

**BTEC
FIRST**

edexcel 

 **BTEC**

Award

Delivery Guide

MUSIC

From January 2013

Edexcel BTEC Level 1/Level 2 First Award in Music

Pearson Education Limited is one of the UK's largest awarding organisations, offering academic and vocational qualifications and testing to schools, colleges, employers and other places of learning, both in the UK and internationally. Qualifications offered include GCSE, AS and A Level, NVQ and our BTEC suite of vocational qualifications, ranging from Entry Level to BTEC Higher National Diplomas. Pearson Education Limited administers BTEC qualifications.

Through initiatives such as onscreen marking and administration, Pearson is leading the way in using technology to modernise educational assessment, and to support teachers and learners.

References to third-party material made in this delivery guide are made in good faith. We do not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)

Publications code BF034871

All the material in this publication is copyright
© Pearson Education Limited 2012

Welcome to your BTEC First 2012 delivery guide

This delivery guide is a companion to your BTEC First Award specification. It contains a wealth of ideas for practical activities, realistic scenarios and independent learning, helping to bring the content of the units to life. The aim of this guide is to show how the content of the specification might work in practice and to inspire you to start thinking about different ways to deliver your course. The guidance has been put together by teachers who understand the challenges of finding new and engaging ways to deliver a BTEC programme, which means you can be sure the guidance is relevant and achievable.

Unit-by-unit guidance is given and includes suggestions on how to approach the learning aims and unit content, as well as providing ideas for interesting and varied activities. You will also find a list of carefully selected resources for each unit, including suggestions for books, websites and videos that you can either direct your learners to use or that you can use as a way to complement your delivery.

Guidance about the new features of the BTEC Firsts is also included, providing an explanation of how these work and what you will need to consider as you plan the course. You will also find comprehensive coverage of assessment, including useful advice about external assessment, as well as extensive guidance about how to plan, design and deliver your assignments. Information about the Quality Assurance process will help you understand the different roles and responsibilities of individuals within your centre, and how you can work closely with Edexcel to enable the successful running of your programme.

This delivery guide is intended to be read in conjunction with the qualification specification.

- The specification tells you what must be taught and gives guidance about how it should be assessed.
- This delivery guide gives suggestions about how the content could be delivered.

The suggestions given in this delivery guide link with the suggested assignment outlines in the specification but they are not compulsory; they are designed to get you started and to spark your imagination.

Remember that all assignments must go through internal verification before being delivered to learners.

When combining units for a BTEC First qualification, it is the centre's responsibility to ensure that the qualification structure(s) in the specification are adhered to.

Contents

1	Introducing the new BTEC First Award in Music	1
2	Key features of the BTEC Firsts explained	2
	Core units	2
	Employability skills within BTEC	2
	Contextualised English and mathematics	5
	Supporting learners who are unable to achieve their level 2 qualification	6
3	Assessment guidance	9
	Assessment for the new BTEC Firsts	9
	Quality assurance	18
	Units	23
	Unit 1: The Music Industry	25
	Unit 3: Introducing Live Sound	37
	Unit 4: Introducing Music Composition	43
	Unit 5: Introducing Music Performance	49
	Unit 6: Introducing Music Recording	55
	Unit 7: Introducing Music Sequencing	61

1 Introducing the new BTEC First Award in Music

The Edexcel BTEC Level 1/Level 2 First Award in Music has been developed to prepare learners for the world of music – inspiring them to engage with the modern music industry, and the musical principles and practices that underpin work in this sector.

The BTEC philosophy of learning through doing remains at the heart of this qualification. Learners will be given the opportunity to gain a broad understanding of the music sector as well as the knowledge and skills which underpin it.

Developing the qualification in response to change

The new suite of BTEC Firsts is now available on the National Qualifications Framework (NQF). The NQF fully supports both academic and vocationally related progression pathways and, unlike the QCF, is not purely for competency-based qualifications.

Professor Alison Wolf's *Review of Vocational Education* was published in March 2011. The Government has since accepted her proposals in full and the Department for Education (DfE) has produced a list of seven characteristics that all high-value vocational qualifications for pre-16 learners should demonstrate. Specifically, they should:

1. be at least as big as a GCSE in terms of guided learning hours (GLH),
i.e. 120 GLH
2. contain an element of external assessment, e.g. an externally set and marked test taken under specific conditions
3. contain some synoptic assessment so that learners appreciate the breadth of their course and the links between its different elements, rather than just taking units in isolation from each other
4. be graded, e.g. Pass, Merit, Distinction and Distinction*
5. contain content appropriate for learners aged 14+
6. enable progression to further study in the same subject at the next level, and also support progression to broader study at the next level
7. have a proven track record, measured by an uptake of at least 100 learners in five centres.

As part of the development of the new BTEC First Award in Music, we have taken into account many consultations with schools, further education and higher education institutions, and employers. You joined us in our biggest ever market research and consultation process to ensure that the new BTEC Firsts demonstrate best practice.

Progression opportunities

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

- other level 2 vocational qualifications
- level 3 qualifications, such as the Edexcel BTEC Level 3 Certificate/Subsidiary Diploma/Diploma/Extended Diploma in Music Technology (QCF)
- academic qualifications, such as GCSE or GCE in Music. Learners intending to progress to GCE in Music should ensure their music performance skills are supported by progressive mastery qualifications such as the ABSRSM or Trinity grades
- employment within the music industry and/or areas within the creative industries.

Learners who achieve the qualification at level 1 can progress to a BTEC level 2 qualification or to academic or other vocational level 2 qualifications.

2 Key features of the BTEC Firsts explained

We are always working to ensure our qualifications are relevant, and that they support opportunities and progression for young people. We have updated the current BTECs to meet the needs of today's learners, teachers, educators, employers and universities, and also to reflect the policy decisions being introduced following *The Wolf Report* (March 2011) on vocational education. Our new BTECs contain a number of new features and it is important that you understand these and how they relate to your delivery of the course.

Core units

Each subject in the new suite of BTEC First qualifications contains core units totalling 60 guided learning hours (GLH). These units have been developed in consultation with employers and educators in order to cover the essential knowledge and applied skills that are a foundation of the sector, and the knowledge and skills that will underpin learning of the optional units.

There are usually two contrasting types of core unit. One type focuses on essential knowledge and the other focuses on applying essential vocational skills. In the BTEC First Award in Music the core units are:

- *Unit 1: The Music Industry*
- *Unit 2: Managing a Music Product*

Unit 1 is externally assessed using a paper-based exam. The external assessment provides independent confirmation that the standards are being met but, as it represents a maximum of 25 per cent of the overall assessment, does not distort the general BTEC approach, which continues to focus on predominantly portfolio-based applied learning.

The core units are an important part of the qualification and learners must gain enough marks to pass the core overall. However, it is possible to gain an unclassified grade in the externally assessed unit and still pass the core if the learner achieves a high enough mark in the internal assessment.

Employability skills within BTEC

Helping learners to progress into employment has always been a cornerstone of BTEC qualifications. Equipping learners with the skills they will use in the workplace is at the very heart of BTEC and remains an important driver in determining the content of each qualification. When developing our qualifications, we work closely with employers to understand the skills they are looking for in new entrants to their industries. The vast majority of employers not only require learners to have certain technical skills, knowledge and understanding to work in a particular sector, but they are also looking for what are termed **employability skills**. These are the skills that underpin the different tasks and duties that a person can be expected to undertake in their role, and are applicable across sectors.

Unlike technical skills, which may become outdated over time, employability skills enable learners to adapt to the ever-changing roles needed to survive in the global economy.

The CBI definition of employability skills is based on a positive attitude (readiness to take part, openness to new ideas and activities, desire to achieve) that underpins the seven characteristics on the following page.

1. **Self-management:** readiness to accept responsibility, flexibility, time management, readiness to improve own performance.
2. **Teamworking:** respecting others, co-operating, negotiating/persuading, contributing to discussions.
3. **Business and customer awareness:** basic understanding of the key drivers for business success and the need to provide customer satisfaction.
4. **Problem solving:** analysing facts and circumstances, and applying creative thinking [including aesthetic appeal] to develop appropriate solutions.
5. **Communication and literacy:** application of literacy, ability to produce clear, structured written work, and oral literacy (including listening and questioning).
6. **Application of numeracy:** manipulation of numbers, and general mathematical awareness and its application in practical contexts.
7. **Application of information technology:** basic IT skills, including familiarity with word processing, spreadsheets, file management and use of internet search engines.

In a recent CBI/Pearson education and skills survey, *Learning to Grow: What employers need from education and skills 2012*, it was noted that employers (71 per cent) believe schools and colleges should prioritise developing employability skills. They also want to see more being done to develop literacy (50 per cent), numeracy (45 per cent) and technology skills (30 per cent).

How employability skills are promoted and developed in BTEC courses

All internally assessed BTEC units are based on set assignments that require learners to produce evidence of learning applied to a work-related scenario. Within the scenario, learners will typically be put into a junior role in the sector, asked to do some research or investigation, and then asked to provide evidence in the form of a presentation, information leaflet, basic technical product or basic technical system, depending on the assignment. Suggestions for high-quality assignments are provided in the specifications and in the authorised assignment briefs. For example in *Unit 2: Managing a Music Product* the following scenario is given:

Assignment: Who Da Bloos 2012!

Scenario: 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.

Assessment evidence: learners are asked to design documentation and prototypes.

Many of the assignments are group assignments and so involve **teamwork**.

Problem solving is developed through the research and/or practice part of the assignment. All assignments require **self-management** in that it is the responsibility of the learners to complete the assignments and ensure they are submitted by the set deadline.

BTECs are vocational qualifications. This means that learners are preparing to work in a particular sector and so must have good **business and customer awareness**: an understanding of how the sector works, what makes it 'tick' and the business and/or customer drivers for the sector. This will vary depending on the sector. For example, in Business or I&CT the 'customer' is the person or organisation that buys or uses the products or services, so in order to make good products the learner has to understand customer needs primarily by doing research or surveys. In a sector like

Health and Social Care, the customer is the client or a parent; again, the learner will need to learn by doing practical work and undertaking assignments that help develop their understanding and respect of clients' needs and wishes.

In most BTEC specifications there is a unit which introduces the industry to learners. In Music this is *Unit 1: The Music Industry*, which is a core unit. Through this unit, learners will gain an understanding of the features of the music industry and how it works.

Knowledge and skills signposting for English and mathematics

Mastery of the essential skills of **communication and literacy** and **application of numeracy** are at the heart of a young person's ability to progress, as identified in the Wolf Report. These skills are woven throughout BTECs and tackled in two specific ways.

1. **Embedded maths and English throughout the units, mapped to GCSE and functional skills.** Opportunities to practise these essential skills in naturally occurring and meaningful contexts are provided throughout the units, where appropriate to the sector. In the specifications, *Annexe B* and *Annexe C* show where an assessment criterion in a BTEC First unit can provide an opportunity to practise a subject content area from the GCSE English subject criteria.
2. **Sector-specific mathematics and English units, where appropriate.** For some sectors, there are units specifically devoted to developing mathematical and communication skills in context, for example 'Maths for IT'.

Throughout the course, learners are encouraged to **apply information technology** by producing their assignment work to the highest standard with forward-looking use of IT at the heart of their work, whether it be using the internet to do research, producing word-processed documents as evidence, or using sophisticated packages to record results aurally or visually. The assessment guidance for each unit provides suggestions for how evidence can be presented, and use of electronic portfolios is highly recommended.

Personal, learning and thinking skills

In addition to those qualities outlined by the CBI/Pearson, the qualifications were also developed with **personal, learning and thinking skills (PLTS)** in mind. The PLTS closely map to the CBI definition of employability skills in that they develop:

- independent enquirers
- creative thinkers
- reflective learners
- team workers
- self-managers
- effective participants.

A mapping grid showing coverage of these skills in each unit appears in *Annexe A* of the specifications.

Contextualised English and mathematics

The new BTEC First qualifications have been designed to help learners to develop their essential skills in English and mathematics.

It is recognised that good literacy and numeracy skills are highly valued by employers and by wider society and that achievement of English and mathematics at GCSE level is key to progression through the education system and into employment. The current Government has refocused attention on this need with a number of education policy announcements, and development of English and mathematics was a key recommendation in the Wolf Report.

Research has shown that for many learners the most effective way of developing their mathematical skills and of improving their functional skills in English is to learn them within the context of a specific area of vocational interest. Therefore, in the new suite of BTEC Firsts we have provided opportunities for contextualised maths and English so that learners can practise these essential skills in a meaningful way within naturally occurring contexts.

GCSEs in mathematics and English are the current benchmark of achievement, so we have signposted the assessment criteria of the BTEC Firsts to content from these GCSE qualifications, specifically to the more functional parts of their content. This signposting, which is indicated by a * sign for maths and a # sign for English, shows where learners should be able to practise and develop their skills. These instances occur naturally within the BTEC Firsts, for example when communicating or compiling reports, but can be emphasised and drawn out during teaching and learning. More detail on how this can be done is given on a unit-by-unit basis in the qualification specification.

Where signposting does occur in the unit specification, it indicates that English and mathematics knowledge and skills are a constituent part of the assessment requirements of the units. This does not mean that the BTEC assessment criteria cover the whole of the GCSE or Key Stage 4 requirements but that learners can practice specific areas of English and mathematics. You may want to highlight this opportunity to learners during delivery.

Annexe B and *Annexe C* in the specification show the exact relationship between the BTEC assessment criteria and the GCSE subject content. The mathematics content listed is a consolidation of the full requirements in GCSE Mathematics. Note that GCSE English and GCSE Mathematics already cover functional skills.

The following example demonstrates when learners will be able to develop their English skills within the context of a specific vocational area:

Unit 6: Introducing Music Performance – 1A.2, 2A.P2, 2A.M2, 2A.D2 – when learners are presenting reviews of their music performance skills. They will express ideas and information clearly, precisely, accurately and appropriately, and experiment with language to create effects to engage the audience (English 2, 7).

Delivery tips: examples of good practice

There are a number of different ways that centres can effectively manage the delivery of units to strengthen the provision of English and mathematics. Here are two examples.

Collaboration between the vocational teacher and mathematics/English teachers

- In this example the actual mathematics and English concepts are taught by subject teachers but they use contextualised examples from the vocational sector to make the learning meaningful. The learners are in timetabled slots where they attend mathematics and English lessons.
- This approach works well in larger centres where there are many learners taking the same vocational route. It works less well when there is a range of vocational sectors in the same mathematics/English class, although it can still be effective if the respective teachers work closely together to plan the learning programme.

Mathematics and English are taught in specific lessons by the vocational teacher

- In this example, the learners have timetabled slots, as part of their vocational contact time, in which their vocational teachers focus on presenting and practising mathematics and English concepts. This model is particularly motivating for learners because they see the direct link between skills and application, but it relies on the vocational teachers being comfortable with teaching mathematics and English concepts and theories.

Whichever model is chosen, we recommend that timetables include specific slots to focus on the teaching of mathematics and English in the context of the vocational course.

Supporting learners who are unable to achieve their level 2 qualification

The new suite of BTEC Firsts is for learners aiming to achieve a level 2 qualification. Most will achieve this, but some will not. These learners may have struggled to provide sufficient evidence in their assignments or they may have failed their external assessment.

The new BTEC First qualifications give you the opportunity to assess your learners at level 1 if they are not able to reach level 2 standards, recognising their learning and achievements.

All the assessments you create must be written against the level 2 criteria and be reliable and fit for purpose. You should not create a separate level 1 assignment. If a learner does not provide sufficient evidence to meet the level 2 criteria, only then should you assess their work against the level 1 criteria. The grade given will be Unclassified if the learner does not meet the level 1 criteria.

An example of a learner being assessed against a level 1 criterion

On the next page is an example of an assessment grid, taken from *Unit 4: Introducing Music Composition*. Each assessment grid includes level 1 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.

In the scenario below learners are given the following assignment:

Assignment title: Quick! Compose Something!

Scenario: You have a job interview for the position of composer for a TV advertising company. The interview is only a short time away and you need to create four original ideas, lasting between 10 and 20 seconds that show different styles.

You know that the advertising company specialise in car adverts and cosmetics (both male and female). Each of your four ideas should be based around a different product to show off your flexibility.

Assessment evidence: Four short ideas, notated in an appropriate format.

To achieve a level 2 Pass, the learner must produce four separate musical ideas that match the brief and which show at least two different starting points. The ideas that are produced should be viable and show potential to be turned into complete pieces, although only sketches are required.

In the scenario below, the learner has been given the same assignment as everyone else in the group; however, they are clearly not working at a level 2 standard:

Claire is clearly motivated at using 'GarageBand' and has produced two pieces that clearly have potential and show her talents off well. However, she finds working in any other way daunting and often becomes distracted and makes little progress. Jo is attracted to the work in the brief and can take part in discussions with the teacher on car and cosmetics advertising but can't focus her creative work to meet the style required. [This shows that Claire has not yet developed sufficient skills to extend her technique and will require extra support]. Claire's evidence consists of two ideas which are viable and exciting in terms of potential but both are from the same starting point and explore the same territory. To satisfy the criteria at level 2 she will need two further pieces that explore melodic, chordal, harmonic ideas, textures, riffs, sound etc. [The teacher will need to introduce Claire to the techniques she needs to access level 2, through setting work, completing short exercises, encouraging her to work away from the computer or away from 'GarageBand' etc.] Claire accepts that working purely on one piece of software is not developing her compositional skills and she agrees to take some time in extending her expertise by working with two other learners in preparing a demo of 'Reason'. Working with 'Reason' will help her approach music composition differently and allow her to develop the breadth that the level 2 criteria require. [Claire has provided sufficient evidence for 1A.1 but not for 2A.P1]

Learners who achieve at level 1 can consider the following progression routes.

- Use the skills, knowledge and experience they have gained to retake their level 2 qualification.
- Choose to study a different subject at level 2.
- Work towards an apprenticeship at level 2.

3 Assessment guidance

Assessment for the new BTEC Firsts

BTEC assessment has always been about:

- ensuring that learners are assessed for their skills as well as their knowledge
- ensuring that learners are given the chance to show what they have learned in vocational and applied contexts
- allowing learners to be assessed when they are ready and when a centre is able to fully support them
- providing learning through doing, opportunities for formative assessment and opportunities to extend performance by learning from assessment feedback.

While updating the BTEC Firsts, we have not changed these fundamentals – BTEC assessment will remain a positive statement of achievement.

The introduction of external assessment will reinforce learner engagement, giving them clear goals and targets in a way that helps them to understand the challenges of working life.

Experienced BTEC teachers should think about whether or not they need to change their delivery pattern to make sure they can provide access to external assessment at the best time. At the same time, there are some important developments in internal assessment that you should also be aware of as you plan your assessment for the year.

External assessment

After careful discussion with centres and other stakeholders, we have tailored the type of external assessment to meet the needs of the sector. All the assessments will be distinctively vocational, enabling learners to apply their learning in vocational or applied contexts.

For your sector you need to check:

- which unit(s) are to be externally tested
- the assessment method
- the availability of assessment for the first time
- the availability of retake opportunities (allowing for results)
- the delivery pattern we are recommending for these units and for other units as given in the specifications.

Remember that you have plenty of time to prepare for assessments because you will be delivering over a one- or two-year period. For some sectors, completion of the externally assessed unit at or very near the end of the programme will be the recommended pattern. In others, it may be suggested that learners take the assessment earlier in the programme, but you should always make sure that learners are fully prepared.

The externally assessed unit will often be one that provides a core of knowledge that will be enhanced, developed and applied through other units. Learners' depth of understanding of the content of externally assessed units is likely to be enhanced by applying knowledge through other units. Therefore, when you are planning and delivering your units, think about how you can bring out examples that would be useful illustrations of issues covered in the external unit(s).

Each specification has details about when assessment is available. To gain access to the assessments, learners have to be registered for a programme – the arrangements for this will be the same as for all BTECs. Please refer to the *Information Manual* on the website.

We will do everything we can to make external assessments relevant, engaging and suited to learner needs so that they support the overall development of the learner rather than being a hurdle or distraction. You should not enter learners for external assessment to check how they are doing or to give them practice – we provide sample materials for use in preparation.

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

Unit 1: The Music Industry	
Type of external assessment	This unit is assessed externally using a paper-based exam marked by Edexcel. 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

Assessment and grading for internally assessed units

Internal assessment remains the main assessment method for BTEC qualifications because we believe that assignments set and marked within the centre provide the most relevant vocational learning experience for your learners.

You should guide both the teaching and the learning to ensure that learners are assessed validly and reliably in a way that is relevant for a vocational qualification. Your teaching of the knowledge, skills and vocational applications will underpin a learner being able to demonstrate achievement through assessed assignments. An assessed assignment must have a clear structure and timescale, and encourage the learner to show relevant evidence. You can then make a qualitative judgement on the evidence using the assessment criteria.

For those who are used to teaching BTEC not much has changed, but we are putting more emphasis on some requirements and helping to build good practice.

- You should use the new presentation of units, where learning aims are placed with associated assessment criteria, to provide building blocks for assessment – these are clear and simple to use and we recommend that you work through them with your learners.
- Your assessment plan for units and for the programme must be clear at the outset of the programme and signed off by the Lead Internal Verifier.
- Your Lead Internal Verifier must authorise your assignments. If you don't have a Lead Internal Verifier who has been through standardisation, you should use support from us to ensure that your assignments are fully fit for purpose. You can

use the endorsed assignments or you can access the assignment checking service through our website.

- You need to be explicit about the timescales and the evidence for assignments – there is nothing new about this but we will be expecting centres to follow best practice and to be very clear for their learners.
- You need to set out expectations through tasks and evidence – remember that the criteria are used to judge evidence and are not tasks in their own right.
- You need to be clear with your learner about the type of assessment – **formative** assessment takes place during the assignment and after the interim submission date, whereas **summative** assessment takes place after the final submission date and can only then be revisited **once**. A learner may be given **one** opportunity to retake a completed assessment after a summative grade has been given. You should also highlight what each of the dates on an assignment means.
- You should ensure that all work has been produced authentically and that you have checks in place to ensure that learners are submitting their own work.

How assignments are used

Assignments are used to assess learner achievement. You may also use assignments as a tool for learning, particularly where practical demonstration or application is involved. You should work with the other people in your programme team to design a plan of activity for the year, or the programme as a whole so that assignments have a clear schedule for the start, the finish and for internal verification.

A key question to ask is, 'How many assignments do I need?' Your assessed assignments should cover a learning aim within a unit. You may choose to set an assignment for a whole unit or even bring units together for assessment. Remember that this means your **assessed** assignments – of course you may set small activities before assessed assignments to provide learning and build skills. These preparatory activities may often use group work and research as a preparation for undertaking the assessment itself.

In making a decision about how many assignments to use, you can think about what resources you have in your centre, what is available in the locality, how you could use links with local employers, and what opportunities there are for relating assessment to realistic vocational themes.

Top tips

- If a unit builds up – for example by 'plan' and then 'do' and then 'review' – then one large assignment may work best.
- If a unit requires several forms of evidence then several assignments may be best.
- It is good to emphasise the links between units but it is harder to manage assessment across units – if you feel this is a good approach then be clear on how you will reach one decision for a unit.

You need to think about how the evidence that the learner will produce can be verified and about how you will know that what each learner has done is authentic. You can only accept for assessment learner work that you know has been produced in a way that demonstrates the learner's own achievement.

Assignment 'warm-up' – active teaching and learning

Your learners will do their best if they are motivated through engaging and realistic activities. All units involve 'teaching the basics' but learners need to get involved in order to understand where what they are learning fits in.

You can use your resources and your imagination to really bring learning alive. You can encourage learners to try things out in groups, role plays, presentations and practical demonstrations. You can use visits and talks for research – remember you will need to structure what you do so that learners get the information they need by providing a question sheet for them to use during a talk or visit, for example.

You can encourage learners to 'get their hands dirty' by trying something out. You can build up their skills so that they will be able to show them off confidently in the assessed assignment.

You can use this 'warm-up' time to emphasise practical links between units, so that when learners are carrying out tasks they appreciate that they are often simultaneously drawing on skills/understanding from different units. It is difficult to set up assessed assignments that span multiple units, but it is important that learners appreciate the holistic way that their learning prepares them for further study or employment.

Introducing the assignment

Your teaching and learning phase is going to lead directly into the assessed assignment. You may be setting this up in a very specific way – such as everyone completing a practical activity in a timed slot – or this may be independent work spread over a number of weeks.

It is important to remind learners preparing work for assessment that they have to produce it themselves and that they have to meet the deadlines you give them. You need to give them feedback on their progress at defined points – this helps you to know that what they are doing is authentic, and helps them to know how they can extend their evidence.

Remember that you should be guiding learners so that they know their work must be their own. Look at each unit carefully for how the evidence generated will be judged using the assessment criteria, and what degree of input you can make.

Evidence for assignments

You can use different types of evidence for assignments. A description does not have to be written and a presentation could be given in a number of styles – for example PowerPoint®, verbal or a digital/video recording. You need to think about what is fit for purpose. So, if learners need to explain a plan, why not have them present it to an audience with a question and answer session?

You should check that the type of evidence you are planning is feasible – for example, if you ask learners to 'write a memo', the coverage of one or two sides of A4 in a mainly written format must be capable of generating sufficient evidence. Remember that whatever evidence your learners produce must be capable of being verified as well as assessed. So, if they are actually producing a model, a performance, a meal, a coaching session, a demonstration etc, you need to think about how it will be recorded or observed so that it can be checked during verification.

Learning aims and assessment criteria

A learning aim sets out what you should be covering in order to prepare the learners for assessment. It may define knowledge, understanding, skills and contexts, and the wording of the aim will suggest appropriate learning experiences. You may set an assessed assignment on more than one learning aim but you should not normally split a learning aim over assignments. The evidence produced in the assignment is judged using the assessment criteria, so you must make sure that what is produced will match those criteria.

What about the final grade for a unit?

The final grade for a unit is at Level 2 (Distinction, Merit or Pass), Level 1 or Unclassified. The assessment criteria are detailed in each unit so that you can clearly see what is required. You need to be aware that a unit grade can only be given once all the activities and assignments for that unit are complete. In giving assessment decisions to learners, you need to be clear about when you are giving a formal decision and how this relates to the assessment for the unit as a whole.

If you choose to include a learning aim in more than one assignment, you should be very clear with learners how a judgement will be reached through looking at the evidence *across* the assignments. For example, the learner may be being asked to show the same skills in two different contexts. If so, they need to know if their performance in either is sufficient for assessment, or if they must perform to the same standard in both.

Keeping clear assessment records

You can only use assignments as assessment instruments effectively if you work closely with other members of the assessment team and keep accurate records of what you are doing. Your records help you and the team to plan, review, monitor and support learners and ensure that assessment is authentic and accurate.

The Lead Internal Verifier has a very important role in ensuring that each teacher, assessor and internal verifier on the programme understands the standards and the processes for keeping assessment documents.

Your records are there to help you get it right for your learners. The main documents that you use, which can be used electronically, are:

- an assessment and verification plan for the programme, showing when each assignment starts and finishes, when it is verified, and which unit(s) or learning aims it covers
- an assignment brief template ensuring that all the key requirements of an assignment are covered
- a record of internal verification for the assignment brief
- a record that the learner completes when submitting an assignment, which should include the date and a declaration of authenticity
- a record of internal verification for an individual sample of learner work
- a record of progress for each learner showing the assignments that have been completed and the assessment decisions given.

Giving interim feedback

Assessed assignments are used both as part of the learning and development process and as a formal assessment. You need to give two clear deadlines for an assignment: one for when interim feedback will be given; and one for when a final (summative) decision will be given.

Interim feedback should indicate how a learner is performing up to that point and give a clear indication of how the learner can improve. Take care when providing feedback or support that you are not compromising what the learner can achieve, because the criteria may require them to show independent selection or demonstration. The interim feedback point is the final chance for the learner to be given direction.

Between the interim feedback and the final provision of evidence, the learner should work independently.

Giving summative grades

At the end of an assignment you will need to reach a decision on assessment. If an assignment covers a whole unit then this will be a final summative grade; if it covers part of a unit then it will be a component of a final summative grade. In either case, it counts as a summative decision and should be internally verified and finalised.

Your decisions must be checked according to the plan signed off by the Lead Internal Verifier. For each assignment, a sample of learner work must be reassessed fully by the Lead Internal Verifier or another person acting as an Internal Verifier who has been directed by the Lead Internal Verifier. Once your decisions have been checked you can give these to the learners as 'final'. Remember that you will then be able to accept only **one** further attempt from the learner to provide further or better evidence for the learning aim(s) covered in that assignment.

You can only award higher grades if a learner has demonstrated the requirements of lower grades. This does not mean that the criteria represent different tasks or stages – you should be able to apply the criteria to the same evidence if the assignment is structured carefully.

A summative 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 the Level 2 Pass, Merit and Distinction criteria, providing evidence 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 evidence 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. The award of Level 1 is not achieved through a 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.

Improving performance

Your assignments should provide opportunities for learners to achieve at the highest level and should promote stretch and challenge. Not all learners will finally achieve a Distinction or a Merit, but it is important that they are provided with the opportunity to do so.

Where possible you should be looking to structure assignments so that learners can produce evidence that can be used across the grade levels – don't assume that learners have to 'get pass out of the way first'. To 'aim high' your learners should be well prepared before they start the assignment and be encouraged to attempt to reach the highest standards.

Assignment design

Your assignments are a tool for encouraging learners to provide evidence for you to make assessment judgements. Good assignments are interesting and motivate learners well.

The components of an assignment are:

- **scope** – outlines which unit(s) or learning aims are being covered and which criteria are being addressed
- **a scenario** – provides a setting and rationale for the assessment
- **tasks** – set out what a learner needs to do to provide the evidence
- **evidence requirements** – set out exactly what the learner is expected to produce and how the assessment will take place
- **a timescale** – sets out start and hand-in dates and interim points for review.

Assignment briefs

Your assignments must be given to a learner formally as an assignment brief so that the learner knows they are being assessed and what is required of them.

The assignment brief includes:

- the qualification
- the title and number of the unit(s)
- an assignment title and number (if more than one per unit)
- the learning aims
- the assessment criteria
- the evidence requirements
- the start date
- the submission deadline
- any key dates, including a date for interim assessment.

You should include a record that it has been given to the learner, normally by inserting the learner's name into a copy of the assignment brief, but this could be recorded electronically.

Your learners should be provided with a form or other record for declaring that their work is their own and for confirming the date of submission.

Using an authorised assignment brief

We are preparing a bank of authorised assignments briefs that you will be able to access at www.btec.co.uk/authorisedassignments. It will include at least one authorised assignment brief for every internally assessed unit. For mandatory units, there will be enough authorised assignment briefs to cover all assessment criteria.

We ask you to verify every assignment every year, regardless of whether it is your own, an authorised assignment or one sourced from elsewhere. Once your assignment is verified, you can put it in your timetable and check that you have planned delivery of the appropriate unit content. This can be as simple as making sure you have planned an event, visit or performance as suggested.

- The Lead Internal Verifier should fit these assignments into the overall plan and know when they will be assessed.
- You may want to adjust the assignment to make it fit your learners' needs and your centre's resources.
- You should think about exactly how the evidence is going to be produced and whether or not your learners need guiding to relevant activities that they have already completed.
- You may need to plan for practical activities to be carried out and recorded.

It is important that you are as familiar with the authorised assignment brief as you would be if you had created the assignment yourself. Understanding the assignment will ensure that you plan activities that properly reflect the scenario given in the assignment and that you are prepared for the evidence learners submit.

The scenario

The assignment should be set in a vocational context that helps your learners to show what they have learned in a relevant way. This can often be achieved by asking learners to imagine they are in an appropriate job setting with a job role and job tasks. It could involve providing them with a brief of an activity that would be of value to a local employer, or without using a job context directly. It could draw on a real case study in order to allow application and analysis. You can draw on understanding of your sector to develop appropriate assessment contexts.

Evidence

You can choose suitable forms of evidence – and it is possible to use a wide range of forms, from reports to presentations, from performances to diaries, from record sheets to digital/video recordings.

Of course you should match the evidence type(s) selected to the requirements of the unit(s) or learning aims(s). For example, if a learning aim requires a practical demonstration then you should think about how that is going to be set up and recorded.

Be careful not to suggest a type of evidence that may be too short – for example, a 'leaflet for new buyers' may be a realistic form of assessment for business learners to produce but may not provide for sufficient breadth in itself, depending on the assessment requirements.

For some evidence, the period for its production must be time-constrained and in some cases you may want to ensure authenticity by having some evidence produced in supervised conditions.

The tasks

The tasks should be a clear statement of what a learner needs to do to produce the evidence. You may explain the tasks to learners in more detail during delivery, but the assignment itself should be clear. You should remember to relate tasks to the scenario and to the evidence. If learners have been carrying out preparatory work – such as visits, rehearsals or skills exercises – then you may want to refer to this in the tasks.

Your tasks must:

- specify the nature and extent of the evidence
- be clear and include any specific materials or steps with times or dates when necessary
- refer to the assessment criteria that the evidence will be judged against
- encourage the generation of evidence that can be judged against the criteria
- be presented in a way the learner can understand – remember that the criteria are not in themselves tasks
- fit together to cover the learning aim sensibly, allowing learners to achieve to the best of their ability.

You must make sure that the tasks can generate evidence which cover the criteria. When you create tasks, you don't have to use the exact wording of the criteria, but you should pay close attention to it.

You should always list the criteria covered by each assignment – and also normally each task. When you quote the assessment criteria, please don't change their wording. You can, of course, use a glossary of the wording of tasks to highlight what certain words mean. Many words will be repeated across criteria for different grades and your learners may find it useful if you highlight the changes.

You should remember that the criteria are used to judge the evidence, so completion of a task related to identified criteria does not automatically imply achievement.

Scope

You can choose the scope of an assignment provided that it fits well into the overall assignment plan for the unit(s) and the programme. For some qualifications it is normal practice to bring several units together for large-scale projects, while for others initial coverage of a topic in one unit may then be picked up in later, more specialist units.

When planning a unit-by-unit approach to assessment, you should make sure that learners understand through their learning how the units relate to each other, and that the requirements for synopticity are addressed.

Assignments that span several units should be carefully controlled, and you need to decide whether it is only the learning or both learning and assessment that is considered together.

If you assess a learning aim several times using different assignments then you, as part of the programme team, and the learners must be aware of when the summative grade can be given, and from what evidence. There is never any 'averaging' of achievement or 'aggregating' of separate decisions – a single decision should be reached based on the relevant evidence.

If you assess a learning aim several times using different assignments then you, as part of the programme team, and the learners must be aware of when the summative grade can be given, and from what evidence. There is never any

'averaging' of achievement or 'aggregating' of separate decisions – a single decision should be reached based on the relevant evidence.

Learner responsibility

You should make sure that learners know they must meet their deadlines and provide work that is genuinely their own, otherwise their grades will be affected. To support learners, you should explain how to reference the work of others and how to work in such a way that ensures they can declare that their work is their own.

We recommend that learners are given a guide to their assessment at induction to the programme. You can reinforce the expectations when assessed assignments are handed out.

Quality assurance

What is quality assurance?

Quality assurance is at the heart of vocational qualifications. For many BTEC units, assessment is completed by your centre and your centre is responsible for the grading and standard of assessments.

- You use quality assurance to ensure that your managers, internal verifiers and assessors are standardised and supported.
- We use quality assurance to check that all centres are working to national standards. This is done by sampling your marked assignments.

What is the purpose of quality assurance?

In your centre, quality assurance allows you to monitor and support your BTEC staff and to ensure that they understand, and are working to, national standards. It gives us the opportunity to identify and provide support where it is needed in order to safeguard certification. It also allows us to recognise and support good practice.

How does it work?

First of all, you need approval to deliver BTEC qualifications. By signing the approval declaration you confirm that you have in place all necessary resources, appropriately experienced staff, and quality-assurance policies and procedures. You should have standardised systems and procedures for registering and certificating learners, tracking learner achievement and monitoring assessment and internal verification.

During the delivery of a programme, internal verification is the quality-assurance system that you use to monitor assessment practice and decisions, ensuring that:

- assessment is consistent across the programme
- assessment tools are fit for purpose
- assessment decisions judge learner work accurately using assessment criteria
- standardisation of assessors takes place.

Internal verification is a recorded discussion between two or more professionals to ensure accuracy, fairness, consistency and quality of assessment. Internal verification procedures must:

- check all the assignment briefs or assessment tools used in every internally assessed unit
- check a sample of assessment decisions made for every internally assessed unit

- check a sample of assessment decisions from every assessor
- ensure that within the sample:
 - the range of assessment decisions made is covered
 - the experience of the assessor is taken into account when setting the sample size
 - the sample size is sufficient to assure the accuracy of the assessment decisions for the whole group
- plan and document the process.

Our external quality-assurance processes include:

- annual visits to each centre to look at quality-assurance systems and procedures (Quality Review and Development)
- standards verification by a subject specialist to sample assessment and internal verification of learner work
- standardisation activities to support assessors, internal verifiers and lead internal verifiers.

Every year we publish an updated *BTEC Quality Assurance Handbook* to explain our external quality-assurance process for the next academic year. Along with the programme specification, the handbook should provide your programme team with everything they need to run vocational programmes successfully.

Centre roles and responsibilities

- **Senior managers**

The Head of Centre is formally responsible for ensuring that your centre acts in accordance with our terms and conditions of approval. These include ensuring the provision of appropriate resources, recruiting learners with integrity, providing full and fair access to assessment, maintaining full and accurate records of assessment, complying with all quality-assurance processes, and ensuring that all certification claims are secure and accurate. Day-to-day responsibility is normally delegated to the centre's BTEC Quality Nominee.

- **BTEC Quality Nominee**

Each centre is asked to identify a member of staff as its Quality Nominee for BTEC provision. This person is the main point of contact for information relating to quality assurance. Quality Nominees will receive regular information from us about all aspects of BTECs, which they should share with the relevant staff in their centre. Therefore, it is very important that Quality Nominee details are kept up to date on Edexcel Online. We recommend that your Quality Nominee is someone with responsibility for the BTEC curriculum because they will be involved in monitoring and supporting staff in your centre. The Quality Nominee should ensure that BTEC programmes are managed effectively and actively encourage and promote good practice in your centre.

- **Examinations Officer**

The Examinations Officer is the person designated by the centre to take responsibility for the correct administration of Edexcel learners. This person normally acts as the administrator for Edexcel Online – our system for providing direct access to learner administration, external reports and standardisation materials.

- **BTEC Programme Leader**

The Programme Leader (or Programme Manager) is the person designated by your centre to take overall responsibility for the effective delivery and assessment of a BTEC programme. The Programme Leader may also act as the Lead Internal Verifier.

- **Lead Internal Verifier**

The Lead Internal Verifier is the person designated by your centre to act as the sign-off point for the assessment and internal verification of programmes within a principal subject area (for example, BTEC Firsts and Nationals in Business, or BTEC Firsts and Level 1 in Engineering). We provide Lead Internal Verifiers with access to standardisation materials. The Lead Internal Verifier should be someone with the authority to oversee assessment outcomes. Ideally this would be the Programme Leader, because this would normally be a key part of their role. They should be directly involved in the assessment and delivery of programmes and able to coordinate across assessors and other internal verifiers for a principal subject area.

- **Assessors and internal verifiers**

The *programme team* consists of the teachers who are responsible for the delivery, assessment and internal verification of the BTEC qualification. An assessor is anyone responsible for the assessment of learners. An internal verifier can be anyone involved in the delivery and assessment of the programme. Please note that if a teacher writes an assignment brief, they cannot internally verify it. Someone else should perform this function. Where there is a team of assessors, it is good practice for all to be involved in internally verifying each other. If there is only one main person responsible for delivery and assessment then arrangements must be made for their assignments and assessment decisions to be internally verified by someone appropriately experienced.

Tips for successful BTEC quality assurance

- Recruit with integrity. Ensure that the learners you register on the programme are able to achieve at level 2 and have a specific interest in the vocational sector.
- Ensure that you have sufficiently qualified and vocationally experienced staff involved in delivery and assessment. BTECs are vocational qualifications, designed to be delivered by staff with expertise in their subject.
- Provide induction, training and ongoing development opportunities for your staff. Best practice comes from having staff that understand the BTEC ethos and assessment methodology and have up-to-date knowledge of their vocational sector.
- Use the free resources available. There is a wealth of guidance in the specifications and delivery guides that will help you with delivery and assessment.
- Make quality assurance part of everyone's role. Quality assurance is a fundamental aspect of every role, from assessor to senior manager. Recognising this and providing time and resources to support quality assurance is the key to success.
- Plan ahead. You should begin a programme with a clear schedule for handing out assignments, assessment deadlines and internal verification, so that you are well prepared to ensure ongoing quality and able to address any issues quickly.
- Ensure good communication. Assessors, internal verifiers, Lead Internal Verifiers and managers should all be clear on their roles and how they interact. The Lead Internal Verifier must have a clear overview of the plan of assessment and how it is being put into practice.
- Provide clear, consistent feedback to learners, based on the grading criteria. This allows learners to know exactly how they are achieving on the programme, identifies areas for development, and encourages them to take responsibility for their own learning.
- Undertake internal verification in a timely way. Assignment briefs must be internally verified before they are given to learners. A sample of assessment

decisions should be internally verified as soon after assessment as possible to ensure that learners receive accurate and supportive feedback on their achievement.

- Track assessment and internal verification accurately as you go along. Assessment records should be kept at the level of the learning aim and assessment criterion/criteria. This gives a clear confirmation of individual achievement and identifies areas for improvement.
- Using standardised templates for all quality-assurance documents helps to ensure a consistent approach. We provide templates via our website that you can use for:
 - internal verification of assignment briefs
 - internal verification of assessment decisions
 - observation records and witness statements.
- These templates are not mandatory and you are free to design your own, but using them will help to ensure that you are meeting requirements.

Ensure that learner work is kept secure but is accessible during the programme. You will be required to provide learner work for external quality assurance while learners are on programme.

Units

Unit 1: The Music Industry

Delivery guidance

Approaching the unit

This unit allows learners who are truly excited by the music industry to demonstrate their interest and commitment by engaging with material that replicates the operation of the industry itself. The music industry requires a workforce that shows creativity, imagination, enterprise and enthusiasm and these are all tested by the unit and the external assessment.

There are two clear potential strategies for delivery of this unit; firstly, to work with the content and deliver it using classroom techniques, and secondly, to integrate the content across the course, ensuring it is covered alongside the learning for other units and assignments. Whichever approach you choose, it is crucial to ensure that all the content is taught and that learners are prepared for the paper. Factual information around the content could be delivered in question and answer format. Grades or marks should not be awarded for externally assessed units as it must be clear to learners that the final examination will be the assessment method. Do consider involving guest speakers, visitors from the local music industry or others who may be able to offer some insight into the content as extra support and variation to the learning.

The unit will be externally assessed in the form of a one-hour written examination. It is important that you are familiar with the structure of the paper and prepare learners accordingly. It is entirely appropriate to require learners to complete written work during the learning for this unit and indeed learners should be prepared for objective questions, short-answer questions and an extended writing question. Examples of all of these are included in the sample assessment materials (SAMs) for this unit, which are available along with the specification from www.BTEC.co.uk.

Delivering the learning aims

In **learning aim A** learners look at the organisations that make up the music industry and examine what they do and how they do it. Each family of organisations is dealt with separately and explored in some detail. The list of organisations is not definitive as there is still plenty more to study on other units and at a higher level, so ensure you have grasped the breadth and depth of this content only without bringing your wider knowledge and understanding of the music industry into the course. It is only the content expressed in the unit that could appear on the question paper.

Learning aim B looks at the job roles within the music industry. These roles may be in the organisations covered by learning aim A but also include those who are self-employed and not attached to individual organisations. The list of roles covered is not a definitive list of the music industry and you should be aware that other roles may be obvious to you, but these will not feature in the question paper.

In both learning aims there are sections of the content that speak of interrelationships, responsibilities, problem solving, enterprise and working with others. These sections provide the opportunity for learners to question, research and analyse the industry and to develop a critical understanding of the industry, its strengths and weaknesses. It is likely that the learners who can tackle this content will be the ones accessing the higher grades.

Getting started

This provides you with a starting point for one way of delivering the unit, using suggested activities that help prepare learners for the Edexcel-set external examination.

Unit 1: The Music Industry

Introduction

Introduce this unit to your learners via a group discussion where learners explore their present understanding and experience of the music industry. This could be linked to individual or school/college events. Outline the scope of the unit and that it will be assessed by an external examination that includes objective questions, short-answer questions and an extended writing opportunity.

Learning aim A: Understand different types of organisations that make up the music industry

- Ask learners to produce a mind map outlining the key features for the five key headings listed in the unit content, i.e. venues and live performance; health, safety and security at venues; production and promotion; service companies and agencies; unions. They should then undertake the following activities individually, or in pairs or small groups, to allow them to work on different examples and areas of content before sharing and discussing their findings with the whole group. This will maximise coverage of the unit content. Some research could be carried out using the internet, or if access during lessons is limited, you could provide learners with printouts of relevant pages.

Learners should:

- research the nature and purpose of a range of music organisations/venues in their region (or nationally)
- share findings to create profiles of organisations and advantages/disadvantages of local venues such as pubs and clubs to small theatres, arts centres and multi-use spaces, including health and safety considerations as appropriate
- use a group discussion to summarise and collate the information, comparing the key features of each type of organisation/venue, including advantages and disadvantages, then explore how the wide range of organisations interrelate and why these relationships are important.

You could provide learners with:

- details of a tour by a specific band or show. Learners then undertake research to create a 'map' of the tour that provides details of the nature of the performance and the types of venues visited
- outlines of a number of different types of tours, e.g. a large-scale stadium band, indie band, dance band, and so on. Ask them to match them to the most suitable venues from a list provided, e.g. arenas, large concert halls, nightclubs, and so on
- a 'shopping list' of items needed for a show, e.g. a smoke machine, stage lights, PA, and so on. Learners should use the Yellow Pages and the internet to find companies who would be able to hire and/or supply the items. They can then produce an outline of the companies they find
- a range of posters, leaflets and fliers. Ask learners to note how the events are funded, by looking for logos or names of funding organisations. They should then find out about the specific funding organisations and collate them into a list according to whether they are public, private or third sector organisations

- simulated case studies, e.g. a folk music promoter putting on a rising stars tour, and ask them to suggest possible sources of funding from across all three sectors
- website details of the unions listed in the specification; learners should produce an outline of their functions and the benefits they offer to members
- case studies based on people working in the industry and ask them to select the most appropriate union for them and explain the pros and cons of union membership in terms of the individual person, e.g. a freelance sound technician trying to get their first professional contract.

Learning aim B: Understand job roles in the music industry

- Ask learners to create a mind map that outlines the common roles and responsibilities of jobs from each of the areas listed in the unit content, drawing on their own experience of taking part in school or amateur productions or gigs. They should then undertake the following activities individually, or in pairs or small groups, to allow them to work on different examples before sharing and discussing their findings with the whole group. This will maximise coverage of the unit content. Research can be carried out using the internet, or if access during lessons is limited, you could provide learners with printouts of relevant pages.

Learners should:

- work individually or in small groups to research a specific job role and responsibilities; how and why each is employed in the industry; how each breaks into the industry; how the industry relies on individuals and small enterprises; how they get paid
- share findings to produce detailed profiles
- use a group discussion to summarise and collate the information, and compare how roles and responsibilities interrelate and why these relationships are important.

You could provide learners with:

- a simulated case study for a record company that employs a range of workers on different types of contracts. They should discuss the difference between the various contract types (e.g. full-time, part-time, temporary, permanent) and provide reasons why the company may have decided to employ specific staff in this manner, e.g. a performer might be employed on a full-time temporary contract because they are only needed for one event
- scenarios that allow them to explore the importance of specific responsibilities and duties on the smooth running of the production process. For example, why is it important that a logistics company delivers products to retail on time? What are the consequences if it does not? Who is affected and how are they affected?
- scenarios that allow them to consider how job roles interrelate and why effective communication is important for those working in the music industry. For example, what might happen if a performer fails to let everyone know how long their set is?

You could also work with scenarios, e.g. from the sample assessment material:

- 'Fashion War' is a documentary on the 'battles' between designers in the run up to London Fashion Week. The documentary will be shown on Channel 4 and featured at the Edinburgh Film Festival. The production company is commissioning a musical soundtrack, featuring completely original, vibrant and dynamic music. The company expects the finished product to be recorded to a high quality for HD broadcast and for a CD to retail.
- The 'Fashion War' scenario is a very typical situation that musicians may encounter during a professional career. You may have similar experiences that you can use to contextualise the learning for your own learners. The 'Fashion War' brief is focused around learning aim B and explores job roles, responsibilities, collaborations, pressures and standards within a music industry project. Similar approaches to this assignment can be found in the BTEC Firsts in Music and Media.

Collaboration with these departments may be interesting and unlock access to expertise and contexts that may not normally be available to you.

- If you work with an assignment such as this using class teaching techniques, consider structuring a three or four-week period of time, including presentations, Q & A, web research sessions, quizzes and tests of knowledge, splitting the scenario across groups, role play, and so on. To conclude the learning, run a presentation session, where groups or individuals present their findings to the rest of the class. Each group could be given a specific area to examine, for example a group could present a 15-minute talk on the musicians required to perform in the recordings for 'Fashion Wars', who they might be, their training and qualifications and responsibilities. A second group could present on media roles, a third on the management roles, and so on.
- Scenarios can be key to maintaining learner engagement and motivation and can provide an exciting and challenging context for learning. Introduce each assignment through class discussions and presentations that thoroughly cover the scenario. Each assignment should have a different scenario to maintain learner interest and to ensure learners are sufficiently stretched and given the opportunity to develop throughout the course. Once the scenario is established the learning can be channelled, groups established, deadlines and plans created and targets set for the learning, with the final external assessment in mind.

Preparing for the written examination

- The 60-minute paper 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. The maximum mark for the paper is 50.
- The paper will contain a mixture of questions aimed at Level 1 Pass, Level 2 Pass, Level 2 Merit and Level 2 Distinction. Questions will include a mixture of abstract and contextualised material, and all questions are compulsory.
- The paper will cover all aspects of the specification over a number of test series and is designed to enable learners to demonstrate their knowledge and understanding of the unit content.
- The question paper will feature a number of scenarios that will simulate real-life music industry situations, briefs, contexts and contracts and of course these will change every year. You will not be able to prepare learners for the scenarios that will be included in the paper, so you should prepare learners by covering a range of similar scenarios in assignments. This is potentially really exciting and interesting and will give you the opportunity to invite your contacts from the local music industry into school to help deliver, shape the scenarios and take the content from the specification into real-life situations.
- Encourage learners to analyse case studies of a range of organisations so they are familiar with a range of companies operating in different markets. Develop learners' ability to analyse case study material as this will form an important part of their test.
- It will be useful for learners to practise completing answers in the class environment to reinforce learning and develop techniques for examination conditions. You should ensure that learners know the meanings of the command words commonly used in the paper so they use the time available effectively. You could set exam-style questions for homework on a regular basis as each part of the specification is covered, as further useful practice.
- Alternatively, exam-style questions could be used as starter or plenary activities with learners peer-assessing one another's responses.

- You should set aside time for final revision for the examination. It would be useful for your learners to complete a past or sample paper before they sit the live paper, so they are fully aware of what they will need to do in exam conditions. This experience will also give them the opportunity to practise using their time effectively and build their confidence.

Details of links to other BTEC units and BTEC qualifications, and links to other relevant units/qualifications

This unit can be used to complement the delivery of all of the other units in the course as it provides a relevant and demanding contextualisation.

- *Unit 3: Introducing Live Sound*, for example, could be supported by Unit 1 and enable you to create lessons which go beyond setting up live sound equipment in an empty hall, to setting up the equipment as if preparing for a battle of the bands night at a local venue.

Resources

Learners should be encouraged to explore a balanced range of source material including those suggested, although the best resource is often the opportunity to meet the people who work in the local music industry and visit a variety of venues. Learners should be encouraged to read music magazines and to enquire behind the stories and trivia with a critical approach to find out the true nature of the industry.

In addition to the resources listed below, publishers are likely to produce Edexcel-endorsed textbooks that support this unit of the BTEC Firsts in Music. Check the Edexcel website (www.edexcel.com/resources) for more information as titles achieve Edexcel endorsement.

Books

Many of the books that are available are written for the US market and are not appropriate for the learning required. However, the following would be useful as a reference resource.

Chertkow, R. and Feehan, J., *The DIY Music Manual: How to Record, Promote and Distribute Your Music without a Record Deal*, Ebury Press, 2009
(ISBN 978-0-091-92792-9)

Pattenden, S., *How to Make it in the Music Business*, Virgin Books, 2007
(ISBN 978-0-753-51243-2)

Gammons, H., *The Art of Music Publishing: An Entrepreneurial Guide to Publishing and Copyright for the Music, Film, and Media Industries*, Focal Press, 2011
(ISBN 978-0-240-52235-7)

Journals

MusicWeek, Intent Media

NME, IPC Media

Gramophone, Haymarket Consumer Group

Jazzwise, Jazzwise Publications Ltd

Websites

Learners may find the internet a useful resource for its collection of arts and music agency support. For example:

www.generator.org.uk/

Generator is an excellent popular music development agency based in the North East of England. They work tirelessly in encouraging, training and supporting young popular musicians.

www.creative-choices.co.uk/

Creative Choices provides much employment and industry information for those wishing to begin music and creative arts careers.

Venues and live performance

www.theo2.co.uk

www.men-arena.com/

www.warwickartscentre.co.uk

www.aberystwythartscentre.co.uk

www.colchesterartscentre.com

www.brightonarena.co.uk

www.thenec.co.uk

Service companies

www.whitelight.ltd.uk

www.soundbarriersystems.com

www.stagefreight.com

Unions

www.equity.org.uk

www.bectu.co.uk

www.musiciansunion.org.uk

Funding organisations

www.artscouncil.org.uk

www.lotteryfunding.org.uk

Unit 2: Managing a Music Product

Delivery guidance

Approaching the unit

This unit offers learners exciting and stimulating opportunities to create their own project and link a number of their favourite units together. Learners will take personal responsibilities for tasks and work in teams. They will focus on one of three products: a concert, recording or online product.

Make sure learners have a copy of the specification so that you can refer directly to the unit content and grading criteria. Explain to learners that as with a number of other units, they will be carrying out real vocational roles and so they must behave in a professional manner throughout the process.

Learners would benefit greatly from meeting professionals for each of the routes possible in this unit. For example, for the concert, you could make links with your local music venue and see if a promoter would be prepared to meet your learners for an informal talk and/or question and answer session. For learners wanting to focus on the CD project, a promoter could also be useful and you could contact someone from a label or publishing company. To support learners with the online project, you could make contacts with community radio projects or a local BBC radio station.

Delivering the learning aims

Learning aim A is concerned with bringing an idea to life. Learners could generate their own projects or work from scenarios provided in the specification. It is important to point out to learners that the grading criteria will be applied to the whole process, not just the product.

You should give learners an overview of the whole unit to put the vocational scenarios in context, and then ask them to come up with their own ideas to develop in groups. Keep learners focused on ideas that will suit their audience rather than ideas that would suit them. The development of ideas needs to follow a structure so that learners are kept on target for the forthcoming live concert/event, CD or online product. Group work should be carefully monitored to make sure all learners are contributing. Learners will take individual roles and it is important that they collect evidence for all of the activities they undertake. Evidence could include, for example, a learner's own notes, sketches of original ideas, minutes of meetings, handwritten research, videos of meetings or recordings of interviews and meetings.

You will need to provide learners with timelines showing overarching targets. Learners should then be asked to add finer details so they engage fully with the planning. You should also show them how formal meetings take place so that they can make the most of their time, and make their own records of meetings with minutes.

Learning aim B is concerned with promoting the music. The grading criteria should be referred to at the start of each new session. From the point of conception of the music product learners need to be focused on the market their product will appeal to and how to promote it to that market. This is important for any product because it needs to appeal to an audience in order for the product to be successful.

You should lead a discussion about promotion at the ideas stage, so that learners scrutinise each other's development ideas in this context. You should also look at what is currently working in the music industry. This is changing week to week so

you should use the best current examples you can find. Learners should look at examples of related themes that have worked successfully in the past, for example, 'the X factor' for 'Battle of the Bands', a charity compilation for a CD and a local community online radio station.

Learning aim C will require learners to review the management of their product in the light of work undertaken individually, by their peers and as a group. The grading criteria combine these elements and learners must ensure that they can provide you with detailed accounts of the process. To this end, you must ensure that learners keep records of all work undertaken, so you should outline a structured approach at the beginning of the unit that they can take forward. Providing them with structured logbooks and/or templates to write in would be beneficial for learners to organise themselves and for assessment purposes.

It will be necessary for learners to provide individual accounts of the process and it is possible that there may be some conflict amongst the group with regard to individual/group accountability for successes and shortcomings. Therefore, you need to impress upon learners how important it is to make proper records of their own work, meetings, and generate appropriate evidence to support their review (e.g. encourage them to liaise by email).

The success of the product will be gauged in light of how the audience responds so learners must have some mechanism for collecting responses from their audience. This could be done by interview or a questionnaire either at the end of the show for the concert, or after listening to the CD or online broadcast.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 2: Managing a Music Product
<p>Introduction</p> <p>Introduce the unit by explaining to learners that they have an exciting opportunity to put on their own live event/concert or to create a CD or online product. The success of their music product depends on their understanding of the target audience (market) and successful promotion. The planning and delivery of their music product depends on the successful teams that will be made within the group and their organisation and consistency. The work falls into the following broad stages: developing the idea with target audience in mind; planning it; promoting it; delivering it; reviewing their management of the music product – how successful was it? What might they do differently next time?</p>
Learning aim A: Plan, develop and deliver a music product
Learning aim B: Promote a music product
Learning aim C: Review the management of a music product
<p>Assignment Option 1: Who Da Bloos 2012!</p> <p>Scenario: 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.</p>
<p>Assignment Option 2: Now That's What I call College Vol. 21</p> <p>Scenario: 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.</p>
<p>Assignment Option 3: Newtown NetRadio</p> <p>Scenario: '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>
<p>Part 1: Planning, developing and delivering a music product</p> <ul style="list-style-type: none"> Learners could work together in a group or groups to begin work and scope their ideas for the chosen assignment option. From the outset learners must consider the target audience and therefore how successfully these ideas could be promoted. Learners should all contribute at every stage and this must be emphasised from the beginning. Learners should first produce a development plan that gives an overall vision of how they will bring their project to life. This should be created by the group and you must ensure that learners can evidence their individual contributions. A template for the plan would be useful to steer learners in the right direction. This template should include lists of tasks, for example deadlines, roles and responsibilities and resources to be used.

- This plan should be completed early on, as for this assignment to work well there should be plenty of time given from the ideas stage to completion. This development plan should provide details about each learner's defined roles and responsibilities, what they think the main tasks are and how they are going to tackle them. Provide learners with the unit content to guide their thinking.
- Using the plan learners have created, you should guide learners on how realistic and achievable their ideas are. They should not be allowed to proceed with ideas that are too big or that demand larger budgets than are available. However, you should try not to do their work for them! You must try to focus them rather than make choices for them.
- Develop a handout from the unit content that details 'team working skills and personal management'. This is important so that learners think about their roles before the planning stage moves from the ideas stage.
- Set up regular timetabled meetings with your learners. Show them how to organise a meeting and provide them with a basic template for minutes. It is important that there are sufficient tasks set each week by the group for all learners to engage with. These tasks should allow learners to evidence individual contributions to planning and development. For instance, production company names could be debated from a short list created by each member of the group individually, and promotional material can be developed individually first to provide the group with options to choose from.
- Ensure learners are set milestone targets. Submissions should include all minutes from meetings. These minutes should generate actions and you should check that learners are responding to those actions appropriately.
- It is important that you sit in on meetings. If you have a number of groups all meeting at the same time then you will have to move from one to the next, but you should have some regular input at least in the early stages.
- Ask for a report from the group/groups at regular intervals. The report needs to detail all progress set against targets generated in meetings. Within the first half-term, the music product should take shape and be a tangible project.
- Each of the projects will draw in other personnel for the end product. The learners need to be aware of the pitfalls of depending on others and come up with creative solutions for monitoring progress and contingency plans to deal with the unexpected.

Live concert/event

- You need to be aware of the progress of the performers. Ask your learners to think of ways to keep track of their progress. This could include attending rehearsals and asking for a set list.
- As the show draws closer, detail must be refined and targets should be checked thoroughly. Learners may need extra time and assistance to carry out tasks on the run up to the show and this should be planned for in advance.
- If learners are using a 'live' judging panel (presenting and announcing their decisions), they should monitor and guide any scripted responses.

CD

- You need to keep track of the progress of recording. This needs to be monitored by the learners also and they must think about ways to track its development.
- Learners should set and review targets and include the relating documentation in reports.

Online product

- The online radio station may require less external involvement than the other projects but will still require a presenter and producer.
- Learners could write scripts for a show and have some input into rehearsals.

Assessment guidance: The assessment guidance in the specification suggests that achievable projects might involve the creation of a three-track CD or a short lunchtime concert, and that a minimum of two 'milestone' assessment stages should be built into the production process for interim assessment and formative feedback.

Part 2: Promoting a music product

- Ask learners to try and define promotion as a group exercise, and ask how its success can be gauged.
- As your learners are going to be actively involved in promotion, they should also investigate the current promotion strategies used in the music industry.
- For each project, they should try to make judgements about which marketing strategies best suit their own project.
- Learners need to include scripts for press releases and design posters and so on, but for each item included they should choose from a number of ideas generated in each group then go through a process of elimination for their final working material. They should then provide a rationale for its purpose and justify its inclusion.
- Online marketing - allow learners to draw from a wide range of examples as long as they refer to online marketing for music events as well.
- Learners should include analysis of distributors, social media, streaming and mobile services.
- Promotion should be a strand that runs through the whole project just as marketing should, rather than a sequential process. To this end, there should be a regular focus in the regular meetings where a report is generated at key intervals. This report should take the same form as the reports needed when planning, developing and delivering a music project, but should focus on marketing.
- Learners then bring together their work to show their completed promotional material that demonstrates both individual and group achievement. Elements could include any design work, flyers, posters, magazine adverts, scripts for press or radio, web pages, tweets, Facebook page, and so on. Research material, drafts of promotional materials and notes (e.g. from discussions) may also be presented.

Part 3: Reviewing the management of a music product

- Learners should review two main elements of work: the product and the process. The product's success is inextricably linked with the learners' management of the process so the two elements are included together in one grading criterion. The review of the product should include, with reference to the management process, an evaluation of:
 1. strengths and weaknesses
 2. artistic merits
 3. audience response.
- Learners need to consider how their individual and group efforts contributed to its success. In terms of collecting evidence for assessment, you should hold a debriefing meeting with your learners after the conclusion of their project, asking them direct questions about their involvement. You need to ask them if anything has not turned out as planned and then how they could improve on that next time.
- Data needs to be collected about all of the organisational elements. For instance, if the projects were allowed a budget, how was that managed? How successful were the promotional activities in terms of attracting an audience? Learners need to be responsible for data collection but it would be a good idea for you to personally verify that kind of information.
- A questionnaire would prove useful to verify audience response. This questionnaire could be generated by the learners as firstly a generic form, then adapted for each group's activity.
- Learners then bring together their work in a written evaluative report, and could also take part in a recorded discussion or viva.

Details of links to other BTEC units and BTEC qualifications, and links to other relevant units/qualifications

- *Unit 1: The Music Industry* – this unit is very strongly linked as this is practical experience in a music industry role. The understanding gained from the work in this unit will give learners an insight for their assignments in the music industry.
- *Unit 3: Introducing Live Sound* – for Unit 2, learners will need to have an awareness of the requirements for a live music event. Studying Unit 3 will give them that and there will be opportunities for learners to dovetail roles, i.e. group 1 promotes the show and their tech crew is group 2. They swap over for their next show, and so on.
- *Unit 5: Introducing Music Performance* – as with the relationship suggested above, one group of learners can be the performers at the show for another group who are the promoters, and so on.

Resources

In addition to the resources listed below, publishers are likely to produce Edexcel-endorsed textbooks that support this unit of the BTEC Firsts in Music. Check the Edexcel website (www.edexcel.com/resources) for more information as titles achieve Edexcel endorsement.

Textbooks

Baker, B., *Guerilla Music Marketing Online: 129 Free and Low-Cost Strategies to Promote and Sell Your Music on the Internet*, Spotlight Publications, 2012 (ISBN 978-0-971-48387-3)

This book will appeal to learners as they will gain an insight into marketing without cost. It specifically deals with digital marketing and this has been listed as a separate criterion for this unit.

King, M., *Music Marketing: Press, Promotion, Distribution, and Retail*, Berklee Press Publications, 2009 (ISBN 978-0-876-39098-6)

Websites

www.musiciansunion.org.uk

The musicians union has a great deal of free information and advice. It will also be useful for any learners starting to perform, tech or promote events in public.

www.prsformusic.com

The performing rights society website contains good information about licensing, how learners may be able to join and benefit from membership.

www.communityradiotoolkit.net

This website is for anyone involved in online community radio and would be an ideal place for learners to find out about how to set their project up and a place to make useful contacts.

Unit 3: Introducing Live Sound

Delivery guidance

Approaching the unit

Live sound is one of the largest areas of employment opportunities for technicians in the music industry. It is also one of the most accessible areas, as music performance is a feature of most schools, colleges and local communities. For that reason, introducing live sound could be a very rewarding unit for the learners and generate lots of vocationally relevant evidence. This will cement their research carried out for *Unit 1: The Music Industry* as here they will gain an understanding of real vocational activities.

Refer to the specification and ensure that learners have access to it. It is important that you impress upon them that there is a strict sequence to follow and they must engage with the preparation fully in order to achieve success in their assessments. Draw to their attention that health and safety has been given such an important focus in this unit that it has been listed as a separate learning aim. This is because there will be members of the public at their events and they must carry out all of their tasks within the confines of a risk assessment.

Planning for this unit should revolve around providing the best opportunities for learning and practising skills. Learners should be allowed the opportunity to look at the fundamental pieces of equipment such as mixing desks and PA in isolation to fully grasp their functions, and then assembled in larger spaces for demonstrations.

Often, it is tempting to arrange a small number of large shows for purposes of assessment, but for level 2 it may be more useful to arrange a larger number of small-scale performances so that learners have plenty of opportunities to develop a firm grounding in basic live sound skills.

Delivering the learning aims

Learning aim A is designed to focus the learners on the preparation required for a live music event which is a theme in common with *Unit 6: Introducing Music Recording*. The parallels with that unit should be considered when organising delivery. Learners need to understand about roles for crewing a performance and the responsibilities that relate to those roles. You should set some basic research tasks at the beginning of delivery to ensure a wider understanding of how crew members will relate to each other. These tasks can be linked to core *Unit 1: The Music Industry*.

Ask learners to develop a checklist for their planning stage. This should include all activities they will undertake when inspecting a venue (size for calculating PA needs, capacity, licensing limitations, risk assessment, and so on) and for the set up and operation of live sound systems. Avoid giving learners a template as they may not engage with the work as effectively. You should of course give them a list of the unit content as part of your assignment brief.

Learning aim B is concerned with health and safety. Learners need to know how to carry out a risk assessment and this should be carried out as an exercise several times, both in groups and individually, before they plan for their show. This part of the unit is crucial for maintaining the safety of personnel, audience and equipment, but it is also very important to maintain learners' confidence. Accidents of any kind can put learners off this work and most issues can be avoided with vigorous risk assessment. Templates are easy to access on the web but you should look carefully at the HSE site (link included later in this guide). This part of the delivery can be

linked to *Unit 6: Introducing Music Recording* if that has been chosen as there are many parallels in terms of issues and equipment.

Learners must be aware of the physical risks from handling the equipment, the impact on themselves and others of high sound levels, and the risks of unsecured/badly placed equipment to the general public, performers and crew.

Learners need to develop their skills in lateral thinking so they offer solutions to issues as they arise with regard to health and safety. They can develop this skill by being challenged regularly with scenarios in a classroom setting. The process needs to follow this sequence:

- Identify the hazard
- What is the risk created by the hazard?
- To whom?
- Actions to be taken?
- By whom?

Learning aim C is concerned with carrying out the role of sound engineer. The links with core *Unit 1: The Music Industry* should be maintained when planning and teaching for this as they will be experiencing real industry work. It is important that wherever possible the events used are public events to give learners the necessary vocational experience.

As this unit is direct vocational work and has been written to offer learners a snapshot of working as a live sound engineer, you should consider bringing someone in from the music industry to offer insight into the industry and give workshops. Making a link with your local music venue is a very good start as they are often keen to promote themselves. You should try to organise a tour of a local venue and this may even lead to opportunities for your learners in the future.

This learning aim must fully address the teaching of the operation of live music systems. This will be done in practical sessions and all learners need to try out the skills and techniques demonstrated. This can be supported with theoretical classroom sessions and some of the more complicated equipment can be looked at in isolation before it is used in a set up (e.g. mixing desk).

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 3: Introducing Live Sound
<p>Introduction</p> <p>Outline to learners that in this unit they will carry out the role of a sound engineer, learn how to plan for the event and develop the necessary skills to do the job, using real practice in public events.</p>
Learning aim A: Plan for a live music event
Learning aim B: Demonstrate understanding of health and safety
Learning aim C: Set up and use live music systems
<p>Assignment 1: Acoustic Night</p> <p>Scenario: 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.</p>
<p>Part 1: Understand what is required to plan a live music event and set up and use live music systems safely</p> <ul style="list-style-type: none"> • Ensure learners have an opportunity to experience a live music event from start to finish in a safe environment, as this kind of work cannot be attempted from knowledge alone. Carry out one event as a group which although led by you allows learners plenty of opportunities to contribute to planning and gain hands on experience using equipment. This event should be a mock up with a pseudo audience but the process should include each and every element required in the specification. Once learners have contributed and observed, they should have an overview of the whole process and be able to make their own plans for a live music event. • Start with an open session where learners can suggest all of the planning requirements for a show. • Compile this list into two sections: Technical and Organisational. Anything listed in the specification that has not been mentioned should now be brought into the discussions. • Produce a handout with all of the suggestions present and room for annotations that they must retain for all further sessions. • Give learners a risk assessment template and ask them to fill this out for the mock show you have planned. In order to do this, learners should be taken to the venue. • Arrange for a series of sessions that show set up for the event and teach learners how to operate the equipment. • Ensure that all learners have opportunities to operate the equipment and try out the techniques demonstrated. • Once they are familiar and comfortable with the equipment, carry out the show and allow learners to take responsibilities to gain further experience. • Supervise a de-rigging session where learners can observe and experience all of the processes needed to safely return equipment to stores, and so on. • Now that learners have experienced the whole process under your supervision, they should be able to plan for their own.

Part 2: Plan your own live music event and set up and use your own live systems, demonstrating health and safety

- Learners will now make and follow their plans in a real and public environment. This may be within the school or college but it should be an advertised public event to give learners a real experience.
- Ensure that plenty of time is allocated for the planning stage. Learners need to hand in plans for assessment in plenty of time before the event so you will have the opportunity to make amends where health and safety issues have been neglected. The plans must cover the following aspects as detailed in the specification:
 - technical requirements
 - organisational requirements
 - hazards associated with the event
 - actions to be taken to reduce risk.
- Once all learners have been assessed for their plans, give thorough feedback so they will be ready to operate live music systems for a concert.
- Learners should set up live sound equipment and operate it with staff present and some means to record the evidence. This could be a video camera or laptop with video capture software. It is important that learners each have plenty of set up time but this should be consistent across the group. Equipment should be tested before use as part of the set up.
- There are significant benefits in this kind of work for learners to work together but this must be approached with caution. You must be able to identify the extent to each learner's contributions so when it comes to the FOH mix there needs to be opportunities for each learner to carry this out alone.
- With regard to health and safety, you should ask learners to have their risk assessment to hand at the show. This work will allow them the opportunity to now demonstrate that they can adhere to health and safety policies and procedures. This may include briefing performers or audience, taping down cables, using signs where necessary and most importantly demonstrating the actions they have suggested in their own risk assessment.
- Learners then bring together their written planning document including schedules for set up, stage plans and risk assessment, along with their video of the set up, photographs and audio recordings.

Assignment 2: Festival Fiasco

Scenario: You have been asked to look over a live sound set up for the local folk festival that has been provided for you by a local company. Clearly things have not been set up correctly. Review the set up and list the errors and issues you find.

- This assignment will run in a similar manner to the first, except that learners will now use their skills to solve problems created in bad practice by others. Organise for a live sound system to be set up as a mock exercise.
- Give learners the brief that explains they are reviewing a live sound set up. They should create their organisational and technical plans based on the brief they have been given.
- After learners have completed those plans, supply them with plans written by the original sound engineers that will have a number of flaws in them. They should then assess the important shortcomings in the plans you have provided.
- Learners will be shown a live sound set up that you have created with deliberate flaws. They should first carry out a risk assessment of the environment to assess whether it is safe for them to work in or operate.

- Flaws could include hazards (e.g. cables not taped down properly, faulty or not PAT tested equipment being used) and technical problems (e.g. improper placement of equipment, and so on).
- Learners should rectify all problems then attempt to crew the concert, thereby testing whether they have identified all the issues appropriately.
- Learners then bring together their Festival Fiasco safety review, video evidence of the issues found, and photographs.

Details of links to other BTEC units and BTEC qualifications, and links to other relevant units/qualifications

- *Unit 1: The Music Industry* – this unit is very strongly linked as this is practical experience in a music industry role. The understanding gained from each of these units will help progress in the other.
- *Unit 6: Introducing Music Recording* – there is a similar structure in this unit and much of the equipment used is the same. There are opportunities to dovetail delivery of certain areas.

Resources

In addition to the resources listed below, publishers are likely to produce Edexcel-endorsed textbooks that support this unit of the BTEC Firsts in Music. Check the Edexcel website (www.edexcel.com/resources) for more information as titles achieve Edexcel endorsement.

Textbooks

Gibson, B., *The Ultimate Live Sound Operator's Handbook*, Hal Leonard Corporation, 2011 (ISBN 978-1-61780-559-2)

Parts of this book are too advanced for level 2 learners but there are interesting examples on DVD that accompany the book. This could be most useful for the teacher when delivering lessons.

White, P., *Basic Live Sound*, Sanctuary Publishing Ltd, 2000 (ISBN 978-1-860-74271-2)

A good basic introduction for level 2 learners and should be a first reference point.

White, P., *Basic Microphones*, Sanctuary Publishing Ltd, 2000 (ISBN 978-1-860-74265-1)

Helps learners to understand which microphones will be most appropriate for use, and how to treat them.

White, P., *Studio Recording Basics*, Sanctuary Publishing Ltd, 2002 (ISBN 978-1-860-74473-0)

Covers most of the main topics required for this and the recording part of the unit: Multi-tracking, Mixers and Mixing techniques.

Journals

Sound on Sound

Leading technical magazine for the UK music industry. It has tutorials and interviews with technicians and producers and keeps learners up to date with new technologies.

Videos

YouTube 'guides to mixing' Soundcraft UK

There are a number of videos on YouTube from Soundcraft UK that relate to live sound.

Websites

www.hse.gov.uk

Health and Safety Executive website.

www.hse.gov.uk/pubns/indg163.pdf

Five steps to risk assessment is very useful for this unit.

www.hse.gov.uk/noise/index.htm

Items about risks to hearing should be referred to during the planning stages.

Unit 4: Introducing Music Composition

Delivery guidance

Approaching the unit

This unit engages learners with the essential compositional skill of creating musical ideas. You will need to introduce learners to the idea of composing to a brief, and creating several musical ideas in response to this. Given that the music industry requires a combination of skills and flexibility in order to achieve a successful career, you should challenge learners to create these musical ideas in a range of different styles.

Learners will need facilities to explore their musical ideas. Some may compose well sitting with a guitar or at a keyboard, while others may explore computer software in order to find their ideas. It is important that however they are created, the ideas are presented clearly.

Delivering the learning aims

Learning aim A requires learners to create four contrasting musical ideas, covering at least two of the possible starting points mentioned in the unit content. It would be beneficial to challenge learners with a variety of inspirational briefs, for example children's TV themes, TV advertising music or corporate promotional music.

The ideas only have to show potential for development, so the ideas themselves could be quite short. A four to eight-bar chord progression, or a four-bar melodic motif could be suitable ideas. It would be entirely appropriate to give quite a short deadline for these ideas, to get learners used to creating musical ideas quickly.

In order to create these musical ideas, learners will first need to develop knowledge of how chords, melodies and rhythms work. A series of workshops could be a good way to introduce this, giving specific tasks relating to particular musical elements. Once a level of basic compositional competence is established, the next challenge is to focus learner work on the briefs. Give learners the chance to assess the suitability of each other's work in relation to the brief; combining this with short deadlines could be done in such a way as to create a healthy spirit of competition.

Although only four musical ideas are required to satisfy the assessment criteria, it would be good practice for learners to create a far larger portfolio of musical ideas – especially since the ideas themselves do not need to be lengthy. This approach will enable learners to develop their compositional skills through experimentation with different starting points. It would be reasonable to assume that learners who play different instruments will have differing skills. For example, a guitarist is likely to be more comfortable working with chord progressions than a violinist. It would be beneficial, and in the spirit of the unit, to encourage learners to experiment with music that is outside their comfort zone in order to broaden their musical understanding.

Learning aim B involves the development of musical ideas. Two musical ideas must be developed, and one must be completed. Having established creativity in the work for learning aim A, learners will satisfy these criteria by showing that they can extend a musical idea whilst maintaining its suitability to a brief. This learning aim necessitates more in-depth knowledge of how to manage melody, harmony, rhythm and other musical elements. Provide your learners with workshop sessions aimed at showing different ways to develop music, and emphasising that the extended musical idea must remain focused on the brief.

Examples of musical ideas that are more developed might include a 30 to 40-second TV theme, a verse of a song, a 16-bar A section, or any piece that has taken an initial musical idea and extended it substantially.

One of the ideas must be formed into a completed composition. For example, if the extended idea was a 30-second TV theme, the completed composition could be the closing credit music for the same TV show, which would typically be much longer than the opening theme. For this part of the unit, learners will typically be working in a more solitary way. The workshop techniques explored for learning aim A and the extended ideas earlier in learning aim B should enable learners to take an idea to completion, although some discussion of musical structure will be necessary. This could best be done in a one-to-one tutorial during a lesson, as it is likely that each learner will need different advice on the structure of their finished composition.

Learning aim C reflects the need for any composition to be presented in a way that enables other musicians to perform it easily. For many compositions, a score using staff notation may be the best way to do this, but it is by no means the only way. The key points are that however the music is presented, it must be clear, appropriate to the style, and contain attention to detail. Show your learners examples of the level of detail included in music, and how to notate it accurately and clearly.

Throughout all of this work, learners will show that they can create ideas in different styles on demand, develop these ideas and present them in a clear and appropriate way. Challenging learners to develop in styles with which they may not be personally experienced is an important element of the unit, and one that some learners will struggle with. Show learners examples of how different styles of music are written. Some listening examples of different styles would also be useful, to provide inspiration to compose in genres that learners have possibly never considered before. The two most important things for this unit are addressing the industry reality of brief-led work, for which flexibility of style is essential; and the development of each learner's individual creative voice through responding to a variety of challenges.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 4: Introducing Music Composition
<p>Introduction</p> <p>This unit is about creating musical ideas in response to briefs, in a fast-paced music industry. To introduce this concept to learners, challenge them to consider all of the different circumstances for which music is composed; many (but not all) of these will be in broadcast media. It would be useful to play a variety of different examples of music, possibly using websites such as youtube.com to gain access to TV themes, advertising, radio jingles, and a huge variety of different compositions. It is important that learners understand that this is a competitive industry where they need to be able to compose in different styles, and that this is required for this unit.</p>
Learning aim A: Explore creative stimuli to meet a brief
<p>Assignment 1: Quick! Compose Something!</p> <p>Scenario: 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>
<ul style="list-style-type: none"> ● Lead a series of workshops to help learners explore a range of different styles of music that are used in television advertising. Begin with a research-based task or homework activity, to familiarise learners with the type of material being written. ● Follow this with workshops that provide some basic building blocks of composition, and focus on giving learners the chance to work with chords, melodies and rhythms, in order to prepare them for the main tasks. Allow learners to experiment, and make independent judgements on the success of their work. ● Hold a workshop designed specifically to challenge learners to engage with a selection of different musical styles. ● Lead a workshop on composing at speed. Challenge learners to create three ideas (a melody, a chord progression and a rhythm) in response to a brief in 30 minutes, in order to get them used to the idea of creating musical ideas quickly. ● Foster a constructive environment of peer assessment to enable learners to receive contrasting opinions on the success of their ideas. It is likely to take learners some time to become fully aware of how to write music that fulfils a specific brief. ● Ensure you provide learners with the briefs, opportunity and inspiration to compose the four short musical ideas that could form the basis for a developed composition as appropriate for your learners, meeting the assignment scenario and assessment criteria. The deadline for completion needs to be challenging, to reflect industry pressure. ● To fulfil the assessment criteria, it is important that the four ideas cover at least two different starting points, e.g. they could be two melodies and two chord progressions, or one rhythm, one melody and two chord progressions. These ideas do not need to be long. A four-bar melody or rhythm, or an eight-bar chord progression would be sufficient. ● Learners then bring together the four original ideas lasting between 10 and 20 seconds that show different styles that bear in mind the car/cosmetic products (for male/female) and show their flexibility, notated in an appropriate format, e.g. computer software or clear handwritten music on manuscript or tablature paper.

Learning aim B: Develop, extend and shape music for performances**Learning aim C: Present compositions appropriately****Assignment 2: Take it Further**

Scenario: You have been taken through to the second stage of the interview process. The advertising company now need you to show how two of these ideas could be developed further.

Again, it is important to show that you can compose in different styles, so you should choose two ideas that are different in character to develop further.

- Lead a series of workshops on how to develop and extend musical ideas to fit a brief. These should include workshops on:
 - extending a melody with repetition and development
 - developing a chord progression, exploring inversions and chord voicings
 - rhythmic elaborations
 - an introduction to structure, discussing verses and 'A' sections, and writing in 8, 12 or 16-bar sections.
- Learners need to choose two of the ideas they composed earlier, different in style, to develop further to fit the brief. They need not be finished, but do need to give a detailed view of what the finished piece might sound like. Suitable ideas could include:
 - a verse, or chorus
 - an 'A' section
 - a 16-bar rhythm for a variety of drums.
- Learners need to present all of their work in a manner appropriate to the style, with accuracy, clarity and attention to detail. This larger composition gives the opportunity to show more of the detail required for the higher assessment criteria. This could include articulation, dynamics, instrumental performance directions or detailed tempo markings.
- Learners bring together the two extended ideas in different styles to achieve the requirements of the brief, notated in an appropriate format.

Assignment 3: Finish it!

Scenario: You have been given the job! Your first assignment is to take one of your extended ideas and complete it. Your work should have a complete structure, and be notated in an appropriate format with clarity.

- Learners need to choose one of their two developed ideas, and develop it into a completed composition.
- At this stage, learners will have developed in different ways, and produced different ideas in response to the initial briefs. In order for them to be able to complete one composition fully, they will need bespoke advice. Hold a short mentoring session to discuss how their work is going to be completed, giving advice and information on any musical issues related to their idea becoming a completed work. This advice might include discussion of, e.g. suitable structure, chord progressions, melodic ideas, rhythmic interest.
- Learners need to present all of their work in a manner appropriate to the style, with accuracy, clarity and attention to detail. This is the best opportunity to show the attention to detail required for the distinction criteria.
- Learners should then have brought together one final composition developed from their chosen earlier ideas, notated in an appropriate format.

Details of links to other BTEC units and BTEC qualifications, and links to other relevant units/qualifications

This unit provides an introduction to composition, which can then be developed further in the BTEC Level 1/Level 2 First Certificate and Extended Certificate by taking:

- *Unit 13: Developing Music Composition*, where learners can develop their composition technique further.

The skills learned in this unit will also complement the work covered in:

- *Unit 7: Introducing Music Sequencing*.

Resources

At level 2, there is not a good selection of composition textbooks for learners aged 14 to 19. Most learners will find it far more useful to use websites to discover ideas, and learn how to use these ideas in their own work. This unit is more about being creative than learning theory.

In addition to the resources listed below, publishers are likely to produce Edexcel-endorsed textbooks that support this unit of the BTEC Firsts in Music. Check the Edexcel website (www.edexcel.com/resources) for more information as titles achieve Edexcel endorsement.

Websites

www.mtrs.co.uk

Contains step-by-step guides on how to compose in different styles, including blues, minimalism and atonal music. All materials on this website are free.

www.tes.co.uk/music-secondary-teaching-resources/

Provides a variety of resources, including PowerPoint presentations, lesson plans and examples of composition at KS4.

www.musicteachers.co.uk

Provides a series of guides on how to compose using different structures.

www.songwriting-guide.com

Covers different aspects of song writing, including lyrics, rap lyrics, video clips – as well as information about careers in the composing industry.

www.youtube.com

Includes recommended search terms:

- How to compose music: this brings up many tutorials (of varying quality) of how to compose in different styles
- How to compose music – 101: a series of videos on different aspects of composing, e.g. harmony, melody
- Melody writing: different styles of melody for different genres of music
- Chord progression: plenty of advice on how to use different chords.

Unit 5: Introducing Music Performance

Delivery guidance

Approaching the unit

This internally assessed unit provides an excellent opportunity for learners to explore, develop and experiment with music performance and to establish the practices required to progress music performance into further study. It encourages practice, reflection and commitment, setting the foundations in place for the development of a performance technique and the building of musical performance skills.

Give careful consideration to the learning aims and assessment criteria, and use the suggested scenarios provided in the specification to help you design assignment briefs that you can build a suitable scheme of work around. You should be prepared to adapt this scheme of work according to individual and whole class progression.

You may benefit from the support of peripatetic instrumental teachers, however it is not essential for learners to have individual or small group instrumental lessons in order to access the higher grades.

Delivering the learning aims

In **learning aim A** learners are required to develop their music performance skills and review the progress they make. Learners will be required to work consistently throughout the unit, working on their skills over time. Therefore this unit is best delivered as a 'long, thin' unit, giving learners the time they need to practise.

Learners will also be required to review their work. This could be in the form of a practice diary, weblog or video diary although a simple paper-based workbook with teacher comments and learner comments sections would be suitable. The review section is the essential opportunity for learner reflection and should not be seen as an unnecessary and last-minute part of the process.

During practice sessions, learners might undertake exercises to develop skills and techniques before applying what has been learned to a specific piece of repertoire. For example, vocalists may work on singing simple two or three-part harmonies in thirds before learning an extract from a song that includes backing vocals in a similar style. Learners should ideally be introduced to a range of musical styles across these sessions. For example, female vocalists might be encouraged to perform popular material by a range of girl groups (e.g. The Ronettes, The Sugababes) as well as a repertoire from musical eras (e.g. 60s, 70s) and genres (e.g. country, rock, jazz).

Allow learners regular opportunities to review their progress and undertake an initial skills audit to establish a baseline from which to measure improvements. Use this skills audit to develop an action plan. You could devise your own templates to help them focus their thoughts on their strengths and areas for improvement. Remember to encourage them to set short-term achievable targets. For example, a guitarist may decide to extend their technique by learning a new series of chords. Recordings could be used to help your learners to review and reflect on their skills and the progress they are making and to critique their own work and that of their peers. Learners could, for example, be provided with a tick sheet for use when reviewing each other's work. Recordings of group discussions could also be made.

The nature of the reflective work should be consistent throughout the course. For example it would be unwise to ask for written work in term 1 and then an audio diary in term 2 as this would lose the purpose of the log and create problems in assembling the evidence for final summative assessment. Learners could perhaps be

issued with a practice diary by the centre or be asked to follow a template that is given to them at the start of the unit.

In **learning aim B** learners are required to rehearse and perform. Performances for this unit could be lunchtime concerts, class performances, performances to small audiences outside school or similar. It is not necessary for each individual learner to perform a solo recital to a large audience.

The repertoire chosen for performance will depend on the instruments, voices and the abilities of individual players. A group made up of pop/rock musicians may, for example, decide to prepare and perform three or four songs from different decades of the 20th century. When choosing repertoire for performance, remember to ensure each learner is afforded an appropriate opportunity to demonstrate the full range of skills they have developed. You could, for example, ask each learner to prepare a series of solo pieces and/or work as part of an ensemble.

The material should be rehearsed under your direction and you should encourage your learners to develop good habits in rehearsal. Teach them the importance of warming up, focusing on tasks and remaining disciplined during rehearsals. You could ask learners to draw up a list of rehearsal room rules that they then all agree to follow. Learners should also be encouraged to learn and practise material outside of class and they should be prepared to demonstrate work in progress.

The unit should be delivered through a programme of assignments, each assignment ending with a performance opportunity. Assignments are not prescribed into any particular shape or size but should be suitably challenging and cover a variety of scenarios to allow all learners to progress, for example a lunchtime concert at the end of each term or a performance workshop every three or four weeks. Learners may perform as soloists or as part of an ensemble, but it should be remembered that the unit is an assessment of individual music performance not a judgment of a particular band or group and individual guidance, reflection and assessment is required.

Provide learners with regular feedback during rehearsals on all aspects of the performance work. When developing their own interpretation of the extract, learners should take into account the stylistic qualities of the music being rehearsed and should consider the importance of non-musical elements of the performance, for example communication with the audience and with others in the ensemble, as appropriate. It may be helpful to show learners live recordings of the work of other musicians to aid their understanding of performance skills and conventions. You could follow these viewings by group discussions in which strengths are identified and suggestions made for improvements.

The unit provides a fantastic opportunity for learners to develop as performers through reflective techniques and with specific goals to motivate their progression.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 5: Introducing Music Performance
<p>Introduction</p> <p>Introduce the unit to your learners by explaining the potential performance opportunities that will be available during the course. Explain that these will be used as milestones, targets and rewards for exceptional work, although they will all be given the full range of performance opportunities. In this way, performance opportunities will be a motivational tool, highlighting what needs to be achieved, by when and how decisions are made.</p>
Learning aim A: Develop your music performance skills and review your own practice
<p>Assignment 1: Getting Better</p> <p>Scenario: You are planning to apply for a music course at a local sixth form college. 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 tracking your progress during the sessions. This should include strengths and weaknesses in your vocal or instrumental technique.</p>
<ul style="list-style-type: none"> ● Make sure learners have a practice log that provides consistency for the nature of the reflective work required when developing and reviewing their performance skills. Discuss with each learner their needs and undertake a baseline skills audit from which to set short and long-term goals. Each will be unique and will require careful consideration and a consistent system to be in place. It is useful to focus on the unit content, techniques, interpretation and review. ● Ensure learners' practice sessions focus on the development of music performance skills. Ask learners to participate in warm-ups, employ relaxation and breathing techniques, and use activities to develop their skills. Record several milestone sessions for review and evidencing purposes. ● Show to the group selected live recordings of the work of other musicians, followed by group discussion about interpretive skills and stylistic qualities. ● Initiate group discussion about progress reviews and target setting. Learners could, for example, be asked to identify strengths and suggest areas for improvement in relation to each learner's progress, reviewing their own work on video. ● Ask learners to identify areas for personal improvement and to draw up an action plan that they can include within the structure of their practice log, using headings such as 'Intonation', 'Breath control', 'Musicality', and so on, as appropriate. ● Arrange for learners to undertake regular individual reviews of their progress and to update their action plan. Use questioning to focus the learner and the practice log to record progress and new achievable targets, so that assessment for learning (AfL) techniques are built into the delivery of the learning aim. Teacher observation reports may help learners to do this task. ● Learners need not always perform at the end of a rehearsal period and a simulated approach to assignment design could be useful. For example, you could use assignments such as 'you are to prepare for a solo performance during Glastonbury 2013' or 'prepare a song for a recording session on 1st March' to help keep the learners focused on what they are required to do and why.

- Auditions are essentially closed performances, but this assignment focuses not on the performance but on the preparation and development required to audition successfully. The assignment should not be assessed on how successfully the audition went but on the work leading up to it and teacher observations: the ongoing unit practice log, the lessons, personal practice and recordings of milestone sessions that include strengths, weaknesses and show progress.

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

Assignment 2: My Audition

Scenario: The audition is fast approaching. Prepare a piece that shows off your technical and interpretive skills. Perform it to an audience of peers and teachers.

- Lead rehearsals of learners' chosen musical material bearing in mind the specification requirement for at least two contrasting pieces, giving feedback and direction as necessary. Each learner's needs will be unique and require careful consideration and a consistent system to be in place. It is useful to focus on the unit content, music rehearsal and personal management skills, music skills in rehearsal and performance and interpretative skills and style. Record several milestone rehearsals for review and evidencing purposes.
- Prompt learners to learn material and undertake individual practice as appropriate and provide them with the opportunity to perform in large and small ensembles as well as a soloist. It is wise to consider beforehand the possible performance opportunities during the year and how best to address the variety of ensembles each learner should have. For example, a learner could be placed in a four or five-piece band for an assignment in term 1, but be part of a duo in term 3 and perform as a soloist in term 3.
- Hold group discussion about appropriate staging. Learners should consider the facilities and equipment available to them when undertaking this discussion, and you should guide them towards making appropriate choices.
- Learners could take part in teacher-led final rehearsals to perfect their material. Final rehearsals could be recorded and the recordings critiqued by the group. Make a video recording of the learners performing the rehearsed piece(s) to an audience of peers and teachers. This might include wider performance opportunities, e.g.:
 - lunchtime concerts, open to all but taking 40 to 60 minutes to complete. A centre could set up a fortnightly series of LCs or run them at the end of each half-term. LCs may be useful activities to learners studying other qualifications such as GCSEs or A levels
 - evening concerts, performed after the school day and may be ticketed, suitable for, e.g. 'Summer Serenade', '60s night' or similar events
 - festivals, e.g. Christmas/Easter, that may attract a whole school approach. Musicians performing at a carol concert would be excellent, as would musicians performing outside at church, temple or in the community
 - tours, e.g. learners put on a show that is taken to a number of venues such as local feeder schools, community venues
 - gigs, e.g. learners provide music for audiences who may have paid, in a regular music venue such as a pub or theatre. Work closely with the management of the venue for legal and health and safety reasons
 - recitals, e.g. learners perform for larger audiences in a formal setting
 - auditions, e.g. learners perform for one or two audience members in a formal setting.

- It is rare for learners to be required to audition in the wider manner for FE colleges, hence the audition being simulated to an audience of peers and teachers. It is important, however, to expose musicians to the pressures and stresses of a wide variety of performance situations, including high-stakes auditions as this does introduce real-life professional auditions for shows, tours and concerts.
- For auditions with the selected piece it is the final performance itself that is assessed and there should be a video recording of the performance, but in the context of this unit the assessment criteria provide the focus, based around technical and interpretive skills. It would be wrong to judge this unit on the success or failure of the final performance. Learners at this level will inevitably make small and large mistakes during the course and should be guided to consider the assessment criteria and not audience applause as the measure of the unit.

Details of links to other BTEC units and BTEC qualifications, and links to other relevant units/qualifications

This unit can link with:

- *Unit 2: Managing a Music Product*, which provides the organisational and management context for a musical performance.
- *Unit 6: Introducing Music Recording*, where the unit can be as material for recording music.

Centres should be aware that the assessment criteria do not complement the GCSE music performance element, which is assessed quite differently.

Resources

As learners will bring a wide range of musical backgrounds, instruments, abilities and tastes to this unit it is impossible to provide a definitive list of material for instrumental development. Peripatetic instrumental teachers would provide an invaluable resource in this regard. You could also explore tuition DVDs and CDs that offer an excellent resource for teachers and learners alike.

In addition to the resources listed below, publishers are likely to produce Edexcel-endorsed textbooks that support this unit of the BTEC Firsts in Music. Check the Edexcel website (www.edexcel.com/resources) for more information as titles achieve Edexcel endorsement.

Websites

Learners may find the internet a useful resource for its collection of performance and masterclass material. For example:

www.youtube.com/user/ACMGuildford
Mark King masterclass.

www.youtube.com/user/BIMMTV
Beverley Knight vocals masterclass.

Unit 6: Introducing Music Recording

Delivery guidance

Approaching the unit

This unit will be part of your learners' training to be sound engineers so every task should be contextualised by referring to the end product of the multi-track recordings that are being planned, set up and recorded. It is important to state the end results of the unit from the start. This unit will link very well with *Unit 1: The Music Industry* and has a number of common tasks with *Unit 3: Introducing Live Sound*.

When planning for delivery, consider what is realistic and achievable with your resources and make sure you give your learners vocationally relevant tasks that lead up to their assessment. Time spent with resources must be carefully organised so that all learners have the necessary contact with recording equipment. Some of the equipment can be taken out of the recording environment to be demonstrated, and some of the recording principles can be taught in a classroom setting. For instance, the features of a mixing desk can be explained using a projector before learners go into the studio, therefore maximising time in the recording environment for hands-on learning.

Delivering the learning aims

Learning aim A is concerned with planning, and from the beginning you should impress on learners how precious recording time and access to equipment is, not just in a school or college but in the music industry as a whole. They need to know that time itself is a very valuable resource and that effective planning can make or break the reputation of a freelancer or of a business. Set small research tasks at the beginning of this unit that require learners to find out about equipment and recording costs in local or national studios. It would benefit learners greatly to visit a commercial recording studio at the beginning of this unit's study.

When creating an assignment, the first task should be for the learners to submit a planning document to you before they make their recordings. You can then identify valuable opportunities to help them make better use of their time. Encourage learners to consider the equipment and personnel needed, book time in the recording rooms and pay careful attention to health and safety. Although learners may have some knowledge of recording equipment and show enthusiasm for learning more, there may be little awareness of health and safety and you must impress upon them the consequences of ignoring health and safety in real working situations whether this is a home studio or an independent commercial studio.

It would be beneficial to introduce learners to spreadsheets to keep track of costs, or how to make tables in word-processing software. Show learners how to make plans for laying out equipment in the studio, and introduce inventories to your equipment cupboard for them to refer to. A live group exercise might be beneficial where you can introduce common issues that they may need to prepare for, for example faulty cables or a musician turning up without an amplifier.

Learning aim B is concerned with carrying out the recordings in an efficient and safe manner. It is important that learners respect the value of equipment as well as avoiding injury to themselves and others.

Set up timed group exercises so learners can grasp how long certain tasks take, for example setting up a drum kit for recording. They can then use those principles to plan how much time they need for their final recordings.

It is likely that few learners know about risk assessment at this level. An exercise in risk assessment should be carried out – this need not be done in the studio. The basic principles are to identify the hazard (e.g. trip hazard: loose cables lying on the floor), then consider who or what is at risk (e.g. in this case, performers and technical staff) and then decide what they should do to prevent the risk from manifesting in injury (e.g. secure cables down to the floor using tape). Once they have grasped them they should be able to apply the knowledge in a different environment.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 6: Introducing music recording
<p>Introduction</p> <p>Explain to learners that this unit will help them to develop their recording skills and understand the job of the sound engineer. Assessed work will revolve around the planning and execution of multi-track recordings. Briefly outline the unit and gauge familiarity with either the recording equipment or processes. Outline that learners will be trained to carry out vocational roles and must understand how to conduct themselves in a professional manner in order to make the most of their time and safeguard the equipment. Impress on them the strands common to making a success of any career or business: effective planning, having the necessary skills to carry out required tasks and safe working practices.</p>
Learning aim A: Plan a recording session
<p>Assignment 1: Choral Set-up</p> <p>Scenario: You have been asked to record a school choir of 40 singers who want to release a CD to support a local charity. They will only be able to stay with you for 40 minutes so you will need to get the studio set up with your best suggestions of equipment and layout before they arrive. Make sure you suggest the best room, best equipment and best deployment of the equipment to minimise wasting time.</p>
<p>Part 1: Understanding factors involved in planning</p> <ul style="list-style-type: none"> ● This assignment is concerned only with the planning stage of the unit. Teaching must start with an overview of the recording process so that learners understand what they will be planning for. Demonstrate all components that you will have at your disposal. Some of the equipment and recording principles can be dealt with in a classroom setting (e.g. features of a mixing desk), so you can maximise time in the recording environment for hands-on learning. ● Show learners how to make plans for laying out equipment in the studio, and introduce inventories to your equipment cupboard for them to refer to. ● Set learners small research tasks to find out about equipment and recording costs in local and national studios so they have an understanding of how expensive studio time is and the importance of planning in advance. ● Introduce learners to spreadsheets to keep track of costs, or how to make tables in word-processing software. <p>Part 2: Planning requirements for a recording project</p> <ul style="list-style-type: none"> ● Teach your learners how to make an effective and realistic plan for the recording sessions, so recordings will be achieved within the allocated time and budget. Run through the process of organising and carrying out a recording so there is a structure to follow and a snapshot of the recording techniques they need to learn, covering all aspects of the technical and organisational planning stages: <ul style="list-style-type: none"> ○ equipment needed ○ session management ○ health and safety. ● Ask learners as a group to list all the issues they will need to think about in order to organise the work for planning their recordings. Compile all the suggestions and turn this into a handout structured into three sections: preparation work, session work, post-session work. Make sure the unit content is reflected as

appropriate and leave space on the handout for annotations as this list will need to be expanded as you go along.

- Use a live group exercise to introduce common issues that they may need to prepare for, for example faulty cables.
- Provide learners with the practical experience of organising a choral recording using, for example, the school choir. As a group your learners can work out the information they need about the performers. Go through the list of preparation activities and assign tasks to the group.
- Arrange the date and time with the performers and make sure the preparations are carried out under supervision.
- Once the whole process has concluded, go through the original list as a group and see where additions or amends are needed to the plan.
- Now learners have observed and experienced the planning and execution of a recording they should be able to start individual assignment work as required above.
- Assessment evidence should reflect the unit content in the specification. This includes a list of necessary equipment for recording the choral group, how they would organise recording sessions and how they would ensure that health and safety considerations were adhered to. Planning documents, photographs, risk assessments and logs can all be included in the submitted evidence.

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

Assignment 2: Make a Demo Track

Scenario: 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.

Part 1: Planning the recording

- Start by letting your learners know the performers and music you have chosen for their recording session and give learners access to the same equipment so that none will be disadvantaged and you will be able to gauge easily whether they have made good equipment choices. Bear in mind the requirement for three or four tracks to cover the unit content, and outline to learners the three elements involved in this learning outcome:
 - recording multi-track
 - mixing
 - presenting documentary evidence.
- Hold a group discussion to act as a reminder of their learning with assignment 1 on how to plan recordings so they are made effectively and efficiently. Make learners aware of the differences with this assignment so they apply their knowledge to a new situation.
- Ensure that learners pay careful attention to the risk assessment for this assignment. These should be checked and amended if there are any significant omissions before they begin their recordings.
- Set up timed group exercises so learners have an understanding of how long certain tasks take, e.g. setting up a drum kit for recording. They can then use those principles to plan how much time they need for their final recordings.
- Provide learners with any further tuition required on the operation of the recording equipment, to ensure they are fully prepared for the task ahead and able to plan for the recording stage effectively.

- Learners should then plan the recording, building in where they will collect evidence throughout this stage to use in their logs such as track sheets, log books and photographs of equipment set up.
- Before learners begin recording, create a recording timetable so that you can book and monitor the sessions, allotting learners the same amounts of time for their recordings. The sessions need to finish on time, and a teacher should check this. If additional time needs to be allocated, learners should try to explain why in their recording logs.

Part 2: Recording and producing the demo

- Ask learners to check out all equipment from an inventory and check it all back in so that any faults or damage can be traced. They should report any faults they find with equipment immediately.
- Learners should then take responsibility for the recording and make all decisions in the process, setting up equipment and recording multi-track audio safely in line with requirements of the unit content. It is not imperative that they work alone but if they are working with others they need to evidence their decision-making. It will work best if there is a third party witnessing the recordings if you are not present. Remind them to make back ups regularly, and this should be evidenced in their logs and submission.
- Mixing should be done as a completely separate stage after all recording has finished. This will ensure that the recordings can be managed properly and that any issues with the recording phase are brought to light. Mixing time does not need to be organised by you unless access to equipment is restricted, and learners should select and apply mixing techniques, enhancing the final mix as appropriate. Remind learners to make back ups of the mixing phase regularly and that failure to do so cannot be used as justification for extensions to deadlines.
- When preparing the documentary evidence, learners must evidence that the work is their own and give the assessor an insight into their decisions at the mixing stage. If learners are aware that they have made errors, they can use this evidence to revisit learning aim A to analyse how they could manage their work more effectively next time.
- Learners then show how they have organised their recording and production by bringing together their planning documents, photographs/video of set up, witness statements, logs, multi-track and finished mix.

Details of links to other BTEC units and BTEC qualifications, and links to other relevant units/qualifications

- *Unit 1: The Music Industry* is a strong link as learners will be actively engaged in vocational roles. The work for this unit will benefit from learners gaining an insight into carrying out those roles in real situations.
- *Unit 3: Introducing Live Sound* links particularly well as much of the equipment will be the same although applied in a different environment, so there can be benefits in teaching parts of Unit 6 and Unit 3 together.
- *Unit 5: Introducing Music Performance* is a useful link if learners are able to set up recording equipment during rehearsals, giving them good practice in setting up equipment and thinking about how to make the environment safe for users.

Resources

In addition to the resources listed below, publishers are likely to produce Edexcel-endorsed textbooks that support this unit of the BTEC Firsts in Music. Check the Edexcel website (www.edexcel.com/resources) for more information as titles achieve Edexcel endorsement.

Textbooks

White, P., *Basic Microphones*, Sanctuary Publishing Ltd, 2000
(ISBN 978-1-860-74265-1)

Helps learners to understand which microphones will be most appropriate for use, and how to treat them.

White, P., *Studio Recording Basics*, Sanctuary Publishing Ltd, 2002 (ISBN 978-1-860-74473-0)

Covers most of the main topics required for the recording part of this unit: multi-tracking, mixers and mixing techniques.

White P., *Basic Live Sound*, Sanctuary Publishing Ltd, 2000
(ISBN 978-1-860-74271-2)

Primarily for live sound, but many of the techniques and equipment is the same.

Journals

Sound on Sound

Leading technical magazine for the UK music industry with tutorials, interviews with technicians and producers and keeps learners up to date with new technologies.

Websites

www.hse.gov.uk

Health and Safety Executive website, providing a great deal of guidance on manual handling and risk assessment, and plenty of PDF documents learners can download for further reading.

Unit 7: Introducing Music Sequencing

Delivery guidance

Approaching the unit

This unit allows learners to dive deeper into their music creation and develop the foundation of sequencing skills and techniques they will use throughout their musical lives. The content is more than just a list of parameters; it is an instruction to set the groundwork for a creative career, using professional equipment and up-to-date working methods. It is not necessary for learners to be composers or performers to access this unit as it can be assessed using arrangements of music written by others. There is no performance requirement.

Many learners will have used sequencing software during their key stage 3 music although this will be limited in nature and learners will not have had structured and focused time to explore the full potential of the software. Software may also have been limited to certain types of composition such as loop or sample-based. Learners will therefore not have a full grasp of all the features required by the assessment criteria of this unit.

The unit is internally assessed using the assessment criteria provided in the specification. Ensure you are familiar with the grading criteria and have a full understanding of the content before beginning the planning, resourcing and deployment of assessments for the course.

Delivering the learning aims

Deliver the unit in a way that makes the learning transferable by not limiting the equipment learners use to basic, cut-down, or educational equipment. Although learners may be excellent on the resources available in the centre, it should be remembered that the skills learnt should be transferable to other resources in the workplace or in FE and HE. To this end, the content is written generically to allow centres to match their equipment with the learning aims. Learners should also reinforce their learning by using the log as a method of reflection and discovery, noting and presenting skills and techniques as they progress.

In **learning aim A** learners are required to explore the features and functions of their music sequencing software package, with specific reference to note input, editing and effects. Learners should be able to use and explain all of the editing options available to them. Learners should be able to use copy and paste effectively and control durations, placement, pitch and velocity. Learners may input using a MIDI keyboard or a mouse, but should know the uses and options for each.

Although high quality mixing and mastering is not a focus of this unit, learners should use the mixer page to control levels and where appropriate select sounds. Ensure learners do not become fixed in their approach to making music, and guide and steer them to explore new features and functions and explore new ways of working and editing.

In **learning aim B** learners are required to create a piece of music using sequencing software. The piece should be a demonstration of the learners' skills rather than judged on its compositional merits. The final submitted mix should be a stereo file, but it should be remembered that the quality of the mixing is not part of the unit and consideration should only be given to volumes and effects rather than mastering skills, compression and gating which come at level 3.

Ensure that at the end of this unit learners have a rounded set of transferable skills that they can use further at level2 and take forward to more detailed and precise work at level3. Learners should have a set of sequencing skills they can use in their music making which relate to creativity, problem solving, musicality and employability.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 7: Introducing Music Sequencing
<p>Introduction</p> <p>Introduce the unit to learners by playing and demonstrating examples of sequencing techniques, e.g. listening to tracks and then exploring how they may be achieved on the software that is projected onto the whiteboard. Deliver small assignments and tasks by using scenarios and challenges to contextualise and focus the learners.</p>
Learning aim A: Explore music sequencing techniques
<p>Assignment 1: How I Created My Sequenced Piece</p> <p>Scenario: You have been asked to make a presentation to your peers on how you created your sequenced piece.</p> <ul style="list-style-type: none"> ● Start by familiarising your learners with the basic functions of the software. You could use a 'show and tell' session, followed by some simple activities so they are used to the software based on the unit requirements. ● Run a series of scenarios to investigate the features and purposes of sequencing techniques, so learners can experiment and explore the music software package. For example, you could ask learners to provide Christmas jingles for a radio station using cut and paste, copy, loop, and so on. Introduce assignments away from the computer as learners will frequently focus on the screen rather than focus on the learning aim. Lessons where assignments are discussed and debated are useful in establishing the learning that is required, timescales, quality criteria and challenges. For example: <ul style="list-style-type: none"> ○ 20 mins scenario setting: 'You have been asked to produce three Christmas Jingles for the local radio station'. Play example jingles, discuss. Teacher demos a method on screen. Group exercise, maximum of four in a group ○ 20 mins: explore sounds and ideas at the computer ○ 10 mins: planning and group roles, targets and responsibilities ○ 30 mins: practical session 1 ○ 10 mins: log, review and reflect ○ 30 mins: practical session 2; save and secure for presentation ○ 30 mins: class presentation of jingles; each group presents to the class from the whiteboard. ● Maintain a suitable pace through the course by setting milestones that require teamwork, with learners taking on roles and responsibilities within the production, such as sounds coordinator, arranger, composer for A, composer for B, and so on. For example, to challenge and entertain learners you could set assignments that require, say, four learners to produce six very short pieces of music for a commercial radio station – news jingle, sports jingle, newsflash stab, traffic report stab, comic background, romantic background – each piece no longer than 20 seconds. ● Ensure learners show progress and are not limited in their skillset. For example, learners should use loops, samples and MIDI and not always focus on one approach to music making (e.g. not only using loops), and use laptops as well as large desktop machines or studio-based DAWs. Enable circumstances in which each approach is valid.

- Run 'show and tell' sessions so that learners can show work in progress, before they complete the assignment presentation. Encourage them to work with their peers, pass on knowledge tips, tricks and suggestions where possible and collaborate where appropriate. For example, learners might take different roles in a project, research a particular edit page for a class presentation, explain working methods, and so on. In this way learners will not be insular in their approach, but can share suggestions, help and inspiration with their peers.
- This assignment requires the learners to pass on their working methods, techniques, skills and insights to their peers. As this assignment requires an individual learner response, delivering it in one block to a full cohort would work best by asking learners to volunteer their presentation throughout the year, allowing only one or two presentations at a time, so the lesson time can be more productive.
- Build regular presentations into the classroom activities, so there are sessions led by you, learner presentations, show and tell sessions, and so on. You could use an interactive whiteboard for the presentation part of this unit, and even the delivery, which can be more productive if managed creatively. Projecting the software so as to make the 'play', 'stop' and other features live on the board itself would create an exciting and fun context for the learners. Structure lessons to have a 10 to 20 minute presentation session at the beginning of each class, with the remaining time taken with planning, practical work, preparation of the log, mixing and mastering.
- Record the presentation to peers on how they made their sequenced piece, and include the learners' spoken evidence and answers to questions. Learners' logbooks should show where they have engaged with the range of sequencing functions outlined in the unit content.

Learning aim B: Use music sequencing software to create music

Assignment 2: Sandy Beaches Holiday Company

Scenario: 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.

- Provide learners with the opportunity to create their own music for artistic reasons during the course (their own self-directed assignment) to pace their development to the 'Sandy Beaches Holiday Company' assignment. For example:
 - Week 1: Set the Sandy Beaches assignment as a whole term activity with a completion/submission date in week 10
 - Week 2: Practical
 - Week 3: Set a short assignment focusing on drum programming with completion/submission in week 6
 - Week 4: Practical
 - Week 5: Set a short assignment focusing on velocity programming with completion/submission in week 8
 - Week 6: Submission of drum programming assignment
 - Week 7: Practical
 - Week 8: Submission of velocity programming assignment
 - Week 9: Practical
 - Week 10: Submission of Sandy Beaches assignment.
- 'Nested' assignments like these could be short or long, and can overlap if necessary. For example, you could ask learners to create a longer piece of music over the course of a term, but at the same time also take part in a collaborative

assignment that takes three or four weeks. 'Portfolio development' must be a focused activity for progression purposes.

- Give careful consideration to the introduction and development of the skills required to complete assignments as learners will need to use the content in learning aim A for learning aim B. For example, assignments which focus on input and editing should be delivered before creating music such as the Sandy Beaches Holiday Company assignment.
- Advertising is a rich area for engaging learners both emotionally and creatively. You could set assignments that replace the music for commercials, or to compose new music for advertising campaigns, which can produce excellent work. For example, learners could consider replacing the music for adverts such as 'We buy any car dot com', 'Flake' or television programmes such as 'Big Brother'.
- Replacing the music for cartoons or silent movies that are available on the internet could also make excellent and challenging assignments.
- Consider timescales carefully, and guide learners to ensure the ideas they have and the complexity they may desire is possible and manageable. For example 'Sandy Beaches' could easily take half a year and have many sequenced tracks if not carefully managed. When presenting the assignment, clearly explain the scope that is required and a number of weeks, or lessons specified for when the assignment is submitted as a bounced stereo audio file. It is also crucial to build in sufficient time to complete the log and to reflect on the learning that has been undertaken.
- For example, here is another way the work around 'Sandy Beaches' could be managed:
 - 1) Weeks 1 to 3: Set the Sandy Beaches assignment as a whole term activity with completion/delivery in the final term. This will help pace their development to the final assignment. Set phase 1 to be completed in two weeks to include:
 - a) rhythmic structure – three tracks maximum
 - b) orchestration draft – list six further tracks maximum
 - c) tempo and textures – scoped out in log.
 - 2) Weeks 4 to 6: Schedule two shorter assignments, for example replacing/composing music for silent movie.
 - Week 4 – silent movie selected and timed.
 - Week 5 – music version 1, three tracks maximum (piano, bass, drums).
 - Week 6 – music version 2, five tracks maximum. Mastered and submitted.
 - 3) Weeks 6 to 9: Return to the Sandy Beaches holiday assignment, phase 2 to include:
 - a) final version master recording
 - b) fully completed log
 - c) evidence of technique developed through the silent movie assignment.
- Learners should then have achieved a created piece of music in response to an industry-style brief, as an original piece or a creative arrangement of an existing work, that does not need to be lengthy, just long enough to demonstrate application of sequencing skills, and presented it on a bounced stereo audio file.

Details of links to other BTEC units and BTEC qualifications, and links to other relevant units/qualifications

- *Unit 4: Introducing Music Composition*, where sequencing can be used as the delivery mechanism. However, care should be taken not to confuse the assessment criteria and to concentrate too closely on one discipline at the expense of another.
- *Unit 6: Introducing Music Recording* shares a similar approach to the use of recording technology.

Resources

Textbook resources are thin on the ground and suffer from being out-of-date almost as soon as they are published. To this end, the industry relies on periodical magazines such as those listed below.

In addition to the resources listed below, publishers are likely to produce Edexcel-endorsed textbooks that support this unit of the BTEC Firsts in Music. Check the Edexcel website (www.edexcel.com/resources) for more information as titles achieve Edexcel endorsement.

Journals

Sound on Sound

Monthly magazine that concentrates on new equipment and software, and provides comprehensive and sometimes quite technical reviews. It also discusses techniques, tips and offers great insight into contemporary music making, in a professional context.

Music Tech Magazine

More accessible monthly magazine offering introductions and technical tips for modern music makers. It also includes technology suitable for amateur or home music making.

Computer Music

Monthly magazine that focuses on the computer and often goes into quite technical and advanced features of music making.

Future Music

Monthly magazine that explores more than just sequencing but concentrates on the modern methods of making music.

Websites

Learners may find the internet a useful resource for its collection of technical support and tutorial material. For example, there is much of value on:

www.youtube.com/user/soundonsoundvideo
Sound on Sound video resources site on YouTube.

www.youtube.com/user/FutureMusicMagazine
Channels for *Future Music* and *Music Technology Magazine*.

Publications Code BF034871 December 2012

For more information on Edexcel and BTEC qualifications please
visit our website: www.edexcel.com

BTEC is a registered trademark of Pearson Education Limited

Pearson Education Limited. Registered in England and Wales No. 872828
Registered Office: Edinburgh Gate, Harlow, Essex CM20 2JE. VAT Reg No GB 278 537121