and, with the new era of mobile computing well underway, the use of technology has become fundamental to musical experience.

Mobile devices, smartphones and tablets have become an essential accessory to modern life, but more and more are offering the creative possibilities traditionally supported by computer workstations. Due to their size and design and the nature of their operating system, creating music often requires a flexible approach to working, in which the features of multiple applications are employed to create the final piece. Some of these applications will be music-related, but others may be adapted from their original purpose.

These devices typically connect wirelessly, allowing learners to collaborate with others without complication, through local networks, or through the cloud. Making music in this way means we will no longer be restricted to accessing music through headphones as an isolated, individual activity.

Digital technology is a huge part of the music that surrounds us in the 21st century. In this unit, you will be using digital and mobile technologies, the devices and the applications they support to create music in response to a realistic, music-industry-led brief.

The unit requires you to create music using combinations of applications, including, but not limited to, sequencers and software instruments. You will use many traditional music creation skills, but the focus will be on choosing the right sequence of applications to achieve the desired result. As you learn, through experiencing and using the technology, you will gain an understanding of the roles of different applications.

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

Learning aims

In this unit you will:

- A explore the creative use of digital technology in music
- B explore the creative use of mobile technology in music
- C use mobile technology to create music.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Explore the creative use of digital technology in music</p> <p>Learners will explore the features and functions of digital technologies present in the musical environment in which they work and develop strategies to exploit them for creative purposes. Learners will study the sound creation, sampling and sound manipulation features within most sequencing packages and available as stand-alone apps.</p> <p>Creating sound</p> <p>Learners should explore the sound-creation possibilities of their musical set-up, be that on their mobile devices or in desktop packages such as GarageBand, Logic, Reason etc. An advanced understanding of the synthesis involved is not required as learners uncover pre-sets, in-build sounds and a broad understanding. Learners should explore:</p> <ul style="list-style-type: none"> • using plug-ins and apps to create sound from scratch • what are synthesisers and what is synthesis? • common synthesiser terminology. <p>Sampling sound</p> <p>Learners should explore the sampling possibilities of their musical set-up, be that on their mobile devices or in desktop packages such as GarageBand, Logic, Reason etc. An advanced understanding of sampling and key mapping is not required as learners uncover built-in processes and pre-sets, and simple looping. Learners should explore:</p> <ul style="list-style-type: none"> • using plug-ins and apps to sample sound for one-shot and looped performance triggered from a keyboard or on-screen control • what are stand-alone samplers and the potential of sampling apps and software • common sampler terminology. <p>Manipulating sound</p> <p>Learners should explore the possibilities for the manipulation of sound built in as part of their musical set-up, be that on their mobile devices or in desktop packages such as GarageBand, Logic, Reason etc. An advanced understanding of effects and treatments is not required as learners uncover built-in pre-sets and libraries. Learners should explore:</p> <ul style="list-style-type: none"> • using effects for the modification of recorded sounds such as guitar, vocal and reverb effects • what is available within their package and what each pre-set is suitable for • common effects terminology.
<p>Learning aim B: Explore the creative use of mobile technology in music</p> <p>Learners will investigate the features of mobile technology through experimentation with and exploration of music-related and other applications. Learners should understand the functionality of the device and the purpose of each application they are using, together with their possibilities and limitations.</p> <p>How mobile devices can be used creatively in music</p> <p>Learners experience first-hand how mobile devices can be used creatively in music by:</p> <ul style="list-style-type: none"> • using tablets and smartphones • using external hardware <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

- using mobile applications for recording, editing, mixing and sharing music
- learning about the differences between and similarities among the creative potential of a range of mobile devices and the creative functions they provide
- learning about the differences between and similarities among working creatively with mobile devices synchronously (live) and asynchronously (recorded).

How mobile devices can help working with others

Learners experience first-hand how mobile devices can be used to help working with others to:

- generate ideas
- develop ideas
- share ideas
- present ideas.

How working on location with mobile devices can help to develop your ideas

Learners experience first-hand how mobile technology can be used on location, such as:

- studio-based working
- site-based working
- while travelling
- while working at home
- off-site working.

Learning aim C: Use mobile technology to create music

Learners should produce a piece of music. This can combine elements of recording, sequencing, composition and arrangement. What is important is the use of the mobile technology, not the compositional merit. Learners should share their final piece in an appropriate format.

Areas to consider should include:

- selecting and using suitable applications to create music that meets the brief. These could include, for example:
 - software instruments
 - digital audio workstations
 - sequencers
 - samplers
 - voice recorders
 - audio editors
 - effects
 - other applications not intended for music creation
- creating workflows:
 - order of applications
 - meeting the requirements of the brief.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Explore the creative use of digital technology in music			
1A.1 Identify some basic features of digital technology that has creative uses.	2A.P1 Identify features of a range of digital technology that has creative uses.	2A.M1 Describe in detail features of a range of digital technology that has creative uses.	2A.D1 Analyse and critically comment on how a range of digital technology can be used creatively.
1A.2 Use digital technology to create, sample or manipulate sound.	2A.P2 Show how two different apps use digital technology to create, sample or manipulate sound.	2A.M2 Creatively show how two different apps use digital technology to create, sample or manipulate sound.	2A.D2 Clearly and creatively show how two different apps use digital technology to create, sample or manipulate sound.
Learning aim B: Explore the creative use of mobile technology in music			
1B.3 Identify basic uses of mobile technology in music.	2B.P3 Describe uses of mobile technology in music.	2B.M3 Explain uses of mobile technology in music.	2B.D3 Explain uses of mobile technology devices in music, drawing conclusions about their effectiveness.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim C: Use mobile technology to create music			
1C.4 Apply limited use of mobile technology in the production of a piece of music.	2C.P4 Apply mobile technology in the production of a piece of music.	2C.M4 Select and apply mobile technology in the production of a piece of music, with attention to detail.	2C.D4 Select and apply mobile technology in the production of a piece of music, with awareness of style and attention to detail.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

Learners require access to mobile devices and applications that support creative music-making. Learning aim A can be accessed through the functions of most sequencing, DAW and sound-card applications and does not require a significant level of specialist software purchase.

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*.

Learner focus should be on using the technology and therefore the assignments need not be original compositions. Creating scenarios where learners work together will be beneficial, but it is incumbent on the teacher to ensure that all learners have the opportunity to take responsibility for all parts of the process and produce individual evidence for assessment.

Learning aim A allows learners to explore the features and functions of the sound-creation, sampling and sound-manipulation software that is typically bundled with sequencing and DAW packages. Learners should explore, through creative assignments, the potential and possibilities offered, learning how to access the sounds, manipulate basic parameters and operate using pre-sets.

Learning aim B requires learners to explore and experiment with the features and functions of the mobile technology available to them. This process could be evidenced through assignments where annotated screenshots or presentations illustrate their understanding by referring to examples of work that show that they have engaged with the range of mobile technology as outlined in the unit content.

For learning aim C, learners need to use appropriate applications 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 piece does not need to be lengthy, merely long enough to demonstrate appropriate choice and use of applications as well as an understanding of workflow. Ideally, this should be in response to an industry-style brief.

Assessment – Level 2

2A.P1 Learners will be able to express the basic operational role of the app/software and link these features to creative uses – for example, how samplers can be used to create loops.

2A.M1 Learners will be able to focus their descriptions of the app/software to show how the parameters may be used and how these parameters can refine the output.

2A.D1 Learners will be able to offer a view on the creative potential of the software/app, based on their own experiences with the software/app.

2A.P2 Learners will be able to demonstrate how different apps or software packages could be used for music-making.

2A.M2 Learners will be able to creatively demonstrate how different apps or software packages could be used for music-making – for example, by showing musical examples in context.

2A.D2 Learners will be able to clearly and creatively demonstrate different apps or software packages which could be used for music making – for example, by demonstrating how samples can be edited and tuned and showing the result in context.

2B.P3 Learners need to demonstrate that they have explored how mobile technology is used and describe the techniques they have employed.

2B.M3 Learners need to be able to explain the mobile technology (device and applications) they have used. Their explanation should show that they have directly engaged with the software to gain a practical understanding. Example evidence could include a presentation featuring annotated screenshots supplemented with verbal explanations of each process they have used.

2B.D3 To achieve distinction level, in addition to what is required to achieve a merit, learners should evaluate the advantages and limitations of the mobile technology they use. Their work should show practical engagement with the software. For example, a comparison 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 a distinction.

2C.P4 Learners will use mobile technology in a generally appropriate and competent manner but may not be creative in their choices.

2C.M4 Learners need to make sure they choose the applications and workflows they use, and include an increased level of detail. There will be evidence of choice, and the detail could be shown by closer attention to the functionality of each application. At merit level learners need to show more proficient use of mobile technology.

2C.D4 Learners need to make sure they consider and select appropriate applications 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 software 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.

Assessment – Level 1

1A.1 Learners will be able to list the basic operational role of the app/software and point out the basic features.

1A.2 Learners will be able to use the app/software successfully, although they will be unable to demonstrate an understanding of the parameters and processes.

1B.3 Learners will be able to outline some features of making music with mobile technology. However, their knowledge may not be complete or entirely correct.

1C.4 Learners will produce work which shows the use of a limited range of applications, the choice of which may be inappropriate.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that covers 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	How I Used Mobile Technology to Create My Piece	You have been asked to create a digital artefact to show your peers how you created your piece.	Presentation: the presentation should be recorded so that learners' spoken evidence and answers to questions can be included as evidence along with the digital artefact.
1B.3, 2B.P3, 2B.M3, 2B.D3, 1C.4, 2C.P4, 2C.M4, 2C.D4	Online Music Competition	A website is offering a prize (of a mobile device) to the best music production uploaded. You need to upload your entry, which can be any length (as long as it is longer than 60 seconds) to the company's website. You could use either original music or rearrange an existing song.	Audio file in requested online format.

Unit 26: Composing for Visual Media

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

How is it that most of the television or film we watch contains music of one type or another, and yet a lot of the time we notice very little of it? From the perspective of a director, music in a film scene, advert or TV show is not there for its own merit; it is there only to enhance the viewer's emotional response to what is happening.

Composing for media requires a composer to correctly identify the emotions, moods and effects that fulfil the director's vision, and then write music that is single-minded in its achievement of this goal. Musical development, thematic complexity, harmonic effects, rhythmic excitement and structural regularity all have a place within this – but only if appropriate to the scene.

Composing within this industry is competitive. You may be approached by a director to submit some music, but the director may also have approached several other composers, and in a fast-paced world of competition, you will need to come up with the best musical ideas in a short time. During this unit, you will need to work to strict deadlines in order to reflect this.

Working through this unit, you will produce detailed compositions in response to visual media. In order to do this, you will first conduct research into how composers have written music for various different media, before moving on to composition. You will learn about a range of techniques that established composers use to help them support their brief, and investigate how these techniques are used in a variety of situations. You will need to ensure that your music fits exactly to the visual material and is of an appropriate mood to match the mood required for the visual media.

You will continually review your work and, crucially, research the opinions of others in response to your composition, adjusting and revising your work in the light of this information.

Learning aims

In this unit you will:

- A develop knowledge of the techniques and issues involved in composing music for visual media
- B compose music for visual media
- C review the effectiveness of your compositions.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Develop knowledge of the techniques and issues involved in composing music for visual media</p> <p>Learners will develop their understanding of how music that is written for a variety of media fulfils a specific brief. Types of media will include:</p> <ul style="list-style-type: none"> ● film – a variety of types of film scene should be analysed, including but not limited to: <ul style="list-style-type: none"> ○ horror ○ action ○ romance ○ comedy ○ suspense ○ period drama. ● television – programmes could include, but are not limited to: <ul style="list-style-type: none"> ○ children's television ○ news and sport broadcasts ○ documentaries ○ drama ○ reality television. ● advertising – television and/or radio. Common products could include, but are not limited to: <ul style="list-style-type: none"> ○ cosmetics ○ cars ○ financial products ○ furniture ○ supermarkets ○ DIY ○ food products. <p>Learners will research each of the three headings above (they should choose examples which show musical contrast) and consider all aspects of the music before presenting their findings. These should include:</p> <ul style="list-style-type: none"> ● melody: <ul style="list-style-type: none"> ○ use of motifs in relation to situations/characters ○ hooks and riffs ○ variation and development ○ conjunct/disjunct ○ repetition. <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

- harmony and tonality:
 - major/minor/modal/atonal
 - modulation
 - chord progressions.
- rhythm and metre:
 - simple/compound/irregular time signatures
 - rhythmic motifs
 - triplets and other rhythmic beat divisions.
- instrumentation/orchestration:
 - orchestra
 - rock bands
 - jazz ensembles
 - other instrumental groupings
 - solo instruments
 - synthetic sounds
 - different vocalists, e.g. soprano, alto, tenor, bass.
- texture:
 - homophonic
 - polyphonic
 - contrapuntal
 - monophonic
 - unison/octaves
 - heterophonic
 - layered (minimalism).
- structure:
 - key points in the scene and how the music responds to these (hit points)
 - repetition of ideas
 - how musical ideas blend into each other.

Learners will explore how the musical elements listed above achieve the purpose of the music and fit to the brief.

What needs to be learnt**Learning aim B: Compose music for visual media**

Learners will compose original music in each of the styles they have researched as part of learning aim A (one piece of film music, one piece for a television programme and one television or radio advertisement). Learners should be made aware of industry processes such as:

- storyboards
- spotting
- syncing.

Learners will need to demonstrate musical contrast and versatility, and show understanding of the genre of music in which they are composing, bearing in mind the following points.

For the film scene:

- it should accompany a genuine film clip which lasts for a minimum of three minutes
- learners will attach written notes from the spotting process, which could include storyboards and other ideas
- it should closely and exactly follow the action in the clip. This could involve using computer software to link the audio and visual components.

For the television music:

- learners will compose for two contrasting television programmes, and for each of them they will compose a shorter piece of music for opening credits, 20–40 seconds, and a longer piece of music for the closing credits, of 60 seconds.

For the advertisements:

- learners will choose three different advertisements and produce a portfolio of two compositions in response to each advertisement, each one lasting 20–30 seconds.

Learning aim C: Review the effectiveness of your compositions

Learners will continually reflect upon their progress and evaluate their work. They will do this through the following activities:

- Keep a composition log that explains choices made during the composition process and the effectiveness of those choices:
 - storyboards could be included to show initial planning and evidence of the spotting process
 - milestone self-assessments of progress could be included.
- Measure the opinion of others in response to your work at key points and summarise the changes you make in response to this:
 - learners could hold public viewings
 - learners could create a feedback sheet in order to collect viewers' opinions.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Develop knowledge of the techniques and issues involved in composing music for visual media			
1A.1 List features of music that has been composed for visual media.	2A.P1 Identify features of a range of music that has been composed for visual media.	2A.M1 Describe in detail features of a range of music that has been composed for visual media.	2A.D1 Analyse and critically comment on how a range of music that has been composed for visual media achieves success.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim B: Compose music for visual media			
1B.2 Compose music for a film scene that shows some awareness of the visual content.	2B.P2 Compose music for a film scene that demonstrates some interpretation of the visual content.	2B.M2 Compose music for a film scene that demonstrates a clear but not completely convincing interpretation of the visual content.	2B.D2 Compose music for a film scene showing a completely appropriate interpretation of the visual content combined with imaginative and detailed musical content.
1B.3 Compose music for the opening or closing credits of a television programme that demonstrates some awareness of the programme content.	2B.P3 Compose music for the opening and closing credits of contrasting television programmes that demonstrates some interpretation of the programmes' content.	2B.M3 Compose music for the opening and closing credits of contrasting television programmes that demonstrates a clear but not completely convincing interpretation of the programmes' content.	2B.D3 Compose music for the opening and closing credits of contrasting television programmes showing completely appropriate interpretations of the programme content combined with imaginative and detailed musical content.
1B.4 Compose a portfolio of music for contrasting advertisements with some awareness of the product.	2B.P4 Compose a portfolio of music for contrasting advertisements that demonstrates some understanding of the product audience.	2B.M4 Compose a portfolio of music for contrasting advertisements that demonstrates a clear but not completely convincing understanding of the product audience.	2B.D4 Compose a portfolio of music for contrasting advertisements that demonstrates a clear understanding of the product audience, combined with imaginative and detailed musical content.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim C: Review the effectiveness of your compositions			
1C.5 Review composition skills.	2C.P5 Present an ongoing review of compositional progress, identifying strengths and areas for improvement.	2C.M5 Present a detailed, ongoing review of compositional progress, describing strengths and areas to develop, setting targets for improvement.	2C.D5 Present a detailed, ongoing review of compositional progress, justifying strengths and areas to develop, setting achievable targets for improvement and evaluating progress.
1C.6 Gather the views of others in response to your work. #	2C.P6 Gather the views of others in response to your work and use them to inform your work. #	2C.M6 Gather the views of a range of other people in response to your work and use some of the findings to improve your work. #	2C.D6 Gather the views of a wide range of other people in response to your work, collate your findings and use them to conduct a detailed revision of your work. #

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

Learners will need access to computers with some form of music notation/processing software and secure storage for their work. For the research elements of the unit, internet access will be important, but there is also an opportunity for educational visits or guest speakers from the industry to contribute to the unit.

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*.

Assessment – Level 2

2A.P1 Learners will produce a piece of work that identifies features of music that has been written to accompany visual media. This could be a piece of written work, a presentation or an audio or visual recording.

2B.P2 Learners' work will show some relevance to the film scene it accompanies. Their music should show that they have considered how music has the ability to reflect the emotions present in the film scene.

2B.P3 The opening and closing title music composed by learners should show consideration of the type of programmes they have chosen.

2B.P4 Learners' portfolio of advertisement music will demonstrate contrast – they should choose three products that have different target audiences to enable them to compose in different styles of music.

2C.P5 Learners should keep a composition log, detailing their progress in each project and challenging themselves to improve their work.

2C.P6 Learners will need to gather the opinions of others in a formal and documented way – a brief chat will not give sufficient evidence for this criterion. Learners may prepare a questionnaire, either paper or online, and when they have collected opinions, they will need to improve their work as a result of the comments.

2A.M1 Learners' work will describe the musical features they have studied in detail. The format of their work could be the same as for the pass criterion: written, presented or recorded. Learners will use appropriate musical vocabulary.

2B.M2 Learners' film composition will show that learners have understood the musical demands of the film scene chosen, but may not have enough compositional technique to achieve this. A possible example of this could be a composition that demonstrates good choice of instrumental resources but doesn't show enough harmonic variety.

2B.M3 Learners' film composition, the television theme music will show appropriate identification of mood and content, but may not have the musical technique to fully achieve this.

2B.M4 Learners' advertising portfolios will show appropriate identification of product and audience, but will not create music that fully achieves this.

2C.M5 Learners' composition logs at merit level will show that learners have considered the suitability of their work to the brief at several stages and set clear targets for improvement during the process.

2C.M6 Learners will need to gather the opinions of a wider group of people in response to their work. This could be shown by collecting some basic information about the people giving feedback and using this to inform learner work.

2A.D1 The key feature of Distinction-level work will be informed and detailed critical comments on the success of the music studied. Learners will have given a thorough and detailed analysis of their chosen music, and identified particular features of the music that enhance its effectiveness.

2B.D2 A Distinction-level film composition will show clear understanding of the demands and content of the film scene, and will achieve this with musical imagination and flair. Instrumentation choices will be appropriate, and harmonic and melodic features will show creativity and skill.

2B.D3 The television theme music will show appropriate identification of the demands of the chosen programme content, and will contain music that fits to this, showing compositional skill.

2B.D4 Learners' advertisement portfolios at distinction level will again show a valid interpretation of the demands of the target audience and provide a variety of music that achieves this with compositional skill.

2C.D5 Composition logs at Distinction level need to be detailed, set appropriate targets and justify all decisions and judgements made.

2C.D6 Learners will collect the views of a wide range of appropriate people in response to their work, collating their findings and making detailed revisions to their work as a result of this. Evidence for this is likely to appear in the composition logbook as well as the feedback materials.

Assessment – Level 1

1A.1 Learners will list some features of the music they study, but may struggle to provide an explanation for them.

1B.2 Learners' film music needs to show that they are aware of the broad mood and emotional content of their chosen scene, but their music may not always be appropriate to this.

1B.3 Learners' television theme music will show some awareness of the programme content, but may contain misjudgements in its achievement of this. They may write for only one television programme.

1B.4 Learners may write only two compositions for television adverts and they are likely to show some difficulty in responding to the demands of the chosen product or audience.

1C.5 Learners' composition log will show some consideration of their progress but may lack detail, or actions on how to improve.

1C.6 Learners will gather the opinions of others, informally, ad hoc or in a fragmented way. Learners may have prepared a questionnaire, but not deployed it widely enough and not have actions identifying how to improve their work as a result of the comments.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that covers 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 Do They Do That?	Before you embark on composing for different visual media, you need to conduct research into the three areas of music for film, television and advertising.	Research could be presented as a written project, a recorded presentation or a website.
1B.2, 2B.P2, 2B.M2, 2B.D2	Portfolio tasks 1. Film Scene	<p>You have been commissioned to write music for a film. You need to choose a three-minute film scene and write music to accompany it, bearing in mind at all times that the purpose of the music is to enhance the emotional experience of the viewer.</p> <p>You will arrange a public viewing of the film scene with your music, in order to gather the views of others. Having acquired this information, you will collate the findings and use them to make a detailed revision of your work.</p> <p>During your composing, you will keep a composition log to document your progress, reviewing your work and setting targets for improved performance.</p>	<p>A recording of the composition that is played with the visual of the film scene and recorded using a camcorder.</p> <p>Composition log</p> <p>Review materials</p>
1B.3, 2B.P3, 2B.M3, 2B.D3	2. TV Credits	<p>To create a personal portfolio to show potential directors your compositional skill, you are to compose the opening and closing title music for two contrasting television programmes.</p> <p>During your composing, you will keep a composition log to document your progress, reviewing your work and setting targets for improved performance.</p>	Recordings of the compositions.

Criteria covered	Assignment	Scenario	Assessment evidence
1B.4, 2B.P4, 2B.M4, 2B.D4 1C.5, 2C.P5, 2C.M5, 2C.D5, 1C.6, 2C.P6, 2C.M6, 2D.D6	Advertise That!	<p>You are to add to your portfolio the skill of writing music to accompany television adverts. In order to show maximum versatility, you will choose three advertisements and create two compositions in response to each one.</p> <p>During your composing, you will keep a composition log to document your progress, reviewing your work and setting targets for improved performance.</p>	Recordings of the compositions which are played with the visuals of the advertisements and recorded using a camcorder.

Unit 27: Enterprise and Music

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

Are you an entrepreneur? Do you have the drive and ambition to turn an idea into a successful enterprise activity? Do you like the prospect of putting together your creative talents and professional know-how to create a unique and exciting challenge? If the answer is yes, then setting up a music enterprise is for you.

In this unit, you will learn what makes a successful music entrepreneur, how to harness an idea and make it into a successful business and then, individually or as part of a group, you will set up and run your own enterprise.

You will research what enterprise is, identify the skills and talents you will 'sell', consider how to package and promote your idea and then deliver the enterprise. You will then evaluate the success of your action against your plans.

You will need to demonstrate your input into a viable and imaginative plan and take on individual responsibilities throughout if you are working as part of a group. You will plan and run a viable enterprise that has the potential to be sustainable over time. For example, you might work as a group to set up a company that provides sound-recording services to local school choirs or music ensembles to enable them to create their own CDs, or a jingle-writing company for local businesses that want to advertise their goods online or on the radio. You may decide to work as an individual to set up a social networking company following a particular style of music or band.

Many successful enterprises are set up and run by people who use creative thinking as part of their everyday lives. Creativity is at the heart of all great developments.

When working in the music industry, it is important that you have clear and creative ideas along with the belief that they can work. It is essential you communicate your ideas clearly to others, to 'get them on board' in order to maximise on the idea.

You will learn many transferable skills in this unit, as well as having the opportunity to use the talents and skills you have developed in other units.

Learning aims

In this unit you will:

- A explore the factors that contribute to a successful music enterprise
- B investigate music enterprises and start-ups
- C plan a music enterprise
- D run and review a music enterprise activity.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Explore the factors that contribute to a successful music enterprise</p> <p>Learners should explore the key factors that contribute to enterprise activities and the qualities of music enterprises. This includes the characteristics of the entrepreneur and the qualities they have. This may include:</p> <ul style="list-style-type: none"> • focus and motivation • creativity and ambition • passion for a cause or a form of music • behaving intuitively and with determination • understanding the market for their work • curiosity and interest in business start-ups within the music and arts sector • drive and single-mindedness in achieving goals and visions • problem solving and 'grit' in overcoming challenges • enthusiasm and ability to explain ideas. <p>Learners should consider the skills demonstrated by entrepreneurs when setting up and running a music enterprise. These may include:</p> <ul style="list-style-type: none"> • idea generation and an ability to inspire others • knowledge of the music industry • communication and interpersonal skills • team work, time management, leadership and management skills • strategic thinking, risk management and problem solving • sales techniques. <p>Learners should explore at least two case studies in order to understand the factors that contribute to the success of enterprise activities in the music industry. This may include:</p> <ul style="list-style-type: none"> • innovative products or services that meet a market need • effective advertising of a product, performance or service • ensuring there is a demand for a product or service, including filling a gap in the market, unique selling points (USPs) • showing flexibility to meet changing demands or circumstances.
<p>Learning aim B: Investigate music enterprises and start-ups</p> <p>Learners should follow the unfolding and emerging world of music enterprise, paying particular attention to:</p> <ul style="list-style-type: none"> • music retail • music services • music outlets • apps for mobile computing • apps for music production • social networking. <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

Learners should consider the ongoing nature of music enterprise development in relation to emerging technologies in a changing marketplace. This may include:

- developments in the consumption of music, from physical products to cloud-based retail and services
- developments in the technology for consuming music, such as mobile form factors and convergence
- social interactions such as 'liking' and 'friending', networking etc.

Learners should explore at least two case studies that illustrate an understanding of the issues that continue to challenge the entrepreneur within the music industry. This may include:

- licensing, copyright, sharing and theft
- inflexible business models in a very flexible trading landscape
- social behaviour versus regulation, law and enforcement
- the importance of networking, sharing, openness and trust
- the importance of entrepreneurs within the music industry.

Learning aim C: Plan a music enterprise

Learners will take part in creating or contributing to a business plan for a music enterprise activity. The activity itself may be simulated to aid delivery, although live projects would be preferable. The creation of the plan should take the following shape.

Collecting ideas and skills

Learners will need to have a clear creative idea and set of intentions for their activity. They should explore concepts and present them to the group for a final idea to be selected, developed and taken forward. Areas for consideration may include:

- an audit of the skills the group has as a potential commodity
- a target audience/customer base
- a rough idea of revenue and viability
- promotional ideas and methods.

Refining and structuring a business idea

Once the final ideas have been agreed, learners will need to plan, structure and refine their music enterprise. They should look at models of business planning and find a suitable structure and framework for their idea.

Producing a business plan

Learners should produce a business plan which considers the following key factors:

- project description and aims
- delivery plan
- organisational summary
- market research
- advertising
- timetable
- resources
- budgeting
- health and safety requirements.

What needs to be learnt

Learning aim D: Run and review a music enterprise activity

Learners will work individually or take an individual role within the group. The enterprise should determine what roles and responsibilities are required to make the roles meaningful and applicable.

If learners are working as part of a group, appropriate areas for individual roles may include:

- marketing or publicity
- finance
- managing resources
- administration.

Learners should consider the following when preparing for and undertaking their role:

- communicating with customers
- working with others in the team
- meeting deadlines
- following instructions
- following health and safety practices
- asking for help and guidance when necessary.

Learners are required to undertake a review of their role, and that of the group if applicable, against the original plan. They should consider:

- their contribution to the final outcome
- ways to improve contribution to final outcome
- their effectiveness in role
- final outcome, including profit or loss, feedback from customers
- reasons for success or failure, e.g. venue, cost, advertising, strengths and weaknesses of product/service, team performance, customer service
- ways to improve final outcome if repeated.

If working as part of a group, learners should consider:

- team members' effectiveness in their roles.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Explore the factors that contribute to a successful music enterprise			
1A.1 Identify characteristics and skills that entrepreneurs contribute to successful music enterprises.	2A.P1 Describe characteristics and skills that entrepreneurs contribute to successful music enterprises.	2A.M1 Explain characteristics and skills that entrepreneurs contribute to successful music enterprises.	2A.D1 Analyse characteristics and skills that entrepreneurs contribute to successful music enterprises.
1A.2 Identify features of a music enterprise.	2A.P2 Describe how features combine to enable a music enterprise to be successful.	2A.M2 Explain how features combine to enable a music enterprise to be successful, referring to specific examples.	2A.D2 Analyse what makes a music enterprise successful by referring to and comparing specific examples.
Learning aim B: Investigate music enterprises and start-ups			
1B.3 Identify the changing marketplace and emerging technologies of the music industry.	2B.P3 Describe the changing marketplace and emerging technologies of the music industry.	2B.M3 Explain the changing marketplace and emerging technologies of the music industry.	2B.D3 Analyse the changing marketplace and emerging technologies of the music industry.
Learning aim C: Plan a music enterprise			
1C.4 Make a limited contribution to the planning of a music enterprise.	2C.P4 Participate in the planning of a music enterprise, taking into consideration key factors and contributing suggestions.	2C.M4 Participate effectively in the planning of a music enterprise, showing consideration of key factors and contributing relevant suggestions.	2C.D4 Participate effectively and confidently in the planning of a music enterprise, showing consideration of key factors and consistently contributing relevant suggestions.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim D: Run and review a music enterprise activity			
1D.5 Participate in the running of the enterprise by completing directed tasks.	2D.P5 Participate in the running of the enterprise, demonstrating appropriate skills in own role.	2D.M5 Participate in the running of the enterprise, demonstrating consistent and appropriate skills in own role.	2D.D5 Participate in the running of the enterprise, demonstrating consistent, effective and appropriate skills and support for colleagues in own role.
1D.6 Review the effectiveness of own contribution to the enterprise.	2D.P6 Review the effectiveness of own contribution to the enterprise, highlighting aspects that were done well and aspects that need improving.	2D.M6 Review the effectiveness of own contribution and that of the group to the enterprise, detailing aspects that were done well and aspects that need improving.	2D.D6 Review the effectiveness of own contribution and that of the group to the enterprise, analysing aspects that were done well and aspects that need improving.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

The special resources needed for this unit depend on the enterprise activities that learners are undertaking. When planning the enterprise, learners are expected to take into account the resources available to them.

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, learners are required to complete two case studies that explore the factors and features of musical enterprises and the entrepreneurs behind them. These case studies may take the form of written work but could also be satisfied through presentations, blogs, interviews and group activity.

For learning aim B, learners should develop an interest in the twists and turns of the music industry and become familiar with the developments in technology that are at the heart of many music enterprises. Learners should cover material that is up to date, current and pertinent to today's music industry. Material should be presented using appropriate techniques.

For learning aim C, the creative content will be generated by individual learners or by a group working together as a company. Where learners collaborate, individual roles and responsibilities should be clearly defined and evidenced. Each learner should take on a role commensurate with the requirements of this 60 GLH unit. Where learners work as a group they should all produce contributions to a business plan. Any documents created by the group, e.g. the 'final' business plan, must be annotated by each learner to show their individual contribution to the creation and understanding of the process. Teacher observation records should be used to support individual contributions to practical activities such as company meetings.

For learning aim D, learners are required to run their enterprise or participate in the running of the enterprise planned by the group. Depending on the nature of the enterprise this could be evidenced by teacher observation/witness statements, annotated photographs of learners undertaking their roles, recordings of the activities undertaken and/or products produced.

Learners should produce a written review of the effectiveness of their own contribution and, where applicable, that of the group to the enterprise activity, detailing strengths and weaknesses.

Assessment – Level 2

2A.P1/2A.P2 Learners are required to describe the features of specific music enterprise activities, referring to specific examples. They will need to describe the skills that entrepreneurs use when working on successful enterprise activities. For example, they may identify that a specific entrepreneur's understanding of the marketplace helped the success of an enterprise.

2B.P3 Learners are required to describe the music marketplace and the technology concerning the music industry, referring to specific examples. They will need to describe the issues facing the music industry and the challenges that might arise. For example, they may identify that Apple's dominance of online music sales would be a major problem for small music retail businesses.

2C.P4 Learners are required to make relevant and useful contributions to a business plan for a music enterprise by listing criteria for planning decisions that are in keeping with the aims of the activity.

2D.P5 Learners will be able to prepare for their role in the running of the music enterprise activity; they will be able to undertake their role.

2D.P6 Learners will be able to identify key strengths and weaknesses of the enterprise in relation to the planning.

2A.M1/2A.M2 Learners are required to describe in detail the features of successful music enterprises, referring to specific examples. They will be able to explain how specific skills used by entrepreneurs lead to successful enterprise. They may, for example, explain how an entrepreneur's knowledge of the music industry contributed to the success of the work.

2B.M3 Learners are required to give explanations of the changing music marketplace and technology, referring to specific examples. They will be able to explain the issues facing the music industry and the responses that are arising. For example, they may identify how niche music sales are challenging major online music retail.

2C.M4 Learners will make consistently relevant and useful contributions to a business plan for a music enterprise by describing planning criteria that are relevant and are likely to lead to a successful activity.

2D.M5 Learners will be able to prepare for their role in the running of the music enterprise; they will undertake their role in a consistent and appropriate way.

2D.M6 Learners will be able to describe key strengths and weaknesses of the work in relation to the planning and make suggestions for future improvements.

2A.D1/2A.D2 Learners will be able to give detailed explanations of the features of successful music enterprises, referring to specific examples. They will explain the skills of entrepreneurs in relation to successful enterprise, making judgements about the connections between the skills and the effect. They may, for example, analyse how ideas generated as part of a music enterprise inspired others, analysing how and why this led to a successful outcome.

2B.D3 Learners will be able to give an analysis of the changing music marketplace and detailed explanations of technological change, referring to specific examples. They will show some insight into the emerging strategies adopted by the music industry and be able to make judgements on the challenges ahead. They may, for example, be able to comment on how subscription services, tailored playlist services, targeted marketing and social media could be used in music retail.

2C.D4 Learners will make consistently relevant and detailed contributions to a business plan for a music enterprise.

2D.D5 Learners will carefully prepare for their role in the running of the music enterprise. They will be able to undertake their role showing dependable, effective 2D.D6 Learners will be able to analyse key strengths and weaknesses of the work in relation to the planning. They will be able to make relevant suggestions for future improvements, justifying conclusions by referring to aspects of the work undertaken.

Assessment – Level 1

1A.1/1A.2 Learners will be able to identify the features of successful music enterprises and the part played by entrepreneurs in these. Work will, however, lack detail and may not give examples.

1B.3 Learners will be able to identify the challenges facing the music industry. Work will, however, lack detail and may not give examples.

1C.4 Learners will undertake planning and activities as directed. They may generate some ideas or contribute to those of others.

1D.5 Learners will take part in the music enterprise activity. They will make a mainly positive contribution.

1D.6 Learners will identify key strengths and weaknesses of the enterprise.

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	Alan McGee Versus Richard Branson – What Is an Entrepreneur?	<p>Your group has been tasked with coming up with a music business idea that you can present to a visitor coming in from the local Chamber of Commerce. As part of the challenge, you should get some ideas, check your facts and find out if you have what it takes to be a business leader. So what is an entrepreneur?</p> <p>Using McGee and Branson as your starting points, review what it is that makes entrepreneurs tick and prepare a set of case studies for the rest of the class. You should interview one local entrepreneur and research one other.</p> <p>Finally, show how entrepreneurs could respond to the current changing face of the music industry, showing where growth is and what a team could achieve when starting a small business now.</p>	<p>PowerPoint presentation of the two case studies.</p> <p>Written report detailing the exploration of what makes a successful enterprise activity.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1C.4, 2C.P4, 2C.M4, 2C.D4	'Hit the Right Note' Business Plan	<p>Your group has decided to set up an enterprise where personalised jingles can be created for the websites of schools, commercial companies and individuals.</p> <p>You should organise yourselves as a team, each taking on an individual role with clear responsibilities, matching these roles to your skills and interests.</p> <p>As a team, you should produce a detailed business plan, including all the relevant information, and present it to an invited audience.</p> <p>You should compose and record some jingles, set up a website to market your work and publicise the 'Hit the Right Note' concept.</p>	<p>A business plan for 'Hit the Right Note', with:</p> <ul style="list-style-type: none"> • identified individual contributions • details of roles and responsibilities • costs • market • vision • challenges.
1D.5, 2D.P5, 2D.M5, 2D.D5, 1D.6, 2D.P6, 2D.M6, 2D.D6	'Hit the Right Note' Business Review	<p>You should run the 'Hit the Right Note' service for a month.</p> <p>Finally, you should evaluate the success of 'Hit the Right Note'.</p>	<p>A record of the activities undertaken as part of the 'Hit the Right Note' service.</p> <p>A written evaluation of the 'Hit the Right Note' enterprise.</p>

Unit 28: Professional Skills in Music

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **60**

Assessment type: **Internal**

Unit introduction

The music industry has a wide range of rich and vibrant workplaces, some with familiar scenes such as offices and IT departments, as well as the stage and the studio. Working in an industry where one minute you are the focus of a dancing and screaming audience and the next you are discussing tax and National Insurance with financial consultants and accountants is a challenge.

It can sometimes come as a surprise that the music industry has such a diverse set of working conditions, but ultimately it is important to appreciate how to act and behave like a professional in a wide range of contexts and situations. Although it might seem that musicians are wild partygoers, it is only the professional and reliable who will be asked back.

This unit gives you the chance to consider and explore the nature of being a professional in the music industry and to witness first hand the pressures of work and the responsibilities of ensuring a successful professional life. You may be required to carry out work outside the school or college in which your BTEC programme is based. You might undertake a work placement at a commercial recording studio, volunteer to work front of house at a local music venue or a festival, help out in the music department at a school or carry out performance work with an amateur choir, band or orchestra.

You will begin work on this unit by finding out what is meant by the term professional and what behaviours a professional in the music industry considers being appropriate. It might initially mean being reliable and excellent at your job, but it might also mean being creative, being a problem solver and knowing what to do when. You will also learn the importance of managing your contact lists, personal data and professional profile on Facebook, LinkedIn and other social networks.

Learning aims

In this unit you will:

- A investigate behaviours, skills and approaches to the work of professionals in the music industry
- B demonstrate data management techniques
- C demonstrate a professional approach to work
- D reflect on work, reliability and employability in the music industry.

Learning aims and unit content

What needs to be learnt
<p>Learning aim A: Investigate behaviours, skills and approaches to the work of professionals in the music industry</p> <p>Behaviours, skills and approaches</p> <p>Learners should investigate what professionals in the music industry consider to be key behaviours, skills and approaches to work. This may be done through interviewing music industry professionals or online research. For example:</p> <p>Behaviours to include:</p> <ul style="list-style-type: none"> • reliability, timekeeping, value for money • practising, technical development • networking, seeking work, going to events. <p>Skills to include:</p> <ul style="list-style-type: none"> • instrumental proficiency, player of many styles and genres, music technology skills, DJ skills, composition skills, arranger, listener, critic • setting up PA equipment, maintaining musical instruments, cabling, get-in, get-out • rehearsing, reading music, taking and giving direction. <p>Approaches may include:</p> <ul style="list-style-type: none"> • regular practice regime, use of free time to extend skills and expertise • private study and research • working on other projects, generating income, day job, management of self and others. <p>Learners should ascertain the behaviours, skills and approaches to professional musical life. They should interview, contact via social networking or research the life in the music industry of key professionals such as:</p> <ul style="list-style-type: none"> • instrumental teachers • performers in local bands • music retail employees and employers • live sound technicians in music, theatre and nightclub environments • promoters, managers and agents • learners in FE and HE • musicians with a portfolio career shared across sectors • musicians based around local places of worship or community musicians.
<p>Learning aim B: Demonstrate data management techniques</p> <p>Identifying valuable data for professional musicians</p> <p>Learners will need to recognise what data may be useful and how that data can be obtained and validated. This will include:</p> <ul style="list-style-type: none"> • income and expenditure • expenses, including receipts • mileage and travel, tickets and parking • contact details, networking, other musicians, agencies and businesses • social networking information • online and paper-based diary or calendar. <p style="text-align: right;"><i>continued</i></p>

What needs to be learnt

Learners should be able to identify what data may be useful to collect for their future business operations.

Data management

Learners should be able to show how to manage their data using appropriate techniques such as online databases, mobile phone address books, paper-based systems and cross-referenced filing.

For example:

- contact name
- address
- phone number
- email address
- social networking details, such as Twitter and Facebook
- company details
- skills and company cross referencing
- postcode info for satnav
- online music services such as SoundCloud
- links to other colleagues, friends and projects etc.

In its simplest form the data can be stored on mobile devices such as a phone, but full utilisation of the address books features should be demonstrated. Where possible learners should use more advanced ICT-based solutions such as databases, address books and contact management software. Any information stored should be done so in line with current GDPR legislation. Learners should experience linking and syncing in the cloud and maintaining a fully functional and 3D data management solution.

Learning aim C: Demonstrate a professional approach to work

Learners will be required to demonstrate that they understand professionalism by developing their skills during the work they undertake while engaged on the course.

Learners should concentrate on the following.

Working with others

Being reliable, supporting others, helping, hitting targets and timescales, achieving the required standards.

Being professional

Maintaining technical skill and proficiency, being curious, self-development, research, networking, attending events.

Adding value

Problem solving and creativity, bringing more to the project than you take away, suggesting, prompting, supporting and developing. Going the extra mile.

Learners should also give professional support to others as part of their individual professionalism development. For example:

- advising others where their standards of professionalism are not appropriate
- suggesting solutions for others where standards are not appropriate
- suggesting and responding to mitigating action where necessary
- being flexible and creative to account for others
- negotiating with colleagues, clients and employers where necessary.

What needs to be learnt**Learning aim D: Reflect on work, reliability and employability in the music industry****Work and reliability**

Learners will be required to understand and appreciate the necessities of working life and the particular needs of the music industry. Work in the industry is always based on reliability, with very few second chances. It is therefore crucial that learners reflect on and consider the working environment they are entering and the risks they are taking if their reliability is under question.

Learners should take time for reflection at the end of assignments, projects, concerts and gigs in the form of set questions, such as:

- Was I as reliable as I should have been?
- Have I satisfied the role I was tasked to undertake?
- Have I let anyone down?
- Have I achieved the level of performance that I was required to achieve?
- What could I have done better?
- Would my performance have been good enough to be paid?
- What did I do well?
- What have I learnt about myself?

Employability

The music industry requires a set of employability skills that many other sectors would find unusual. To work successfully in the industry learners should be aware of the working conditions, environments, pressures and demands which will be placed on them in their future lives. For example:

- unusual working hours
- noisy, muddy, draughty, smelly venues
- deadlines, targets, schedules, paperwork, travel, customs and tax
- managers, fans, executives, journalists, fan clubs, websites etc.

Learners should reflect regularly with questions such as:

- Is this truly how I wish to spend my working life?
- Is a stable home life more important than a life on the road?
- Do I respond well to artistic pressure?
- Do I respond well to administrative pressure?
- Do I work well with others in the industry?

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Investigate behaviours, skills and approaches to the work of professionals in the music industry			
1A.1 Investigate behaviours, skills and approaches to work with support and guidance, identifying potential opportunities for self-development.	2A.P1 Investigate behaviours, skills and approaches to work within the music industry, identifying behaviours, skills and approaches to professional musical life.	2A.M1 Investigate behaviours, skills and approaches to work within the music industry, explaining behaviours, skills and approaches to professional musical life.	2A.D1 Effectively investigate behaviours, skills and approaches to work within the music industry, analysing behaviours, skills and approaches to professional musical life.
Learning aim B: Demonstrate data management techniques			
1B.2 Identify the benefits of data management in the music industry.	2B.P2 Describe the benefits of data management in the music industry.	2B.M2 Explain the benefits of data management in the music industry.	2B.D2 Evaluate the benefits of data management in the music industry.
Learning aim C: Demonstrate a professional approach to work			
1C.3 Participate in musical activity, showing a professional approach.	2C.P3 Take part in musical activity, showing a professional approach and accepting advice appropriately.	2C.M3 Take part in musical activity, showing a professional approach and accepting advice and contributing appropriately.	2C.D3 Take part in musical activity, showing a professional approach and accepting advice and contributing effectively.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim D: Reflect on work, reliability and employability in the music industry			
1D.4 Identify personal approach to work and reliability through reflective practice.	2D.P4 Describe personal approach to work and reliability through reflective practice.	2D.M4 Explain personal approach to work and reliability through reflective practice.	2D.D4 Evaluate personal approach to work and reliability through reflective practice.
1D.5 Identify personal approach to the nature of employment in the music industry through reflective practice.	2D.P5 Describe personal approach to the nature of employment in the music industry through reflective practice.	2D.M5 Explain personal approach to the nature of employment in the music industry through reflective practice.	2D.D5 Evaluate personal approach to the nature of employment in the music industry through reflective practice.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of words used in the assessment criteria grid.

Teacher guidance

Resources

No special resources are needed for this unit.

The centre needs to take responsibility for ensuring that all aspects of safeguarding learners outside school have been covered. This includes DBS checks (where applicable) and risk assessments.

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, learners should investigate preferably by interviewing or questioning professionals from within the music industry. Questions should be prepared beforehand and follow-up questions considered depending on the answers given. Where possible, interviews can be audio or video recorded for sharing with the class.

Where no interviewees are available, learners could use resources from the internet or from their teaching staff, as long as they are currently practising as music industry professionals.

For learning aim B, learners should be encouraged to begin their personal data management and collection projects using phone or IT solutions. Access to ICT staff will be helpful in achieving the aim.

For learning aim C, learners will need to demonstrate their professionalism during the course. Assessment can be made at any time during the course, although learners should be given the time to reflect and develop their skills before assessment.

For learning aim D, learners will need to reflect on their experience during their course and personal musical life in an evaluation, which could be presented in written form or as a recorded audio or video presentation.

Assessment – Level 2

2A.P1 Learners will investigate possible behaviours, skills and approaches. They will be able to produce descriptions and point out their weaknesses. The main features of the professional's approaches will be given.

2B.P2 Learners will be able to give a clear account of their data-handling skills and experience, showing potential for future professional use.

2C.P3 Learners will demonstrate a professional approach to their own work and respond positively to support given to them by others.

2D.P4 Learners will reflect upon and be able to outline the key features of their progress in developing the skills to behave professionally. This may be through questioning, written work or video/audio evidence.

2D.P5 Learners will show they have considered the working patterns of the music industry through highlighting their attitude to the main points of the nature of employment.

2A.M1 Learners will investigate possible behaviours, skills and approaches. They will be able to make links between and suggestions about their professionalism and an intended outcome. The theory and consideration of the professional's approaches will be given.

2B.M2 Learners will be able to clearly express the benefits of handling data in a professional manner and illustrate their approach through their own implementation.

2C.M3 Learners will demonstrate a professional approach to their own work and to the work of others.

2D.M4 Learners will reflect upon and be able to conclude about their theoretical progress in developing the skills to behave professionally. This may be through questioning, written work or video/audio evidence.

2D.M5 Learners will show they have considered the working patterns of the music industry through hypothesising and concluding on their attitude to the nature of employment.

2A.D1 Learners will thoroughly investigate possible behaviours, skills and approaches and bring together their development with focused progression suggestions. The professional's approaches will be discussed and related to expected behaviours in professional musical life to complete a robust overall picture.

2B.D2 Learners will be able to bring together their theories and strategies for handling data into a coherent and robust approach.

2C.D3 Learners will demonstrate a professional approach to their own work and to the work of others, and will contribute positively to ensure the success of the venture.

2D.D4 Learners will reflect upon and be able to bring together analytical and strategic approaches to their development of the skills to behave professionally. This may be through questioning, written work or video/audio evidence.

2D.D5 Learners will show they have considered the working patterns of the music industry by drawing conclusions on their attitude to the nature of employment.

Assessment – Level 1

1A.1 Learners will investigate possible behaviours, skills and approaches.

1B.2 Learners will be able to demonstrate data-handling skills.

1C.3 Learners will demonstrate a professional approach to their work.

1D.4 Learners will reflect on their progress in developing the skills to behave professionally.

1D.5 Learners will show they have considered the working patterns of the music industry.

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	Interview for <i>iDJ</i> Magazine	<p><i>iDJ</i> magazine has asked you to conduct an interview with 'DJ Thunderbird' who is playing the local venue tonight. The interview is to be on her professional life, how she got where she is, what sacrifices she made and what advice she would give to other young DJs.</p> <p>Prepare a set of questions and produce the article.</p>	<p>Set of prepared questions covering the topic required.</p> <p>Transcript of the interview or audio/video recording.</p> <p>Completed article.</p>
1B.2, 2B.P2, 2B.M2, 2B.D2, 1D.4, 2D.P4, 2D.M4, 2D.D4, 1D.5, 2D.P5, 2D.M5, 2D.D5	The <i>iDJ</i> Website 'How To Guide'	<p><i>iDJ</i> magazine commissions you to create some video resources for its website, which cover two things:</p> <ol style="list-style-type: none"> 1 how to use your phone like a pro 2 how to make a blog diary. <p>Before you make your 'how to' guides you will need to a) learn how to use your phone like a pro, and b) make a blog diary you can use as an example in your video.</p> <p>Your blog diary should show your personal thoughts on working in the music industry, the working patterns and conditions, as well as the importance of reliability.</p>	<p>Completed 'how to' guides.</p> <p>Scripts, notes and resources.</p> <p>Links to blog diary home page hosted on Blogger or Tumblr or similar hosting service.</p> <p>Screenshots of blog diary.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1C.3, 2C.P3, 2C.M3, 2C.D3	Putting it into Practice	<p>The most highly organised and stressful concert of the year is the 'Summer Serenade', which happens on a Friday evening in June. Everyone gets stressed, the mayor will be there, it's being recorded for assessments and it has to run absolutely smoothly and on schedule. As one of the main soloists in the concert you will be required to show just how professional, reliable and helpful you can be.</p> <p>Using a mobile recording device, record your day – the conversations, rehearsals, setting up, the concert itself and tidying up and putting away. Using your recording, produce a showreel of your five reasons that confirm you are a professional.</p>	<p>Putting it into practice show reel.</p> <p>Out takes.</p> <p>Witness statements where required.</p> <p>Video evidence where available.</p>

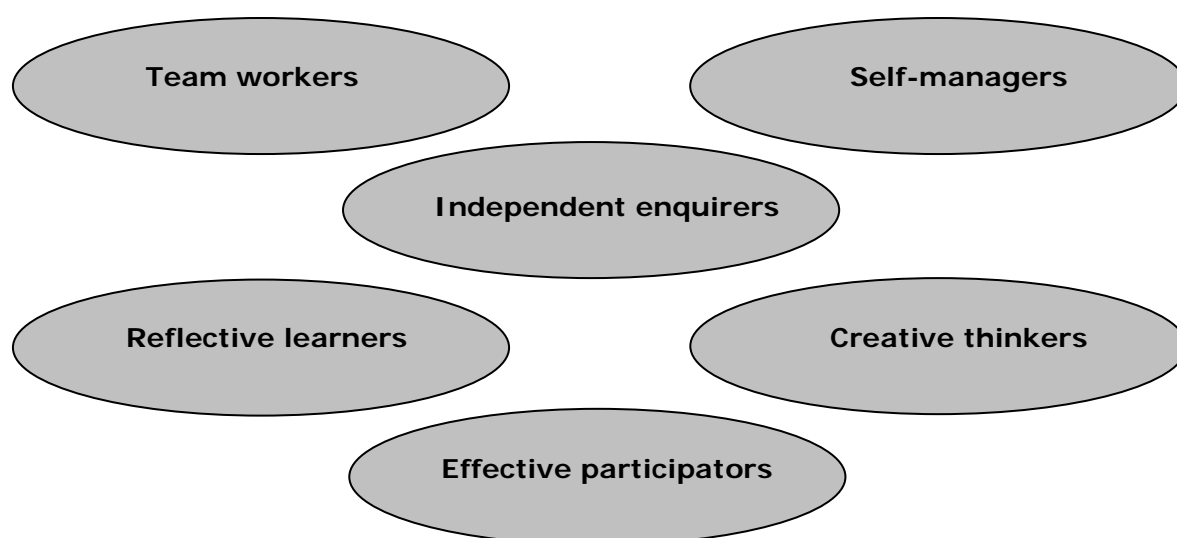
Annexe A

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 is 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	✓	✓				✓
8	✓	✓			✓	
9	✓	✓		✓	✓	✓
10	✓	✓	✓			
11	✓	✓	✓		✓	
12	✓	✓			✓	
13	✓	✓			✓	
14	✓	✓			✓	
15			✓	✓	✓	✓
16	✓	✓	✓		✓	
17	✓	✓	✓		✓	
18	✓	✓	✓	✓	✓	✓
19	✓	✓				
20	✓	✓	✓		✓	
21	✓	✓	✓			
22	✓	✓	✓			
23	✓	✓	✓		✓	
24	✓	✓	✓	✓	✓	✓

Unit	Personal, learning and thinking skills					
	Independent enquirers	Creative thinkers	Reflective learners	Team workers	Self-managers	Effective participants
25	✓	✓				
26	✓	✓	✓		✓	
27	✓	✓	✓	✓	✓	
28	✓	✓	✓		✓	

Annexe B

Level 2 Functional Skills

Functional Skills standards for English Level 2

Speaking, listening and communication
Make a range of contributions to discussions in a range of contexts, including those that are unfamiliar, and make effective presentations
Reading
Select, read, understand and compare texts and use them to gather information, ideas, arguments and opinions
Writing
Write a range of texts, including extended written documents, communicating information, ideas and opinions, effectively and persuasively

Functional Skills standards for mathematics Level 2

Representing
<ol style="list-style-type: none"> 1. Understand routine and non-routine problems in familiar and unfamiliar contexts and situations 2. Identify the situation or problems and identify the mathematical methods needed to solve them 3. Select a range of mathematics to find solutions
Analysing
<ol style="list-style-type: none"> 1. Apply a range of mathematics to find solutions 1. Use appropriate checking procedures and evaluate their effectiveness at each stage
Interpreting
<ol style="list-style-type: none"> 2. Interpret and communicate solutions to multistage practical problems in familiar and unfamiliar contexts and situations 3. Draw conclusions and provide mathematical justifications

Functional Skills standards for ICT Level 2

Using ICT
<ol style="list-style-type: none"> 1. Plan solutions to complex tasks by analysing the necessary stages 2. Select, interact with and use ICT systems safely and securely for a complex task in non-routine and unfamiliar contexts 3. Manage information storage to enable efficient retrieval
Finding and selecting information
<ol style="list-style-type: none"> 1. Use appropriate search techniques to locate and select relevant information 2. Select information from a variety of sources to meet requirements of a complex task
Developing, presenting and communicating information
<ol style="list-style-type: none"> 1. Enter, develop and refine information using appropriate software to meet requirements of a complex task 2. Use appropriate software to meet the requirements of a complex data-handling task 3. Use communications software to meet requirements of a complex task 4. Combine and present information in ways that are fit for purpose and audience 5. Evaluate the selection, use and effectiveness of ICT tools and facilities used to present information

Mapping to Level 2 Functional Skills

This table shows where a **learning aim** in a unit is of particular relevance for learners being prepared for assessment in Functional Skills in English, mathematics and/or ICT at Level 2. Centres may identify further opportunities arising in their own programmes in addition to those identified below, for example group work, research, employment-related activities and work experience.

Key: a letter, e.g. A, indicates the learning aim where there are opportunities for development; a blank space indicates no opportunities for development

Unit	English			Mathematics			ICT		
	Speaking, listening and communication	Reading	Writing	Representing	Analysing	Interpreting	Using ICT	Finding and selecting information	Developing, presenting and communicating information
1	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
2	A,B,C	C	A,B,C	B	B	C			C
3									C
4		A							C
5									
6									A
7							A		A,B
8	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
9									
10									
11									
12	A,B,C	A,B	C					A,B	A,B,C

Unit	English			Mathematics			ICT		
	Speaking, listening and communication	Reading	Writing	Representing	Analysing	Interpreting	Using ICT	Finding and selecting information	Developing, presenting and communicating information
13	A		D						
14		C							D
15									
16			B					A	B
17	C	B	A,B,C				A,B	A,B	A,B,C
18									
19									
20	A	B	A,B					A	
21									
22									
23	A	A	C				B	A,B	C
24							A,B,C	A,B	A,B,C
25		B						A,B	D
26			C						
27	A	A,B	A,D		A,B,D	A,B,D	C	A,B,C	D
28		A	A,D					A,C	A

Annexe C

Synoptic assessment

Synoptic assessment in these qualifications is embedded throughout the assessment criteria across the units of study. The mandatory units provide the essential knowledge, understanding and skills required in the music sector and underpin the content of the optional specialist units.

Learners studying these qualifications are able to demonstrate a number of synoptic approaches towards meeting the assessment criteria. These include:

- showing links and holistic understanding/approaches to units of study from the specification
- being able to interrelate overarching concepts and issues, bringing together their knowledge of the music sector
- drawing together and integrating knowledge, understanding and skills across different units, in order to develop an appreciation of how topics relate to one another, and how each may contribute to different music context or situations
- making and applying connections to particular music contexts or situations
- demonstrating their ability to use and apply a range of different methods and/or techniques
- being able to put forward different perspectives and/or explanations to support decisions they have made or evidence they have presented
- being able to suggest or apply different approaches to music contexts or situations
- synthesising information gained from studying a number of different music activities
- applying knowledge, skills and understanding from across different units to a particular music situation, issue or case study
- using specialist music terminology where appropriate
- demonstrating analytical and interpretation skills (of evidence and/or results) and the ability to formulate valid well-argued responses
- evaluating and justifying their decisions, choices and recommendations.

Synoptic assessment in this qualification enables learners to demonstrate their ability to integrate and apply knowledge, understanding and skills with breadth and depth, e.g. where a learner considers putting on some kind of show or performance as in *Unit 3: Introducing Live Sound* or *Unit 5: Introducing Music Performance*. Assessment in any of the optional specialist units will show learners' ability to make connections between, and integrate, different topics of the unit content and assessment criteria as in *Unit 9: Introducing Choral Studies*, *Unit 11: Developing Solo Music Performance* and *Unit 14: Producing a Music Recording*.

For example, *Unit 2: Managing a Music Product* gives learners the opportunity to draw together and demonstrate the knowledge and skills developed across the programme of study, by completing real-life roles and responsibilities when putting together a show or producing a product.

Annexe D

Summary of units in the BTEC Level 1/Level 2 First in Music

The BTEC First suite in Music contains four qualifications:

Award (120 GLH), Certificate (240 GLH), Extended Certificate (360 GLH) and Diploma (480 GLH).

The smaller qualifications are 'nested' within the larger qualifications, which means that learners may take a smaller-sized qualification, then top up to a larger size without repeating the units already achieved in the smaller size.

This table lists each unit in the suite and how it is used within individual qualifications, i.e. is the unit mandatory (Mand), optional specialist (Opt) or not included (—).

Key: Mand – Mandatory; Opt – Optional specialist; — indicates where the unit does not appear in the qualification

Unit	Unit title	GLH	Qualifications			
			Award	Certificate	Extended Certificate	Diploma
1	The Music Industry (externally assessed)	30	Mand	Mand	Mand	Mand
2	Managing a Music Product	30	Mand	Mand	Mand	Mand
3	Introducing Live Sound	30	Opt	Opt	Opt	Opt
4	Introducing Music Composition	30	Opt	Opt	Opt	Opt
5	Introducing Music Performance	30	Opt	Opt	Opt	Opt
6	Introducing Music Recording	30	Opt	Opt	Opt	Opt
7	Introducing Music Sequencing	30	Opt	Opt	Opt	Opt
8	Music and Production Analysis (externally assessed)	30	—	Mand	Mand	Mand
9	Introducing Choral Studies	30	—	Opt	Opt	Opt
10	Introducing Music Theory	30	—	Opt	Opt	Opt

Unit	Unit title	GLH	Qualifications			
			Award	Certificate	Extended Certificate	Diploma
11	Developing Solo Music Performance	60	—	Opt	Opt	Opt
12	The Development of Music	60	—	Opt	Opt	Opt
13	Developing Music Composition	60	—	Opt	Opt	Opt
14	Producing a Music Recording	60	—	Opt	Opt	Opt
15	Music Ensemble	60	—	Opt	Opt	Opt
16	Music Showcase	30	—	Opt	Mand	Mand
17	Researching a Music Topic	60	—	Opt	Mand	Mand
18	Developing Modern Music Production Skills	60	—	Opt	Opt	Opt
19	Developing Music Theory	60	—	Opt	Opt	Opt
20	Music Fusion	60	—	Opt	Opt	Opt
21	Music Arrangement	60	—	Opt	Opt	Opt
22	Exploring Music Improvisation	60	—	Opt	Opt	Opt
23	Exploring DJing	60	—	Opt	Opt	Opt
24	Music Promotion	60	—	Opt	Opt	Opt
25	Digital and Mobile Technology for Music	60	—	Opt	Opt	Opt
26	Composing for Visual Media	60	—	Opt	Opt	Opt
27	Enterprise and Music	60	—	Opt	Opt	Opt
28	Professional Skills in Music	60	—	Opt	Opt	Mand

Annexe E

Structure: Pearson BTEC Level 1/Level 2 First Award in Music

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

These units will 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 exam that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Award in Music			
Unit	Mandatory units	Assessment method	GLH
1	The Music Industry	External	30
2	Managing a Music Product	Internal	30
Optional specialist units			
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

Annexe F

Definitions of words used in assessment criteria grids for the internal units

Some words in the assessment criteria grids have particular meanings in the music sector. For clarification, definitions are given below for these words.

Assessment word	Definition
Accurate	With precision and without error
Adequate	Acceptable in quality or quantity.
Analyse	Identify separate factors, say how they are related and how each one contributes to the topic.
Apply	Put knowledge, understanding or skills into action in a particular context.
Appropriate	Selection and use of materials, equipment and processes in ways that reflect the creative aim, brief or theme.
Articulate	Express fluently and clearly.
Assured	Confident in own technique, understanding or knowledge when applying practical skills.
Coherent	Logically or aesthetically consistent and holding together as a harmonious or credible whole.
Collaborate	Work jointly with others.
Comment	Express an opinion or reaction in speech or writing.
Competent	Having the necessary knowledge or skill to do something suitably or sufficiently in amount or extent.
Comprehensive	Full, covering a range of factors related to goals, briefs or objectives.
Confident	Demonstrates secure application of skills or processes.
Considered	A well thought out and developed idea, proposal or response.
Consistent	Able to reliably repeat an action that progresses towards achieving an aim.
Control/Controlled	Being in command of skills and techniques.
Creative	Using techniques, equipment and processes to express ideas or feelings in new and engaging ways.
Define	State or describe exactly the nature, scope or meaning of something.
Demonstrate	Carry out practically.
Describe	Give a clear account that includes all the relevant features and characteristics – ‘painting a picture with words’.
Detailed/In detail	Having many details, nuances, facts or information.

Assessment word	Definition
Discuss	Consider different aspects of a topic and how they interrelate, and the extent to which they are important.
Diverse	A variety of.
Ease	Without difficulty or effort.
Effective	Show control over techniques, equipment and processes to efficiently meet the details and broad aims of a requirement.
Engagement/Engaging	Connecting with and responding to the material.
Evaluate	Bringing together every piece of information and reviewing it to form a conclusion, drawing on evidence including strengths, weaknesses, alternative actions, relevant data or information.
Explain	Making a theory, hypothesis, inference or conclusion easily understandable and comprehensible – includes supporting details with an example.
Explore	Try out the qualities of materials, techniques or processes through practical investigation, with some record of results.
Flair	Performed in a stylish manner, with finesse.
Fluent	Expressed easily and confidently.
Identify	Indicate the main features or purpose of something.
Imaginative	Develop ideas and concepts in new, engaging and inventive ways.■
Individual	Characterised by unusual and striking qualities.
Insightful	Having or showing an accurate and deep understanding; being perceptive and discerning.
Interpret	State the meaning, purpose or qualities of something through the use of imagery, speech or another means of expression.
Justify	Give reasons or evidence to support an opinion.
Limited	Lacking in range or consistency.
Outline	Summarise or indicate the principal features of something.
Panache	Performed in an elegant or flamboyant manner.
Participate	Be involved; take part.
Perceptive	Showing an observant and discerning understanding.
Positive	Showing an eagerness to contribute or take part in activities.
Qualitative	Relating to, measuring, or measured by the quality of something rather than its quantity.
Refine	Improve initial work taking into account feedback and aims.
Relevant	Appropriate to the matter in hand.
Responsive	Reacting in a positive and thoughtful manner.

Assessment word	Definition
Review	Assess formally with the intention of instituting change if necessary.
Secure	Well practised, confident in own ability and skills.
Select	Choose the best or most suitable option.
Show	Present using practical skills.
Sound	A complete and thorough knowledge.
State	Express something definitely or clearly.
Successfully	In a way that achieves desired outcomes.
Suggest	Give own ideas or thoughts, providing alternatives.
Summarise	Articulate briefly the main points or essential features.
Sustained	Continued for a period of time.

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