

**BTEC
FIRST**

edexcel 

 **BTEC**

Award • Certificate

Delivery Guide

MUSIC

Award from January 2013

Certificate from March 2013

Edexcel BTEC Level 1/Level 2 First Award in Music

Edexcel BTEC Level 1/Level 2 First Certificate 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 BF034888

All the material in this publication is copyright
© Pearson Education Limited 2013

Welcome to your BTEC First delivery guide

This delivery guide is a companion to your BTEC First specifications. 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 specifications.

- The specifications tell you what must be taught and give guidance about how they 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 specifications 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 Firsts in Music	7
2	Key features of the BTEC Firsts explained	8
	Core units	8
	Employability skills within BTEC	8
	Contextualised English and mathematics	11
	Supporting learners who are unable to achieve their level 2 qualification	12
3	Assessment guidance	15
	Assessment for the new BTEC Firsts	15
	Quality assurance	25
	Units	29
	Unit 1: The Music Industry	31
	Unit 2: Managing a Music Product	37
	Unit 3: Introducing Live Sound	43
	Unit 4: Introducing Music Composition	49
	Unit 5: Introducing Music Performance	55
	Unit 6: Introducing Music Recording	61
	Unit 7: Introducing Music Sequencing	67
	Unit 8: Music and Production Analysis	73
	Unit 9: Introducing Choral Studies	79
	Unit 10: Introducing Music Theory	85
	Unit 11: Developing Solo Music Performance	91
	Unit 12: The Development of Music	99
	Unit 13: Developing Music Composition	105
	Unit 14: Producing a Music Recording	111
	Unit 15: Music Ensemble	121

1 Introducing the new BTEC Firsts in Music

The new BTEC Level 1/Level 2 Firsts in Music provide an engaging and stimulating introduction to the world of music, with fundamental knowledge and understanding of music principles at their heart and a range of coverage allowing for study in a broad variety of musical fields, including contemporary fields such as live sound and music production.

The BTEC philosophy of learning through doing remains at the heart of the qualification. Learners are given the opportunity to gain a broad understanding and knowledge of skills in the music industry.

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 Firsts 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 Level 1/Level 2 Firsts in Music provides the knowledge, understanding and skills for level 2 learners to progress to:

- other level 2 vocational qualifications
- level 3 vocational qualifications, such as BTEC Nationals, specifically the Edexcel BTEC Level 3 in Music (QCF)
- related academic qualifications, such as GCE in Music
- employment within the music industry, for example roles in stage crew, music venues, music agencies and promoters, and music retail and sales.

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

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 and Certificate 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 test. 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 following characteristics.

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 14: Producing a Music Recording* the assignment below is provided.

You have been commissioned by a local ensemble to record a demo track. This should be from a different ensemble or genre than in the first unit. This need involve no more than 3 separate tracks in the recording and mixing stage.

The assessment evidence for this unit requires learners to produce planning documents, photographs/video of set up, witness statements, logs, multi-tracks and the finished mix.

Problem solving is developed through the research and/or practical part of the assignment, where the learners should create their own solution to the problem being outlined in the assignment. All assignments require **self-management** in that it is the responsibility of the learners to plan their work (within a framework provided by the teacher) and to ensure they report their progress back to the teacher as required, raising any issues/problems and submitting evidence to the set deadline.

All of the assignments require learners to work with others to investigate products/systems and test/review their own products and systems, which builds **teamworking** skills. It is also possible to complete group assignments, although the assessment does not explicitly cover team-working skills.

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. For example, in the music industry the 'audience' or

'client' is the person or organisation that buys or uses the finished musical product or commissions the musician, so in order to ensure a desirable finished product or provide an effective service, learners should be aware of and understand the needs of their audience or client.

In the BTEC Firsts in Music, each unit introduces a different aspect or discipline in the music industry. By completing each unit, learners will gain an appreciation of what relevant job roles are available. For example, in *Unit 11: Developing Solo Music Performance* learners will gain an appreciation of the role of the performer in the music industry.

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 3: The Development of Music – 1A.1, 2A.P1, 1A2., 2A.P2, 1B.3, 2B.P3 – when learners are presenting examples of factors that have influenced the development of music, they will express ideas and information clearly, precisely, accurately and appropriately, (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

An example is given on the next page 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 tables below show the type of external assessment and assessment availability for this qualification.

These assessments are designed to be completed at the end of the year, or the end of the whole programme of study, when learners are ready to apply the skills and knowledge they have acquired to a specific vocational application.

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 carried out in 1 hour.
Assessment availability	January and June
First assessment availability	June 2014

Unit 8: Music and Production Analysis	
Type of external assessment	Paper-based exam marked by Edexcel. Learners will answer questions based on two pieces of music, sent out to centres on CD. Learners will not listen to the tracks before the exam and should have access to headphones to allow them to stop and start full tracks when they need to. PCs or personal players may be used, but centres must not convert tracks to mp3.
Length of assessment	The external assessment will be carried out in 1.5 hours.
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 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.

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 certifying 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.

Textbooks

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.

<p>Unit 2: Managing a Music Product</p>
<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>
<p>Learning aim A: Plan, develop and deliver a music product</p>
<p>Learning aim B: Promote a music product</p>
<p>Learning aim C: Review the management of a music product</p>
<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

Introduction

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.

Learning aim A: Explore creative stimuli to meet a brief

Assignment 1: 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). Your four ideas should each have a different product in mind, to show off your flexibility.

- 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

Introduction

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.

Learning aim A: Develop your music performance skills and review your own practice

Assignment 1: Getting Better

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.

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.

- 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*.

Unit 8: Music and Production Analysis

Delivery guidance

Approaching the unit

This unit brings together key knowledge, skills and understanding for learners for progression in their musical life and career. It introduces critical listening and musical analysis, which becomes further established at level 3 and in HE. Introducing this area deserves careful consideration to ensure learners understand the importance and satisfaction that will be developed over time.

The unit will be externally assessed in the form of a written examination lasting for 1 hour and 30 minutes. It is important that you are familiar with the structure of the paper, an example of which is included in the sample assessment materials, and prepare learners accordingly. The paper asks learners a series of questions based around two musical examples, which will be supplied. Learners are free to play the tracks as many times as they like during the examination. Learners will record their answers on a question paper while listening to the relevant tracks sent out to centres on CD. Learners will not listen to the tracks before the exam and should have access to headphones to allow them to stop and start full tracks when they need to. PCs or personal players may be used, but centres must not convert tracks to mp3.

The unit develops the learners' ability to 'listen' and the examination challenges their listening skills without being a test of musical general knowledge. It is not necessary for learners to know the music upon which the exam will be set and as such it is not a 'set works' examination. The questions that will be asked relate to the content and not the learners' wider musical knowledge that may be developed elsewhere on the course.

It is entirely appropriate to require learners to complete written work during the learning for this unit and indeed learners should be prepared for different types of questions, including objective, short-answer and longer-answer questions. 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 will address musical style and genre which is essentially expressed in decades of music from the 1950s to the present day. These decades represent no formal judgement on musical history but are used to focus learning into key musical stages to aid delivery. The musical styles and genres listed against each decade will be the focus for the listening and analytical work of the unit. Schemes of work will involve listening to examples of music from each decade and analysing it in ways that illustrate the rest of the content in the learning aim.

Learning aim B focuses on music production and technology, and the associated language and terminology required by the unit. Correct use of terminology and the application of this language in relation to the music examples presented is a key outcome of the learning.

Questions will be set that require learners to discuss and debate the musical or production or qualitative aspects of the music. It is likely that 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 8: Music and Production Analysis

Introduction

Explain to learners that this unit requires them to be engaged in careful and critical listening, which will involve music examples repeatedly played, reviewed and discussed.

Set pieces as exercises with learners completing written work, presentations, quizzes and dynamic and active learning to engage with the content.

Introduce each exercise through group discussions and presentations that thoroughly introduce and confirm the content. Assignments should require learners to listen to particular musical tracks repeatedly, preferably on good quality headphones.

Learning aim A – Explore through critical listening the features of musical styles and genres

- Learners should listen *critically* to at least one piece of music from each style listed against each decade in the content. When listening critically, learners repeatedly play the track, reviewing and checking their discoveries and decisions and assessing the production carefully. Learners should check their work with others, perhaps with other learners or the whole group and independently check and re-check their results.
- Exercises that ask learners to compare and contrast the production and musical material could be assessed either by requiring learners to present them to the group, or as written work. Learners should be able to identify the styles and decades from musical examples, perhaps as part of a quiz.
- A routine of listening should be built into the learners' weekly/daily schedule, perhaps as an introductory exercise for each session or as a 'song of the week' approach where learners get to know a piece of music and answer questions on it throughout the week. There are no set works for this unit, which gives you the opportunity to explore your interests and enthusiasms with the learners playing to your strengths and the opportunities that may arise throughout the school year. The following suggested tracks could form the basis of the learning, although there are clearly many others which would serve as well:

1950s

Rock 'n' roll: Jerry Lee Lewis, 'Whole Lotta Shakin' Going On'

'Classic' pop: The Chordettes, 'Mr Sandman'

Blues: Muddy Waters, 'Mannish Boy'

Gospel music: Mahalia Jackson, 'Walk over God's Heaven'

1960s

Rock: Cream, 'Sunshine of Your Love'

Pop: Beatles, 'I am the Walrus'

R&B: Otis Redding, 'Try a Little Tenderness'

Soul: Marvin Gaye and Tammi Terrell, 'Ain't Nothing Like the Real Thing'

Reggae: Jackie Mittoo, 'Evening Time'

Ska: Prince Buster, '007'

1970s

Prog rock: Yes, 'And You and I'

Punk rock: The Slits, 'Typical Girls'

Disco: The Trammps, 'Disco Inferno'

Heavy metal: Black Sabbath, 'Paranoid'

Unit 8: Music and Production Analysis

1980s

New wave and synthpop: Depeche Mode, 'The Meaning of Love'

Hip-hop: Public Enemy, 'Don't Believe the Hype'

1990s

Grunge: Mudhoney, 'Urban Gorilla'

Indie: Primal Scream, 'Movin' On Up'

Brit pop: Blur, 'Beetlebum'

2000s

Dance: Armand van Helden, 'You Don't Know Me'

Chill-out: Chicane, 'Barefoot'

Contemporary R&B: Will.i.am, 'Check it Out'

Learners should:

- Frequently discuss musical structures and shapes using conventions, words and phrases to express musical form. Learners should feel confident in expressing the shape of music using A, B C, Section 1, 2 or 3, verse, chorus, middle eight or similar methods. Learners should build simple musical analysis such as this into their listening and note taking.
- Use the appropriate terminology correctly. To this end teachers should assist and develop their use of terminology, correcting and guiding learners in their understanding and knowledge.

You could provide learners with:

- Structured listening sheets, templates or scaffolding suggestions. For example, learners complete a sheet for each track that guides them to comment on the sections listed in the content (form, instruments and voices, tempo, texture, and so on).
- Suggested listening examples for each decade or style that links to playlists in Spotify or similar service.
- Alternatively, select music that illustrates the content to guide their learning. For example:
 - **Form**
Simple verse, chorus and middle 8, 12 bar blues pattern: Elvis Presley, 'A Mess of Blues'
Complex rhapsodic form: 'Bohemian Rhapsody' – the original Queen version and also the Muppets version
 - **Texture**
Simple instrumentation: Free, 'Alright Now'
Complex use of sound: The Beatles, 'Tomorrow Never Knows'
 - **Tempo**
The Velvet Underground, 'Heroin'
Franz Ferdinand, 'Take Me Out'

Learning aim B – Explore through critical listening production techniques used in music

- Use listening work to introduce concepts and issues for consideration elsewhere in the programme. For example, by playing a piece of music in mono the learners can then explore stereo and mono techniques in their recording and sequencing activities. Suitable pieces in mono include The Beatles in mono, which has very clear differences to the stereo re-mastered version for comparison purposes:
 - http://www.amazon.co.uk/The-Beatles-In-Mono/dp/B002BSHXJA/ref=cm_lmf_tit_2
 - http://www.amazon.co.uk/The-Beatles-Box-Set-remastered/dp/B002BSHWUU/ref=cm_lmf_tit_1

Unit 8: Music and Production Analysis

- When comparing between live, studio live and studio overdub recording techniques, learners may need time with high quality audio playback equipment to hear the recording in such a way as to make it clear. Playing tracks through TV equipment, guitar practice amps or low quality hi-fi is not appropriate. Listening should be through quality monitors in a studio environment or with good quality headphones.

Learners should:

- work in small groups to discuss and debate the production techniques being listened to. Treating the unit as purely individual or homework based will not allow learners to develop their critical abilities.
- You could provide learners with:
- critiques on a selection of music to allow them to study at home. This may be in the form of published material but could also be other learners' work.
- practical activities that recreate classic recording scenarios to see if the same effects are obtainable using the school's equipment. For example, instruments permitting, you could try to recreate a Phil Spector 'wall of sound' recording, perhaps of material from 'A Christmas Gift for You' for a Christmas concert.
- simulations that show errors and issues that illustrate audio quality. For example, set up inappropriate microphones or poorly considered levels that create distortion and ask learners to rectify them or explain the processes involved.

Preparing for the written examination

- The 90-minute test consists of different types of questions, including objective, short-answer and longer-answer questions based on two musical tracks, which will be supplied to the centre in advance. The maximum mark for the paper is 50.
- The paper will contain a mixture of questions aimed at level one pass, level two pass, level two merit and level two distinction. Questions will concentrate on a mixture of musical and production content based on one of two tracks, which are supplied.
- 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.
- Questions will focus on each track in turn and then offer questions that apply to both tracks and will ask learners to compare and contrast the tracks. Learners should be able to listen to the tracks on their own, through headphones, and play the track as many times as they wish. Even though learners will be using headphones, the environment should still be free from noise and distractions.
- It will be useful for learners to practise completing answers in the class environment to reinforce learning and develop test technique. 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 test-style questions for homework on a regular basis as each part of the specification is covered, as further useful practice.
- Alternatively, test-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 test. It would be useful for your learners to complete a past test paper, or sample test paper, before they sit the live test so they are fully aware of what they will need to do in test 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 qualifications, and 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 6: Introducing Music Recording*, for example, could be supported by Unit 8 in developing the learners' critical ears. Recording engineering, as a profession, requires highly developed listening skills that take many years to develop. Similar units appear in many level 3 qualifications, and through to degree level.

Resources

Learners should be introduced to as much music as is possible, which they can use to develop their critical listening skills. Learners should build music listening into their weekly routine and develop a set of critical questions that provide a framework for their listening. The pieces suggested above should be supplemented with music from your experience as musicians and consumers of music. The quality of the listening experience is important and should be set a minimum specification where possible. In general, cheaper equipment doesn't provide the quality required of this subject. Learners should have access to the equipment that allows them to develop their skills. The advice of audio professionals in the resourcing of this unit is recommended.

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

Many of the books that are available are written for the US market and are at too high a level for the learning required. However, the following will be useful as a reference resource.

Thompson, D, *Understanding Audio*, Hal Leonard Corporation, 2007 (ISBN: 978-0-6340-0959-4)

Alton Everest, F, *Critical Listening Skills for Audio Professionals*, Course Technology Inc, 2005 (ISBN: 978-1-5986-3023-7)

Corey, J, *Audio Production and Critical Listening: Technical Ear Training*, Focal Press, 2010 (ISBN: 978-0-2408-1295-3)

Websites

Learners may find the internet a useful resource for opportunity to discuss and debate music production examples. Some sites exist which aim to develop the skills of learners in their musical progression, such as:

audio.tutsplus.com

A blog for musicians, producers and audio junkies!

<http://www.music-production-guide.com>

An excellent site for developing music production skills.

Unit 9: Introducing Choral Studies

Delivery guidance

Approaching the unit

This internally assessed unit provides an excellent opportunity for learners to explore and develop their choral singing skills. It encourages practice, reflection and commitment, and learners can improve their general musicianship as well as develop important skills such as team working and self-discipline.

The unit is about singing together as a choir or ensemble and you are free to choose whatever style(s) of music you feel appropriate. You may, for example, decide to focus on the type of repertoire commonly performed by rock choirs or you may opt for more traditional choral music.

This unit is suitable for first time choral singers and can also be used to develop the skills of those learners who have previously sung in a choir.

Although the work undertaken is by its nature collaborative, learners will need to be assessed individually. Observation records detailing each learner's commitment to the work and the development of their skills will be a vital form of evidence. You should also give regular constructive feedback to the group and individuals on their progress throughout the unit. The unit log, kept by the learner, will also be an important form of evidence. Encourage learners to describe and evaluate the work undertaken to demonstrate the progress made, rather than keeping a narrative of what happened, through the use of questions, headings or writing frames. Regular recordings of the choir during workshops and rehearsals will be a valuable form of evidence and can also be used as a tool to allow learners to track and discuss the progress being made.

Delivering the learning aims

In **learning aim A** learners are required to develop their choral singing skills through participation in teacher-led practical workshop sessions. Encourage good habits from the outset and teach learners the aspects of rehearsal etiquette that are practised by successful choirs. Punctuality will be important as will self-discipline during rehearsals. Stress that personal management skills are a requirement of the unit and learners should record their use of these skills in their unit log, as well as the development of their choral singing skills.

Start all workshop sessions with a vocal warm-up. This should be a fun activity designed not only to prepare the voice but also to encourage the development of a sound vocal technique. A typical warm-up may begin with some singing 'games', for example tongue twisters sung on a single note and repeated up and back down a diatonic scale or sung to a simple melody. Rounds such as 'Rose' or 'Kookaburra' and partner songs such as 'What Shall We Do With a Drunken Sailor' or 'Oh Sinner Man' are good musical icebreakers that also prepare the ground for part-singing. As learners gain in confidence, introduce more challenging vocal exercises such as scales to increase vocal range and arpeggios to improve flexibility.

The choir should develop a repertoire of pieces that include some unison songs as well as some part-singing. Accuracy of pitch and rhythm is vital to successful unison, so learners will need to develop listening skills. Teach the songs by breaking them down into short phrases and encourage learners to follow the musical line in a score, although many learners may learn the material by rote. Once material has been learnt, learners should consider the phrasing, expression and dynamics.

Teach them about the role the conductor plays in rehearsal and performance in terms of keeping time, cueing beginnings and ends of phrases, and so on. They will need to learn through practice how to follow the conductor's lead.

Introduce part-singing after the choir has gained some experience of unison singing. You could start by introducing simple two-part pieces that involve singing in thirds or sixths. Some learners may find holding a harmony line difficult so you may decide to challenge your more capable singers with the harmony while the less able sing the 'tune'. Alternatively, you may wish to divide the choir according to male and female voices or by vocal range such as sopranos and altos. Take care with young male voices, particularly if recently broken, and generally treat them as baritone rather than tenor to avoid causing damage.

Learning aim B requires that the choir rehearse pieces from their repertoire for performance. These rehearsals should be an extension of the work undertaken for learning aim A and use a similar structure, i.e. a warm-up followed by work on the chosen repertoire. Learners should work with the conductor to polish and perfect the works chosen for performance, which should include at least one piece in two or more parts.

Provide learners with a specific event to work towards, such as an end of year concert, to help them focus on the requirements of this aim. The choir should prepare musically and also consider how their pieces will be presented and communicated to the audience.

Stage presence will be important and learners may consider how the choir will be arranged on stage, whether they will stand still, move, clap their hands and so on. You could video pieces in rehearsal and view them to allow discussion of the strengths of the work and areas that need to improve. This will allow learners to see, for example, how one person fidgeting or losing focus can draw the audience's eye and spoil the effect, and can also build individual confidence in learning from different performers' strengths.

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 9: Introducing Choral Studies
<p>Introduction</p> <p>Introduce the unit by allowing learners to view examples of a range of choral work from the traditional to the more contemporary. Some learners may have no experience of a choir and others may have a view coloured by old-fashioned examples. Provide examples of exciting performances by rock and/or gospel choirs that may challenge learners' perceptions and motivate them.</p>
Learning aim A – Develop choral singing skills
<p>Assignment 1: Welcome to the BTEC Choir</p> <p>Scenario: As a member of a new youth choir company you are required to attend a series of choral singing workshops led by the musical director.</p> <p>You should keep a record of your progress during these workshop sessions that considers your strengths and areas for development.</p>
<ul style="list-style-type: none"> • Ensure learners have a practice log and that they understand its purpose and how they should use it to document their development of technical and interpretive choral singing skills as well as personal management skills. • Lead a series of choral workshop sessions, ensuring that each session begins with a 'fun' warm-up designed to develop technical skills such as projection, tone, articulation and breath control. • During workshop sessions work on chosen choral repertoire making sure both unison singing and work in two or more parts are covered. Use the repertoire to further develop technical skills such as accuracy of pitch, rhythm and timing and awareness of other singers, as well as focusing on interpretive skills such as phrasing, dynamics and expression. • During sessions also encourage learners to learn how to follow a musical score and the conductor. For example, explain and demonstrate how a conductor beats time during a piece and what they do with their hands to bring the choir in at the beginning of phrases and to ensure they all finish the phrase together. • Make regular recordings of the choir and initiate group discussion of strengths and areas for improvement. Ask learners to describe areas for group and personal improvement using headings such as 'Intonation', 'Breath control', 'Musicality' and so on, as appropriate. For example, learners may identify that many members of the choir tend to run out of breath at the end of long phrases. You could then ask them to suggest exercises to improve breath control that they undertake during future sessions. Learners should record the key points of these discussions, including the actions for improvements, in their logs. • Provide feedback to the choir each session and arrange for learners to undertake individual reviews of their progress, which can be recorded via observation records.

Learning aim B – Use choral singing skills in rehearsal and performance**Assignment 2:** Introducing the BTEC Choir

Scenario: The musical director is keen to launch the choir to the public. You will take part in rehearsals leading to a short performance that will showcase your work to an invited audience.

- Lead rehearsals of the chosen repertoire bearing in mind the specification requirement for at least one piece to be sung in two or more parts. Give feedback and direction as necessary. The repertoire should be suitable for the needs of the choir, depending on aspects such as the age of the learners, gender, range of voices, experience and so on.
- Prompt learners to undertake individual practice and learn material as appropriate by setting achievable targets, such as learning the chorus section of a piece for the next session.
- Hold group discussion about staging and presentation, including considerations of how best to achieve the appropriate stage presence, interpretation and communication of the meaning of the works.
- Record several milestone rehearsals for review and evidencing purposes. Ask learners to critique work in progress in terms of the musical quality of the pieces and the presentation style. To ensure that each learner contributes you could give each one a card stating a different term such as 'expression', 'intonation' or 'focus and concentration'. At the end of the viewing the learners would then speak about the term on their card in relation to the work viewed before allowing others to add their thoughts to the discussion.
- Make a video recording of the learners performing the rehearsed pieces to an audience of, for example, peers, teachers and family members. This might include wider performance opportunities particularly if the choir joins up with other musical groups within the centre such as evening events, end of year shows, carol concerts and so on.

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

This unit will provide learners with the opportunity to improve their musicianship, music reading skills and aural perception skills and as such could be used to underpin skills found in several other units including:

- *Unit 10: Introducing Music Theory*
- *Unit 11: Developing Solo Music Performance*
- *Unit 15: Music Ensemble*

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

Heizmann, K, *Vocal Warm-ups: 200 Exercises for Choral and Solo Singers*, Schott Musik International GmbH & Co KG, 2004 (ISBN: 978-3-7957-52590)
Provides lots of ideas to get rehearsals and workshops off to a good start.

Websites

<http://www.youtube.com>

Recommended search terms: Rock Choirs, Pop Choirs and Choral Music.

Provides access to a range of recordings (of variable quality) showing choirs in action.

www.musicroom.com

Includes a range of choral sheet music suitable for young choirs. For inexperienced choirs you could begin by searching for 'easy choral music'.

Unit 10: Introducing Music Theory

Delivery guidance

Approaching the unit

This unit is about demonstrating knowledge and understanding of musical notation in different contexts, and learners will have differing levels of understanding in regard to this. It is likely that some will have a detailed and intuitive understanding while others may find it confusing, almost like an alien language – and there will be learners at every point between these extremes. This unit gives learners the challenge of engaging directly with notation in a variety of situations, and will help them interpret music correctly and clearly in a variety of musical contexts.

Delivering the learning aims

Learning aim A requires learners to know how musical notation is used to record pitch and rhythm. This is a large amount of information, and you will need to refer closely to the unit content when planning your assignments and tasks. Much of the required content can be covered in the form of exercises, however you should bear in mind that the musical background of each learner will affect the ease with which they achieve the assessment criteria. For example, a learner who has been playing the piano for several years is likely to find the 'simpler exercises' reasonably simple, whilst a guitarist or drummer with an equal level of technical and musical ability may need more time to familiarise themselves with them.

A logical place to begin with learners unfamiliar with this topic would be a basic understanding of where notes appear on a treble staff, before introducing major and minor tonality. Having established these concepts, some time spent concentrating on the features of major intervals, keys and scales would create a firm base to fulfil the pass criteria for this learning aim before moving on to bass clef and the more difficult minor intervals, keys and scales required for the merit and distinction criteria.

Having looked at pitch, learners are also required to know how rhythm is notated. Although there is much less content to include here, learners who struggle with numeracy may find this equally challenging. Again, a series of exercises would be an entirely appropriate way to address the content. Be led by the ability of your learners, as for some it may be necessary to begin with simple note values and combinations, while others may soon be ready to deal with compound time signatures and triplets. It would be good practice to show the development of the learner within their portfolio, including feedback even on the simplest level of work. Learners who find numeracy challenging may benefit from an interactive approach including use of websites (see suggestions at the end of the guide), rhythm exercises, short rhythm compositions, card-sorting activities, and so on. There is huge scope for pair/group work and peer assessment to start learners on the path of understanding how rhythm is notated.

Learning aim B requires learners to apply the information they have learnt in the creation of both handwritten scores and scores produced through the use of notation software.

For the handwritten scores, it is vital to provide learners with appropriate scores to work from. There is extensive guidance in the unit content on what specific musical features the parts must include, and learners should be aware of these requirements when choosing their part. You will need to provide learners with manuscript paper and sharp pencils. The assessment criterion refers to accuracy, and neatness of presentation will help in the clear achievement of this. It would be good practice to

introduce learners to this by giving them a series of shorter score-writing tasks, before building up to first the simple example and then the more complex example.

There are several score-writing packages that would be appropriate for use in the second part of this learning aim. Remember that the assessment criterion refers again to accuracy as the key attribute required, and the list of required content should again be shared with learners.

It is highly important to create scenarios that show the relevance of the knowledge being learned in this unit so that learners approach it with the same enthusiasm they bring to the more practical units. A rock band might, for example, want to include a tenor saxophone solo in a song, so they need to realise that a tenor saxophone is a transposing instrument and would therefore need a part to be created that would be in a different key from everyone else in the band.

Learners may find different aspects of the unit more challenging, depending on the different instruments they have learned. For example, a guitarist or drummer who has learnt from tablature may find it more challenging than most as they may have very little experience of traditional music notation.

All of the required knowledge for this unit is vital for development as a musician in any genre and learners should be helped to understand this. Success in this unit will contribute to success in other units. An increased understanding of notation and theory cannot fail to improve composition skills, and would also be useful in working with a musical ensemble featuring a range of instruments. Learners will, as a result of this unit, develop substantially as musicians.

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 10: Introducing Music Theory
<p>Introduction</p> <p>To introduce this unit to learners you could challenge them to answer a series of questions based on a printed excerpt of music, to create their own mathematical sums using different rhythmical values, or to transpose a short passage. Initial activities should focus on establishing prior knowledge, so that you can tailor the assignment activities to the needs of your learners.</p>
<p>Learning aim A – Know how traditional musical notation is used to record pitch and rhythmic elements in music</p>
<p>Assignment 1: In Training</p> <p>Scenario: You are keen to develop your skills as an all-round musician and to that end you are undertaking some training in music theory.</p> <p>During your training you will produce a portfolio of exercises that will focus on how music is notated in terms of pitch, rhythm and expressive elements.</p>
<ul style="list-style-type: none"> ● Referring closely to the content from the specification, run a series of workshop sessions covering treble clef notation, sharps and flats, intervals, construction of major and minor scales, major and minor triads, and major keys up to 4 sharps/flats. ● Learners then complete a series of written exercises to evidence their understanding of this information. Give the learners variety, as time spent planning and creating vibrant resources will be rewarded with more motivated learners. A series of short tasks is far better than spending prolonged periods of time battling with key signatures, for example. Possible exercises could start with some or all of the following, and should be retained after marking as evidence for learner portfolios: <ul style="list-style-type: none"> ○ transposing a 2-bar phrase up a tone ○ adding sharps/flats to a short melody in order to conform to a given key ○ identification of intervals played by the teacher ○ working out the notes of major and minor triads either against the clock or each other. ● Referring closely to the content from the specification, run a series of workshop sessions covering note values, dotted notes, triplets, bars and barlines, simple time signatures. ● Learners then complete a series of written exercises to evidence their understanding of this information. Possible exercises could start with some or all of the following, and should be retained after marking as evidence for learner portfolios: <ul style="list-style-type: none"> ○ numeracy tasks with note values (differentiated to learner need) ○ adding bar lines to passages of music according to a given time signature ○ doubling/halving of note values while retaining rhythmic feel. ● Moving on to the more complex unit content and still referring closely to the specification, run a series of workshop sessions that might include bass clef notation, minor keys up to 4 sharps/flats, recognition of more difficult chords.
<i>continued</i>

Unit 10: Introducing Music Theory

- Learners then complete a series of written exercises to evidence their understanding of this information. Possible exercises could start with some or all of the following, and should be retained after marking as evidence for learner portfolios:
 - writing a melody from the treble clef into the bass clef an octave lower
 - changing major scales into minor ones (key signatures and accidentals)
 - working out the notes of more challenging chords (dominant/diminished sevenths, sus 2/4 chords) either against the clock or each other
 - identification of more challenging intervals (including major/minor/perfect/diminished).
- Run a series of workshops to cover the more complex unit content for rhythm, referring to the information required in the specification. These workshops might include compound time signatures and note groupings in compound time.
- If following the above, this is one logical path through the unit content that could result in learners bringing together a portfolio of exercises with a focus on how music is notated in terms of pitch, rhythm and expressive elements and performance directions. It is important that you ensure that all requirements from the specification are covered.

Learning aim B – Create musical parts using traditional notation

Assignment 2: Creation of Musical Parts

Scenario: You are keen to show off your skills and understanding of music notation.

You volunteer to write out some individual musical parts from a full score. The parts will be played by musicians so it is important that this is done with complete accuracy and attention to detail.

You must create two handwritten parts and two using music notation software.

- Referring closely to the required musical detail from the unit content in the specification, deliver a series of workshops where learners see examples of scores from which they must select one instrument and prepare a short extract of its part. To begin with it would be advisable to choose simpler scores and some research is necessary for this. For example, some pop songs are entirely appropriate but others have musically complicated vocal lines and could prove too difficult. Workshops could focus on key skills such as neatness of presentation and accuracy of writing.
- Provide a selection of scores for learners to browse, before choosing one. These could be orchestral, from piano music or pop songs, but you may need to guide learners in their choices. Having selected one that motivates them, they are to create a 16-bar handwritten part that fulfils the requirements as listed in the unit content.
- Then provide a selection of more complicated scores for learners to browse, before choosing one (see unit content for details of what needs to be included). Having selected one that motivates them, learners are to create a 32-bar handwritten part that fulfils the requirements as listed in the unit content.
- Introduce learners to notation software through a series of workshops. These should cover note input and editing, insertion of musical detail e.g. sharps and flats, key signatures, time signatures, articulation and phrasing, dynamics, ledger lines, triplets and clefs. Learners should have access to one computer each so they are able to explore the capabilities of the software fully. Allowing time for learners to do this can be the best way for them to understand the functionality of the program.

Unit 10: Introducing Music Theory

Learning aim B – Create musical parts using traditional notation

- Then provide a selection of more complicated scores for learners to browse, before choosing one. Having selected one that motivates them, they are to create a 32-bar part that fulfils the requirements as listed in the unit content, using notation software.
- Learners should then have created two handwritten parts and two parts using music notation software, with accuracy and attention to detail

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

The musical theory skills gained in this unit will be of particular use in:

- *Unit 4: Introducing Music Composition*
- *Unit 5: Introducing Music Performance*
- *Unit 9: Introducing Choral Studies*
- *Unit 11: Developing Solo Music Performance*
- *Unit 13: Developing Music Composition*
- *Unit 15: Music Ensemble*

Resources

Textbooks

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.

Taylor, E, *The AB Guide to Music Theory Part 1* (2011 Edition), ABRSM, 1989 (ISBN: 978-1-8547-2446-5)

A detailed reference book containing all theory information required.

Taylor, E, *Music Theory In Practice - Grade 5* (Revised 2008 Edition), ABRSM, 2008 (ISBN: 978-1-8609-6946-1)

(Grades 1-4 in this series are also available and are likely to be useful.)

A series of books that explain music theory and provide some exercises.

Websites

<http://www.musictheory.net/>

A website with a variety of resources including interval tests, lessons, exercises and downloadable apps.

Unit 11: Developing Solo Music Performance

Delivery guidance

Approaching the unit

This unit builds on *Unit 5: Introducing Music Performance* and challenges the learner to develop their instrumental skills in a sustained and positive manner. It builds the learner's musical technique, practice skills and performance ability by consolidating and reinforcing their enthusiasm into a formalised development process and allows them to take their musical development to the next level.

Learners are required to perform to an audience as part of this unit. This may need careful management to ensure equality and access to appropriate support across the cohort, but should also be seen as a reward for hard work and a celebration of the learners' skills. Audiences need not be paying customers and performances need not be formal, but a range of performance opportunities suitable to the style, challenge and context of the music should be available.

Learners should also be aware of the different focus of this unit and the predecessor *Unit 5: Introducing Music Performance*, which seeks to encourage and guide learners. This unit focuses on developing a practice routine and exploring technique and quality of performance skills and should represent progression from an introduction.

The unit is internally assessed using the assessment criteria provided in the specification. Ensure you are familiar with the assessment 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

Support from peripatetic instrumental teachers is invaluable for this unit but these teachers must be made aware of the assessment requirements of the unit and teach in such a way that appropriate evidence for assessment is generated. For example, learners who are studying a classical instrument may need to step out of their preparation for say, Associated Board or Trinity grades, as it may not produce suitable evidence for the assessment criteria. However, learners from any musical heritage will be able to access the unit, as it is not genre or style specific.

Where peripatetic instrumental support is not available, the learning should include a mixture of formal, one-to-one, group and solo work taking place during and outside the formal timetabled lesson situation. For example, sessions discussing rehearsal strategies, techniques and case studies that feed into setting up and developing the learner's own practice regimes are crucial.

There are three learning aims, which can be approached separately or holistically. Where possible, a holistic approach would be most helpful to learners but timetabling and resourcing constraints may make this impossible.

In **learning aim A** learners explore the technical requirements of their instrument, explore a range of solo repertoire of their chosen instrument or voice, selecting at least four contrasting pieces in genre/style and mood, and set up an appropriate and sustainable practice regime. This should extend beyond statements of intent or a weekly timetable into being a justification and rationalisation of their practice. For example, learners should be able to explain why they practice, what they practice and when they practice for what purpose.

Suitable scenarios will vary from learner to learner and instrument to instrument. Learners could begin, however, by using statement banks to help develop their reasoning and justification development, for example:

- Scales – practising this scale will help develop a) dexterity for the semiquaver passages in the Bach Sonata, b) stamina and breath control, c) posture and balance, d) tonguing strength.
- Long notes – practising long notes will help develop a) consistency of tone, b) stamina and breath control, c) posture and balance, d) diaphragmatic control.
- Metronome work – practising with the metronome will help develop a) motor control, b) dexterity, c) rhythmic control, d) consistency of pace.

Learners may wish to phrase their regime in terms of short, medium and long term goals, for example:

- Short term – vocal performance for 60s night concert in 2 weeks: 1) Remember lyrics to ‘Come Together’, 2) breath control, 3) keep pitch, 4) perform – don’t stand still.
- Medium term – pass audition for Summer Show ‘Grease’. Perform 2 songs from the show – act, dance, sing.
- Long term – secure place on BTEC Performing Arts for next year.

Allow learners to share their work regularly with each other in peer support networks where they have the opportunity to see how others are working and progressing. This will encourage and reassure learners on their own work to maintain both progress and quality.

In **learning aim B** learners select music and prepare for performance, which is **learning aim C**. Learners should maintain the regime they developed during learning aim A in the development of at least three contrasting pieces of music which will be performed. Learners should maintain their own development although at this level it is wise to build into the programme opportunities for review and reflection with staff. For example, it could be useful to have a mid-term performance review, performance workshop, singers’ master class and a regular informal lunchtime concert where learners must perform at least once a term.

Maintaining the pressure of a performance schedule and showcasing the learners’ skills to a wider audience are excellent ways to maintain progress.

Concerts need not be formal, where learners play in front of a fee-paying audience, but this could be one of the opportunities offered. Learners may respond best when the pressure is managed rather than total. For example, learners may satisfy the unit by performing at an informal external concert at a primary school or community centre rather than a Christmas concert or speech day. Concerts could include:

- lunchtime concerts – informal, drop in concerts in the music department
- assemblies – formal, selected peers
- evening recitals – formal, small fee-paying audiences
- summer serenade – formal, large, fee-paying audiences
- festival concerts, such as Christmas – formal, as part of a set performance
- school show – formal, evening performance of a staged or semi-staged musical production
- workshop – informal, to other music learners and peers
- masterclass – working on key musical issues with a guest teacher or instrumentalist.

Ensure that at the end of this unit learners have a set of skills to progress their musical development into level 3 studies and into HE. The establishment of good habits early in the learner's development will pay dividends later on in their career 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 11: Developing Solo Music Performance

Introduction

It is crucial to the learners setting and managing their practice regime that you establish the context of this unit. To this end, introduce the unit to learners by explaining the importance of practice and explore the strategies of others across a range of skills-based disciplines. For example, learners should consider how excellence is achieved in sport, acting, dance and other arts as well as professional music, classical, pop and jazz. Setting strong parameters and achievable, yet challenging targets for personal development is a key outcome of the unit.

Learning aim A – Develop technique as a soloist

Assignment 1: Practice Makes Perfect

Scenario: As an aspiring solo performer you are keen to develop your technique and understanding of the repertoire available for your instrument or voice.

You should design a practice regime that includes technical exercises and at least four contrasting solo pieces.

You should then follow your practice regime, making notes on your progress and the effectiveness of the exercises and pieces chosen.

- Start by familiarising your learners with the concepts and routines required in a successful practice routine. This may take the form of question and answer sessions on how to develop technique through things such as technical exercises, fingering techniques, breathing and bowing exercises and so on. It is important to draw a clear relationship with the skill and the practice methodology. Initial skills questionnaires could steer learners in their familiarisation. These could be developed by you, or by learners at the end of their study or on other programmes. For example:
 - Guitar initial assessment – the learner can:
 - play all major and minor chords
 - play a 12 bar blues, in time, in the keys of E, A and D major
 - play 5 songs without error
 - accompany a singer in the performance of one song.
 - Keyboard initial assessment – the learner can:
 - play all major and minor chords with 1 hand
 - play a 12 bar blues, in time using 2 hands
 - play accompaniments in the left hand and the melody in the right hand for 3 recognisable songs
 - accompany a singer in the performance of one song.
- Where possible, excellent progress can be made in masterclasses and workshops with professional players or with suitably charismatic teachers. For example, a masterclass on developing stamina, developing technical skill, maintaining concentration, stress management or similar generic issue would provide an excellent experience to focus learning.
- Group activities in various combinations are also valuable. Consider sessions where all players of particular instruments come together and address shared issues and concerns. Guitarists, for example could discuss technique, fingering, equipment and technology to assist practice (such as portable effects and amp modelling equipment and software). Sessions could also be arranged on

Unit 11: Developing Solo Music Performance

approaches to particular challenges such as how to practise scales, how to use a metronome and so on.

- Repertoire is best explored through instrumental specialists but another valid approach is to run 'show and tell' sessions where learners discuss pieces and challenges with their classmates and develop a shared critique and supportive approach. Learners should develop a wide and varied repertoire and not limit themselves to a single style and genre. For example, learners could set targets and goals to learn repertoire that covers specific styles and genres:
 - Guitar –one song from each decade from 1940 to the present day, from memory
 - Flute – contrasting pieces from each period of musical history such as 2 renaissance movements, 2 baroque solos, a movement from 2 classical concertos and so on
 - Drums – parts for one song from each decade from the 1940s to the present day
 - Vocals – one song from each decade from 1940 to the present day, from memory.
- 'Contrasting' may refer to tempo, style, genre, instrumentation, musical period, meter, texture and dynamic and so on. Learners should never surprise you with the work they undertake and should include you and refer to your expertise in selecting music for assessment and performance. There should ideally never be a difference of opinion as to whether music is 'contrasting' enough and learners should always have a variety of options they can take in relation to their performances.
- This assignment requires the learners to develop written work in the form of a practice regime and a practice log. These need not be handwritten and could take many other flexible and appropriate forms. For example, learners may develop a practice 'blog' using online blogging services such as Tumblr, Blogger or Livejournal. Others, however, may develop excellent handwritten work presented in loose-leaf files or notebooks. Regardless of the medium this material is the essential evidence that is required by the assessment criteria for this learning aim. To access the higher grades learners should develop the detail in the documentation, drawing clear links between the practice regime and the requirements of the pieces they are studying.
For example:
Song: 'Road Rage', Catatonia
 - **'Description' of practice regime:**
 - Technical exercises to improve tonal quality. b) Technical exercises to improve stamina and breath control. c) Exercises to help learn the words, and so on.
 - **'Explanation' of practice regime:**
 - Technical exercises to improve tonal quality as verse requires a demanding range and vocal tone fades at the top and bottom of the vocal range.
 - Technical exercises to improve stamina and breath control because the rising pitch of each repeated verse and chorus is incredibly demanding. c) Exercises to help learn the words as the non-regular line length makes memorising the lyrics difficult.
 - **'Justification' of practice regime:**
 - Technical exercises to improve tonal quality as verse requires a demanding range and vocal tone fades at the top and bottom of the vocal range. This can be improved over time by long notes, diaphragmatic breathing, opening of the mouth and microphone technique.

Unit 11: Developing Solo Music Performance

- Technical exercises to improve stamina and breath control because the rising pitch of each repeated verse and chorus is incredibly demanding. Using rising and falling scale exercises, which repeat at higher pitches, develops the diaphragm and strengthens the vocal chords
- Exercises to help learn the words as the non-regular line length makes memorising the lyrics difficult – for example, gabbling the lyrics, using a hand held dictaphone, writing out lyrics, all help reinforce the structure of the song and improve the memory.
- Success in learning aim A will result in steady improvement in instrumental ability, a dynamic, flexible and fit for purpose practice regime, complete with suitable reflection and consideration in place. Learners should not have to complete unnecessary paperwork at the end of each term or at the end of the year to satisfy the evidence requirements of this learning aim. Where the learning is as intended, the evidence of e.g. notes, annotations and the practice log should naturally arise.

Learning aim B – Prepare for a performance as a soloist

Learning aim C - Perform to an audience as a soloist

Assignment 2: Recital Time

Scenario: Having done the practice, it is now time to show off your skills.

You need to select a programme of three contrasting solo pieces and prepare them to performance standard.

You will then perform your pieces to an audience in a solo gig/recital.

- This assignment satisfies the criteria for two learning aims: B and C. However, other approaches may be completely valid. For example, assignments that prepare music to performance standard without a formal performance component are a regular part of musical instrument development, particularly under the guidance of a formal instrumental teacher. Performance opportunities of music that has been prepared previously or prepared during the learning of other units or qualifications will also arise. Designing a programme that uncouples the rehearsal component from the performance component may build in some necessary flexibility where required by the instrumental forces available within the cohort.
- Peripatetic instrumental teachers could provide a valuable resource for the delivery and assessment of these learning aims. Their skill in preparing learners for performance and assessing the development of technical skill could be key. Team teaching this unit would open up many opportunities for flexibility and innovation. For example, suitable guitar teachers would be able to run masterclasses for all rock/pop instruments and allow the class teacher to split the cohort accordingly.
- Give careful consideration to ensure equality of opportunity across the year without favouring a selected few high quality performers for each performance opportunity. Assessment of this unit is individual and each learner should have the opportunities necessary to satisfy the assessment criteria and generate evidence.
- When selecting music, learners could debate and discuss repertoire among themselves and submit suggestions through their practice diary or blog. Consider setting up performance support networks among the learners – groups of 4 or 5 who support each other and share their thoughts, issues, concerns and solutions. Such a network allows learners to develop their own critical skills and self and peer assess. They can also debate and discuss the assessment criteria and build a solid understanding of how best to meet requirements of the unit, such as ‘three contrasting pieces’, ‘competent application’, ‘confidence’, ‘stylistic qualities’ and so on. They should understand and know how the music they are performing satisfies the assessment criteria, rather than hope that it might.

Unit 11: Developing Solo Music Performance

- Learners should be adequately prepared for performances, making sure they have rehearsed sufficiently with their accompanist, warmed up, tuned up, rested, prepared their instrument, made provision for breakages and other risks, and so on.
- Consider timescales carefully, and guide learners to ensure the targets they set are achievable and take into account, for example, the technical, physical and performance elements. Assignment two 'Recital Time' can be covered in 10 weeks. It may be appropriate in terms of class management, depending on the size of the cohort, to set a final submission date for the unit so there is time to collect the evidence, audio/video recordings where necessary and paperwork to avoid last minute problems. For example, audio and video should be edited and presented appropriately, allowing examiners to quickly find the material presented. At this level it is appropriate for learners to edit and finalise their own audio/video material.

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

- *Unit 2: Managing a Music Product*, may produce the performance opportunities required in the assessment of this unit. Learners preparing for Unit 2 elsewhere on the programme may use Unit 11 learners to provide the evidence they need.
- *Unit 3: Introducing Live Sound*. The use of PA may be a crucial part of a performance prepared for Unit 11. In this case it is important to recognise that the quality and functionality of the PA is not an assessable part of Unit 11.
- *Unit 5: Introducing Music Performance* shares a similar approach and should be a precursor unit.

Resources

Resources for this unit are highly specific to individual instrument, musical styles and the context of the learning. Peripatetic and individual instrumental teachers will be crucial in providing the personalised information required. Excellent resources are increasingly becoming available on DVD and online such as through YouTube.

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

Bruser, M, *The Art of Practicing*, Crown Publications, 1999
(ISBN: 978-0-6098-0177-2)

Green, B, Gallwey, T, *Inner Game of Music*, Pan, 2003
(ISBN: 978-0-3303-0017-9)

Klicksein, G, *The Musician's Way: A Guide to Practice, Performance, and Wellness*, OUP, 2009 (ISBN: 978-0-1953-4312-0)

Werner, K, *Effortless Mastery*, Jamey Abersold, 1996 (ISBN: 978-1-5622-4003-5)

Westney, W, *The Perfect Wrong Note: Learning to Trust Your Musical Self*, Amadeus Press, 2006 (ISBN: 978-1-5746-7145-2)

Buswell, D, *Performance Strategies for Musicians*, MX Publishing, 2006
(ISBN: 978-1-9043-1222-2)

Websites

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

<http://www.youtube.com/user/ArtistWorksInc>
ArtistWorks global community of teaching artists.

<http://www.youtube.com/user/NinaFlute>
Nina Perlove Flute YouTube Channel.

<http://www.youtube.com/user/Buzzingitchannel>
Resources for brass.

<http://www.youtube.com/user/professorV>
Violin Lessons with Todd Ehle.

<http://www.youtube.com/user/ultimategurumusic>
Indian and world music performance resources.

Unit 12: The Development of Music

Delivery guidance

Approaching the unit

This internally assessed unit provides learners with the opportunity to explore the ways in which music develops in response to social, cultural and technological factors as well as allowing them to develop an understanding of at least three contrasting musical styles. Learners then go on to show their understanding of the characteristics of one of the chosen musical styles through performance, sequencing or composition work. The unit essentially allows learners to discover how music can provide a soundtrack to our lives.

The unit is suitable for learners studying the BTEC program through traditional forms of music and could be used to allow the study of how secular and church music developed in the baroque and classical periods, for example. The unit is also suitable for learners who may prefer to focus on developments in popular forms of music from the second half of the 20th century, for example, how the invention of the electric guitar led to developments in rock music.

Delivering the learning aims

In **learning aim A** learners are required to consider factors that have influenced the development of music. This learning outcome could be introduced via a number of case studies that focus on specific historic, political and technology topics. When choosing appropriate topics for case studies you must ensure that learners are provided with the opportunity to consider how social, cultural and technological factors have influenced the development of music.

For example:

Historical and political factors

- How the rise of youth culture in the late 1950s and early 1960s influenced the development of new forms of popular music in Britain.
- How the patronage by the church of composers such as J S Bach affected the development of musical styles in the baroque period.
- How the war in Vietnam, the Cold War and the Nuclear Arms Race influenced the development of folk music and the protest song in the USA.
- How the situation in Weimar Germany led to developments in political songs by composers such as Hanns Eisler and Kurt Weill.
- How anti-establishment and anarchist ideologies in Britain in the late 1970s influenced developments in punk rock.
- How the political climate in countries across Europe in the early to mid 19th century led to the development of nationalist music by composers such as Chopin, Grieg, Smetana and Vaughan Williams.

Technological factors

- How the invention of the synthesiser led to the development of synthpop in the late 1970s/early 1980s.
- How the invention of new orchestral instruments in the 19th century led to the expansion of the orchestra influenced new “romantic” genres.

- How the invention of effects units such as the wah wah pedal and fuzz box influenced developments in rock music styles from the 1960s onwards.

When approaching topics, it is important to give your learners the opportunity to listen to examples of music and discuss what they hear, making links between the influencing factors and the style of the music. For example, learners may discuss the way in which a sense of anarchy is heard in punk rock through the style of vocal delivery as well as the lyrics themselves, citing the way in which Johnny Rotten of the Sex Pistols almost spits out the lyrics of songs.

Learner should record their research in a unit scrapbook or blog, which can then be used to summarise their findings when creating their website article for assessment.

For **learning aim B**, learners could build on the work in learning aim A to investigate the characteristics of three contrasting musical styles. Alternatively, you could combine the teaching of learning aims A and B, providing learners with a clear understanding of how the factors considered in learning aim A affected the characteristics of the music styles studied in learning aim B. For example if the development of the synthesiser is a chosen topic for learning aim A, a more in-depth study of the characteristics of specific tracks that are typical of the musical genre of synthpop would allow coverage of learning aim B in relation to the chosen style.

Design listening and discussion activities that allow learners to consider the characteristics and idiosyncrasies of the style, making sure that all the characteristics listed in the unit content as appropriate to the style are covered. You could start by selecting typical examples of the chosen styles to allow learners to develop a sound understanding before introducing less typical examples of the style. Learners should add notes taken during the listening and discussion activities to their scrapbook or blog.

When learners have a secure understanding of the three musical styles chosen, encourage them to compare the characteristics of the three styles. This could be done via a structured writing frame that allows learners to comment on the characteristics of tracks e.g. instrumental resources, structure and form, melody and so on, before drawing conclusions about the similarities and differences in terms of the characteristics.

When approaching **learning aim C** choices will need to be made about:

- which of the previously studied musical styles learners will focus on in their outcome
- whether the focus of the work will be performance, sequencing or composition.

You may wish to make these choices for the learners or, if time and resources allow, provide learners with a number of alternatives from which to choose. For example, for historical factors:

- learners who have studied 1960s American protest songs could be asked to rehearse and perform 'Eve of Destruction' (Barry McGuire) or 'Blowin' in the Wind' (Bob Dylan).
- learners who have studied synthpop could be given an extract of a track by Kraftwerk or Tubeway Army and asked to produce a sequenced version of the music.
- learners who have studied British pop music styles from the early 1960s could be asked to write a simple pop song in the style of early examples by The Beatles using a given set of lyrics.

Whichever choice is taken forward, it is important that learners understand they are being asked to create a piece that illustrates the characteristics of the style of music rather than an updated version.

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 12: The Development of Music
<p>Introduction</p> <p>Introduce the unit to learners through the study of a contemporary track that is likely to be familiar to them. Play the track, then hold a group discussion activity where learners analyse its characteristics and the context in which it was written/recorded.</p>
Learning aim A – Explore factors that have influenced developments in music
<p>Assignment 1: Cause and Effect</p> <p>Scenario: You have been commissioned to write an article for a website on the subject of how the development of musical styles is influenced by external factors. You should undertake research into influencing historical, political, social, cultural and technological factors to discover their effects on specific musical styles. You should then summarise your findings to create your web article.</p> <ul style="list-style-type: none"> • Ensure learners have a scrapbook or blog and that they understand its purpose and how they should use it to document the listening and discussion work undertaken in the unit and any individual research. • Lead a series of practical listening/discussion sessions based on a number of case studies that allow learners to consider the factors listed in the unit content in relation to specific musical styles. Carefully structure listening activities and give learners specific aspects to listen out for, e.g. how does the singer of the piece convey the feeling of the futility of war in their vocal style? • Provide regular feedback to learners during sessions and in their scrapbooks/blogs, which should be taken in for formative assessment purposes at least once during the assignment. • Lead a session to introduce the idea of a website article, providing advice to consider both the form and content. For example, point out that images could be used and that links to other websites such as YouTube recordings could also be embedded to illustrate the points being discussed. • Allow learners time to collate their research log and notes taken in their scrapbooks/blogs, and summarise their findings as they bring together the website article required for the assignment.
Learning aim B - Explore the characteristics of different musical styles
<p>Assignment 2: Step Back in Time – Part 1</p> <p>Scenario: Your group has been asked to create a series of podcasts on iconic musical styles of the 20th century. You should each choose three contrasting styles and find out about the characteristics of each. You should then create a 10–15-minute podcast recording in which you discuss the characteristics of each style, referring to specific examples of music, clips of which you can include in the podcast. You should also compare the characteristics of the three styles.</p> <ul style="list-style-type: none"> • Ensure learners understand that they should continue to use their scrapbook or blog to document the listening and discussion work undertaken in the unit and any individual research. • Lead a series of practical listening/discussion sessions based on at least three (but no more than four) contrasting musical styles that allow learners to consider the characteristics and idiosyncrasies of the chosen styles as listed in the unit content.

As before, listening should be a carefully structured activity and learners should be given specific characteristics to listen out for at each playing of the piece. For example, learners could be asked to make a note of the instruments they can hear in the track leading to a discussion of whether those heard are typical of the particular style. Ensure learners are provided with the opportunities to compare the three musical styles chosen.

- Provide regular feedback to learners during sessions and in their scrapbooks/blogs that should be taken in for formative assessment purposes at least once during the assignment.
- Lead a session to introduce the idea of a podcast, providing advice to consider both the form and content. Remind learners that they can use clips of music in their podcast if they wish to illustrate the musical styles discussed. Ensure they understand that they must refer to specific tracks of music to justify their conclusions when analysing the characteristics of the chosen styles.
- Allow learners time to collate their research log and notes taken in their scrapbooks/blogs, bringing together a podcast script before they have the opportunity to create their 10-15-minute podcast recording.

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

Assignment 3: Step Back in Time – Part 2

Scenario: You have been asked to perform in a concert celebrating some of the iconic musical styles of the mid to late 20th century. In groups, you should choose and rehearse a piece that is indicative of a particular musical style. You should then perform the piece, making sure that your interpretation encapsulates the characteristics of the style.

- Divide learners into groups and ensure appropriate pieces are chosen based on the learner ability level and the instrumental/vocal resources available.
- Discuss the characteristics of the chosen piece(s) with learners – how will they ensure that these characteristics are fully captured in the performance? You could suggest that learners listen to and analyse the original version or, if available, watch a recorded performance of the piece(s).
- Lead rehearsals of chosen pieces, giving feedback and direction as necessary.
- Prompt learners to learn material and undertake individual practice as appropriate. This could be done by setting small achievable goals such as learning the chorus section by the next lesson.
- Record several milestone rehearsals for review and evidencing purposes. Ask learners to critique work in progress in terms of the musical quality of the pieces, presentation style and how far they are capturing the characteristics of the style.
- Make a video recording of the learners performing the rehearsed pieces to an audience, e.g. of peers, teachers and family members.

If choosing instead the composition option you could:

- Discuss the characteristics of the chosen piece(s) with learners – how will they ensure that these characteristics are fully captured in the composition? You could suggest that learners listen to and analyse the original version or, if available, watch a recorded performance of the piece(s).
- Provide a composition brief, e.g. learners should create a song in the style of an early Beatles track from a given set of lyrics.
- Discuss how the composition could be approached, e.g. instrumentation, structure and form, melody.
- Provide a draft submission date for the composition in order to provide formative feedback.

If choosing the sequencing option instead you could:

- Discuss the characteristics of the chosen piece(s) with learners – how will they ensure that these characteristics are fully captured in the sequenced piece? You could suggest that learners listen to and analyse the original version or, if available, watch a recorded performance of the piece(s).
- Provide learners with an extract of music to be sequenced, e.g. a recording of the track or a musical score.
- Discuss how the sequence could be approached, e.g. methods of inputting data, selection of tracks/sounds, use of effects.
- Provide a draft submission date for the sequence in order to provide formative feedback.

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

This unit will provide learners with the opportunity to improve their aural perception skills and as such could be used to underpin the skills required in the externally assessed unit focusing on production analysis:

- *Unit 8: Music and Production Analysis*

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

Longhurst, B, *Popular Music and Society*, Polity Press, 2007
(ISBN: 978-0-7456-3163-9)

Brabazon, T, *Popular Music: Topics, Trends & Trajectories*, Sage Publications Ltd, 2011 (ISBN: 978-1-8478-7436-8)

These books will be helpful when looking for ideas for case studies when approaching learning aim A.

Borthwick, S, Moy, R, *Popular Music Genres, An Introduction*, Edinburgh University Press, 2004 (ISBN: 978-0-7486-1745-6)

Covers a range of genres from Soul to Synthpop and will be useful when approaching learning aims B and C:

Videos

This box set of five DVDs covers Tony Palmer's documentary series and charts the development of popular music styles from Ragtime and Blues through to the 1970s:

Palmer, T, *All You Need Is Love: The Story Of Popular Music*, Tony Palmer's Classic Series, Plastic Head, 2008

Unit 13: Developing Music Composition

Delivery guidance

Approaching the unit

This unit builds on the knowledge gained during *Unit 4: Introducing Music Composition*, where learners were challenged to create a wide variety of musical material. In this unit learners will focus on the creation of two compositions that demonstrate a more in-depth understanding of a range of compositional features. As you introduce the unit, outline a range of different compositional techniques for learners to use in their work. These could include the use of more detailed structures, chord progressions or modulations, or other techniques such as more detailed melodic development. In addition to technical compositional development, the important feature of the unit is that learners are required to compose in different genres, reflecting the need for composers in the music industry to be flexible.

Learners will need appropriate resources to complete this unit. It would be appropriate and useful to use music notation software to produce the evidence. Although it is possible to meet the assessment criteria with handwritten compositions, learners may find this more difficult.

Delivering the learning aims

Learning aim A requires learners to demonstrate knowledge of technical compositional details, which are broken down into the three main areas of melody, harmony and rhythm. The specification provides guidance on what level of detail is expected, and it should be noted that this is not a checklist of what every composition should include. The compositions should demonstrate musicality and, as a result of that, learners will use some of the techniques identified in the specification. Evidence for learning aim A is likely to appear in the two compositions specified for learning aim C, but could also appear in some short exercises if appropriate for particular learners.

Learning aim B focuses on the correct and appropriate use of instrumental resources. There are two main considerations with this. First, learners need to show they are aware of the technical requirements, abilities and limitations of the instruments they write for. Second, learners need to choose and use instruments to create an effective use of timbre. Give your learners examples of different instrumentation to listen to. Learning aim C requires learners to compose for different instruments so having the technical and musical knowledge to do this convincingly is vital.

Learning aim C is about the creation of two compositions. Learners should compose one complete piece using instruments and a style they are familiar and comfortable with, and also one complete piece using an unfamiliar instrumental group and contrasting structure. Highlight to learners that this reflects the demands of the music industry where composing only in one style can be restrictive whereas musical flexibility is important for success. As well as the instrumental resources used, it is important that consideration is given to the musical structures used. The overall structure of each piece needs to be able to show musical development, and have a playing time of at least three minutes. Musical development will be evidenced through melodic, harmonic or rhythmic variation as a composition progresses. Discourage simple 'copy and paste' repeats as they are unlikely to achieve more than a pass for this criteria.

Learning aim D involves the use of evaluation skills throughout the composition process. It would be good practice to have as one of the first tasks an audit of the level of compositional skill learners have gained as a result of *Unit 4: Introducing Music Composition*. This could be in the form of a list of compositional techniques, possibly taken from the unit content, for learners to consider their skills and understanding against, and sign off during the unit as they develop. Establish routines of regular self and peer evaluation among your learners, and encourage the appropriate use of targets on a week-to-week basis.

Overall, this unit takes composition beyond the simple creation of ideas. Development, flexibility and musical detail are the essential attributes for learners to display in order to achieve the highest levels.

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 13: Developing Music Composition
<p>Introduction</p> <p>Introduce this unit to learners in an active and inspiring way by showing examples of the type of composition they will be composing by the end of the unit. Plan three or four examples, depending on the musical taste of your cohort and factors such as the instruments they play, level of musical skill and so on. Provide learners with excerpts of the score so they begin to see and understand how an extended composition maintains and develops musical interest.</p>
<p>Learning aim A – Demonstrate a range of compositional techniques</p>
<p>Learning aim B – Use instrumental resources within compositions</p>
<p>Learning aim C – Use structure and form to create compositions</p>
<p>Learning aim D – Review own practice in composition work</p>
<p>Assignment Part 1: How to Be a Composer: Part 1. First, Show What You Like to Listen to...</p> <p>Scenario: A film music company is recruiting. They want to hire a composer who is versatile and can compose in different styles.</p> <p>You need to write a piece of music in a style with which you are familiar. It needs to use at least three different musical instruments, and must demonstrate use of a coherent form.</p> <ul style="list-style-type: none"> • Begin with a series of workshop sessions, focusing on different ways to develop melody, harmony and rhythm. As the focus here is on the techniques and not composition, it would simplify the session if you provided learners with a selection of suitable 4 or 8 bar melodies, chord progressions and rhythms to work with, and experiment on. Examples of techniques for learners to try could start with: <ul style="list-style-type: none"> ○ ornamentation of a melody ○ changing the rhythm of a melody whilst maintaining the melodic contour ○ adding 6ths, 7ths, suspensions (2s and 4s), 9ths and 11ths to a chord progression ○ substituting chords within a given progression ○ augmenting or diminishing a rhythm. • Give learners information on different musical structures, and ways to compose music within these. Refer to the list of suggested structures given in the unit content, and play recordings of examples. It is important to choose examples that feature development of material (although in practice, most pieces of music do) and highlight this to your learners. • Learners then undertake the task of writing a piece of music in a style with which they are comfortable, using at least three different musical instruments and with a playing time of at least three minutes. The piece should have a coherent structure, and learners should be encouraged to consider from the beginning how their initial ideas will develop within this structure. Learners will require time to complete this, probably over several weeks. Issues to bear in mind include: <ul style="list-style-type: none"> ○ How is material varied and developed upon repetition? ○ Are all sections balanced and logical in size for the style? ○ Are all instruments used appropriately? Is their potential exploited?

- Establish a routine of composition, peer and self-assessment and reflection, and ensure that learners complete a composition log. Learners should consider the effectiveness of their work on a regular basis, and actively consider ways to overcome problems, setting targets for themselves to achieve this. To begin with, you will need to guide them in their evaluation. Learners may well realise that a passage doesn't sound good, but may need help identifying the exact problem. It could be useful to provide examples of work containing such problems (e.g. clashes between parts, ineffective melodies due to excessive leaping or lack of a recognisable motif, incorrect chord use and so on) to prompt discussion of this.
- It may be that as compositions develop, there is a need for additional workshop sessions relating to specific compositional issues that arise. For example, it is likely that once learners have completed their first section, be it a verse or 'A' section, a workshop session showing a range of ways in which to continue the structure would be useful.
- Learners will finally need to bring together their composer's log, and a score of the finished composition presented in an appropriate format, which could be hand-written or computer-produced, in notation or tablature.
- Note that although this assignment covers learning aim C, the assessment criteria will not be achieved until assignment 2 has been completed.

Assignment Part 2: How to Be a Composer: Part 2. And Now, Try Something Completely Different...

Scenario: You now need to compose a piece of music that is totally different.

It needs to use a different ensemble of instruments, to enable you to show off your versatility to the maximum.

- Run a workshop session giving examples of different styles, and challenging learners to experience music from unfamiliar genres and instrumental groups. As the choice of style is likely to be a personal one, you should aim to provide a wide selection of contrasting stimulus material to appeal to as many learners as possible. Once a style has been chosen, you should discuss specific issues (different/contrasting ways that melody, rhythm, harmony and structure are presented) with either individual learners or groups of learners undertaking a similar composition.
- Learners then undertake the task of writing a piece of music using an unfamiliar instrumental group in a contrasting form and structure. Learners will require time to complete this. Many of the skills already learnt will be useful, as the ability to write a good melody, a clear chord progression and use a clear structure are not confined to particular genres. The aim of this is to encourage pupils to embrace musical difference for their own development and also with reference to the music industry. Given that, it would be in the spirit of the unit to make the second composition a significant contrast to the first. Examples could be:
 - Assignment 1: Rock song. Assignment 2: Baroque ternary piece for strings.
 - Assignment 1: Brass quartet. Assignment 2: Pop ballad.
 - Assignment 1: Samba! Assignment 2: Minimalism for chamber orchestra.
- Establish a routine of composition, peer and self-assessment and reflection, and ensure that learners complete a composition log. Learners should by now be used to considering the effectiveness of their work on a regular basis, and setting targets for themselves to overcome problems. To begin with, you may need to help learners evaluate the effectiveness of their music in relation to their new chosen genre.

- More so than in the first composition, it is likely that additional workshop sessions will be useful to enable learners to write idiomatically in their chosen genre with their chosen instruments. This could involve some of the following points:
 - Instrument ranges
 - Instrument-specific techniques, e.g. arco, pizz, mutes and so on
 - Clefs (e.g. if a guitarist is writing a string quartet, they will need to know how to read the alto clef)
 - Melodic issues, such as balanced phrases or fitting lyrics to a melody
 - Harmonic issues, e.g. a classical style piece will require classical harmony whereas a rock song will feature more use of unrelated chords.
- Learners will finally need to bring together their composer's log, and a score of the finished composition presented in an appropriate format that could be hand-written or computer-produced, in notation or tablature.

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

It is important to note that learners can only start this unit after *Unit 4: Introducing Music Composition* has been completed.

This unit complements the following units:

- *Unit 11: Developing Solo Music Performance*
- *Unit 15: Music Ensemble*

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.

Websites

<http://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.

<http://www.tes.co.uk/music-secondary-teaching-resources/>

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

<http://www.musicteachers.co.uk>

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

<http://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.

<http://www.youtube.com>

Including 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 14: Producing a Music Recording

Delivery guidance

Approaching the unit

This unit will continue your learners' training from *Unit 6: Introducing Music Recording*, which should be completed prior to Unit 14. Bring two important differences to learners' attention:

- First, this is a 60 hour unit and therefore there are more learning aims to address.
- Second, this unit must draw on contrasting material for the recordings so that learners record different sounds, instruments or ensembles.

Learners will respond to industry briefs to complete three recordings, and one of these briefs will require a creative response. As with Unit 6, the work for this unit should be contextualised by referring to the recordings that are being planned, set up and recorded. Learners need to be made aware from the outset of studying this unit that their evidence will be presented as a portfolio of recordings. 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. Many parts of this unit offer learners a chance to evaluate their strengths and areas to develop after their work in Unit 6. Learners should be given the opportunity to review work undertaken in Unit 6 to analyse their strengths and weaknesses. This information will not only help them in their planning but help you to organise contact time with resources so that all learners have the opportunity to improve their recording skills.

Delivering the learning aims

Learning aim A is concerned with planning recording sessions in a variety of situations for different functions. Learners should already be aware of the importance of planning, and how precious recording time and access to equipment is. They have an opportunity to evaluate how successful their planning was in the last unit by looking at the finished product and you should encourage them to find ways to implement positive changes to their planning for projects in this unit. They should also consider the planning required when recording on location separately from a live music event.

When creating an assignment, the first task should be for the learners to submit a planning document to you before they make their recordings. It is important at this and each stage to be aware of the progression between Unit 6 and Unit 14. Learners will need to plan for recordings in completely different environments that will throw up new issues. For instance, using recording equipment on location can put the equipment at risk from weather damage and theft.

You should identify valuable opportunities learners may have missed to help them make better use of their planning time. Encourage them to consider the equipment and personnel needed, book time in the recording rooms and pay careful attention to health and safety. Although learners now have knowledge and experience of recording equipment, they may still be areas of health and safety that they can improve upon. Recording on location is a significant development from Unit 6 and learners will be required to consider the health and safety of members of the public in an outside environment, unconnected to a music event.

For this unit as a whole, one of the most important factors is that learners are to record different material, sounds and instruments to those they recorded in Unit 6. You must impress upon them that they cannot take any aspects of planning for granted, as they will need to apply their knowledge to new situations.

Learners should revisit their use of spreadsheets for Unit 6 to see if they can make further improvements to meet the needs of Unit 14. Show learners how to make plans for organising equipment in the variety of situations they may now work in, and review equipment inventories used previously. 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 using an out of tune instrument.

Learning aim B is concerned with carrying out the recordings in an efficient and safe manner. Remind learners that the recordings will be different to those made in Unit 6 so they must apply their skills to new situations. It is important that learners respect all equipment as well as avoiding injury to themselves and others. Learners may very well be dealing with new instruments as part of this unit. Encourage them to understand how to care for the instruments, for example ensuring that guitar stands are available so that acoustic instruments do not need to be placed on the floor.

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. When recording on location, learners need to consider how the space is typically used. For example, if recording a busker in the street, learners should try to avoid times of day when traffic noise would be at a peak.

Exercises in risk assessment should be carried out to refresh and improve on current skills. 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. performers and technical staff) and then decide what they should do to prevent the risk from manifesting in injury (tape cables down to the floor using tape). Once they have grasped them they should be able to apply the knowledge in a different environment.

Learning aim C is concerned with learners' response to an industry brief. This will be a new approach compared with Unit 6 so you should allow enough time to cover this learning aim thoroughly.

It would be useful if learners were given examples of real industry briefs that require a creative response. This reflects vocational roles such as the producer. Learners will be asked to come up with three ideas for recordings in response to a brief, which will offer clients a range of possibilities to choose. Learners need to evidence that they are aware of the risks of the brief as in a real work context they would need to offer their clients good advice for the next stage of work. Teachers can act as clients to make this part of the unit work smoothly. If others act as clients then the teacher must be involved in the exchange between client and learner to ensure that learning opportunities are maximised.

For example, a brief may be published by an advertising agency looking for reggae arrangements of rock songs. Learners could come up with ideas for these arrangements and make sketches as a snapshot for clients to make their choices. Learners would then provide clients with advice on the risks of each idea, such as the time demands of each project, issues with the availability of instruments and performers, and the costs involved. Risks could also involve the artistic scope of the idea, such as sections of the song that might be weak, or learners may want to point out issues with permission and copyright.

Learning aim D is concerned with the final presentation of the portfolio. Learners need to use the correct editing and mixing techniques that enhance the overall portfolio.

These editing techniques should be used in two stages. Each track should first be mixed and edited as they are completed. Then when the learners have all their material for their portfolio, they could listen to the group of tracks and identify opportunities for further mixing and editing to bring the tracks in line with each other.

It is important that the portfolio shows cohesion in its final form so learners need to allow plenty of time for producing the final mix. Learners should consider the best order of tracks, fade in and out, and ensure that the overall volumes are consistent. Use of editing software is crucial when mixing the overall portfolio.

Learners are asked to present supporting documentation which will help them clarify their decision making and help teachers at the assessment stage. Learners should evidence the thought process as well as the order of events, so a production diary would be particularly effective. For example, learners could write notes at the mix stage of each track, and then show how and why they may have gone back to adjust their mixes when editing their whole portfolio as one recording.

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 14: Producing a Music Recording
<p>Introduction</p> <p>Explain to learners that this unit will build on their experience from <i>Unit 6: Introducing Music Recording</i>, and they will use their recording skills to plan and execute a wider portfolio of contrasting recordings. Learners will be taught 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. Hold discussions on your learners' particular areas of interest so that your briefs can reflect them while also offering new challenges. For example, learners with a preference for rock music may respond well to a brief that requires an acoustic performance of a rock song. In this way, learners may work with familiar material while needing to develop skills for recording acoustic instruments.</p>
Learning aim A – Plan recording sessions
Learning aim B – Use recording equipment safely to produce a portfolio of recordings
Learning aim C – Record musical material in response to an industry brief
Learning aim D - Edit and mix musical material
<p>Assignment 1: Sounds of the city</p> <p>Scenario: You have been asked to make a set of samples to be used in a short film. These samples will relate to an urban environment and must include:</p> <ul style="list-style-type: none"> • car/traffic noises • busker • sirens • pedestrian crossing • school playground • dogs barking <p>To be effective, the collection of samples should include at least two sounds for each of the items listed.</p>
<p>Assignment 1 is concerned only with the planning stage of the unit.</p> <p>Part 1: understanding factors involved in planning</p> <ul style="list-style-type: none"> • Learners should already have an overview of the recording process. However this will be applied now in completely different situations. Therefore, delivery should begin by considering an overview of the recording process in each new situation. You should demonstrate all components that you will have at your disposal. For this assignment, the equipment and recording principles can be dealt with in a classroom setting, in a manner that reflects how they would be carried out on location. • Show learners how to make plans for using equipment in the community, 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 on location so they have an understanding of how expensive recording time is and the importance of planning in advance.

Part 2: Planning requirements for a recording project

- Teach your learners how to make an effective and realistic plan for the recording sessions, so recordings will be achieved within the allocated time. 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:
 - 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 equipment or bad weather conditions.
- Provide learners with practical experience of recording outside in a safe environment such as the centre campus. For example, one of your learners could act as a busker and, under strict supervision, learners could also record traffic noises in the staff car park. As a group your learners can work out the information they need about the tasks required. Go through the list of preparation activities and assign tasks to the group.
- Arrange the date and time with learners and make sure the preparations are carried out under supervision. Learners should have considered risks such as bad weather and security, and have come up with strategies to safeguard equipment during the process.
- 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 they 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 making the recordings, 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.

Assignment 2: Live Stereo Recording 'Christmas Carol Concert'

Scenario: You have been asked to produce a live stereo recording of a Christmas carol concert for a local school/college. This recording is to be sold to parents and family. The recording should reflect that it is a live concert, but the focus should be on the performances and should capture enough detail without being drowned out by the audience.

Unit 14: Producing a Music Recording

Assignment 2 is concerned with learning aims A and B only.

Part 1: Planning requirements for a recording project

- The recording equipment for this task is relatively simple, but this does not mean that the task will be easy. It is very important that learners get this right, as with a live stereo recording there is little room to address issues later.
- Start by asking learners to brainstorm a list of potential issues involved in a live stereo recording. Likely issues should include:
 - extraneous noises (coughs, talking, squeaky chairs, mobile phones and so on) and the likely sources of these noises and how to avoid their occurrence
 - balance of sound (performers) and placing the microphones in an area that achieves a good balanced sound across the group of performers.
- Teach your learners how to make an effective and realistic plan for the recording so that recordings will be achieved without hitches on the night. For instance, signage to alert the audience to the need for phones to be switched off and the front of house staff will need to make an announcement prior to the performance. Allow learners to record rehearsals so that they can test their positioning and equipment before the concert.
- 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:
 - 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.

Part 2: Use recording equipment safely

- Learners need to know which pieces of equipment they will use for this task and check them out from an inventory. Equipment should be tested at this stage wherever possible so that faults are detected before they are set up in the venue.
- Learners need to follow a risk assessment to ensure that they don't cause injury to themselves, others, or the equipment.
- 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.
- 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.

Assignment 3: Multi-track recording 'Demo'

Scenario: You have been commissioned by a local ensemble to record a demo track. This should be from a different ensemble or genre than in *Unit 6: Introducing Music Recording*. This need involve no more than three separate tracks in the recording and mixing stage.

Assignment 3 is concerned with all the learning aims.

Part 1: Responding to an industry brief

- Give learners industry briefs that require a creative response, for instance to produce an arrangement for a local artist in an 'unplugged' style. The briefs could take a number of forms as per the examples in the specification. Learners need to respond to the brief with three contrasting creative ideas that could form the basis for a recording, in order for a client to select and respond.
- Learners should record brief sketches that encapsulate their ideas for how the recordings could develop. For instance, they could record just an introduction, verse or chorus in a new style or arrangement that will allow clients to make choices about how to proceed with their recordings.
- Remind learners that they will be acting as producers in this context in addition to their role as engineers. However, it is important that they retain their focus on the end goal, the finished recording.
- Learners need to show an awareness of the risks of the brief, and to forecast where issues and problems may arise. They are expected to address these risks with their own risk assessment that should offer and justify solutions. For example, learners may offer a reggae arrangement of a song as a creative response but lack the instrumentation, for example, a Hammond organ. A solution to this would be to add the instrument as a virtual instrument during the mixing and editing.
- To conclude this part of learners' work, take the role of the client and choose the idea to take forward to the final recording. It is important to make choices that allow learners to achieve the grading criteria in full but to avoid ideas that are over ambitious for their skills set and resources.

Part 2: Planning the recording

- Start by reviewing with learners the ideas chosen for their final recording sessions. It would be useful to carry this out as a whole group activity so that learners may gain knowledge from each other's projects.
- It is important that learners have 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.
- Remind learners that, as with all their recordings, they need to plan so they make effective and efficient use of their time and resources.
- Where possible, hold discussions and tutorials based on common challenges for all learners' projects, such as recording acoustic instruments.
- 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 that 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 further tuition 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 3: Recording and producing the demo

- As with previous recording tasks, learners should 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.

Part 4: Mixing and editing the portfolio

- This stage is a development from the work learners completed in Unit 6 and it will be a challenge for them to present a number of very different tracks as one complete and consistent portfolio. Start by holding a group discussion on how this could be achieved. For example, consistency can be demonstrated in volume, fades and spacing between the tracks.
- Discuss with learners how they can also apply effects in a consistent manner and alert them to potential issues. For example, if one track has been limited with compression and another is very dynamic then there will not be a great sense of consistency.
- Advise learners that there should be a good use of stereo field but it should also be consistent across the tracks.
- Where necessary, learners should revisit tracks to make minor adjustments so that the portfolio demonstrates these features of consistency. You should ask learners to make sure they have documented their decisions so that there is evidence of the thought process.
- 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 qualifications, and to other relevant units/qualifications

Learners must complete *Unit 6: Introducing Music Recording* before progressing to Unit 14.

- *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 gaining an insight of 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

The resources for this unit are the same as for unit 6, however it is expected that learners may be able to make greater use of these resources and research a wider variety of equipment.

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, 2000
(ISBN: 978-1-8607-4265-1)

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

White, P, *Basic digital recording*, Sanctuary publishing, 2000 (978-1-8607-4269-9)
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, 2000 (ISBN: 978-1-8607-4271-2)
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 15: Music Ensemble

Delivery guidance

Approaching the unit

This internally assessed unit builds on other performance-based units by concentrating on the practical and musical aspects of running and being involved in a variety of musical ensembles. Although the unit requires group interaction, it should be stressed that the assessment is individual and learners will be required to provide evidence to satisfy the criteria.

The unit requires learners to not only take part in ensembles but to plan and organise. It requires learners to move beyond merely playing in an ensemble, and to become a driving force in setting up, planning and organising rehearsals and performances. In many instances the running of school ensembles can be handed over to learners, where they can experience the pressures and problems that ensemble leaders will face in the professional world.

Learners are also, of course, required to take part in ensembles and improve their ensemble skills through regular attendance and study. This will be evidenced through a practice diary approach that will be part of the evidence base. The ensemble will also perform. A minimum of three pieces is required where ensemble skills will be demonstrated and assessed.

You may benefit from the support of peripatetic instrumental teachers although it is not essential for learners to have individual or small group instrumental lessons in order to access the higher grades. For the purposes of this unit an ensemble is defined as a group of three or more musicians playing contrasting parts – an instrument or voice that would under normal circumstances be expected to play with an accompanist does not count as an ensemble. The unit should be accessible to players of all instruments, styles and genres.

Delivering the learning aims

In **learning aim A** learners are required to plan and organise activities required for successful rehearsal for ensembles. In many cases this is expected to be for school ensembles, bands and groups for performances during term time, although the learning need not be limited to this. Where acceptable, learners could assist and work with larger ensembles outside school, such as the county orchestras, community brass groups, choirs and so on. The unit is not primarily about being an ensemble conductor, although that would be acceptable in the other learning aims. This learning aim is aimed more at administration, organisation, planning and problem solving.

In **learning aim B** learners are required to demonstrate rehearsal skills within an ensemble grouping. As part of this learning aim learners are required to evaluate their progress, essentially a self-assessment process. This could take 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. Evaluating their progress is the essential opportunity for learner reflection and should not be seen as an unnecessary and last minute part of the process.

Learning aim C is the performance component that asks learners to demonstrate their ensemble skills in three contrasting pieces of music. These need not be at the same concert, allowing you the flexibility to deploy musicians to give learners a wide range of performance opportunities throughout the course. Performances for this unit

could be lunchtime concerts, class performances, performances to small audiences outside school or similar.

The unit can be delivered in a 'long thin' way, with regular weekly rehearsals of appropriate ensembles for the learners' instrumental skill, style and genre. However, it is flexible for other methodologies. For example, running 'short-fat' projects such as a jazz week, concerto weekend, opera masterclass, where access to resources allows you to run special activities.

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 15: Music Ensemble

Introduction

Explain to learners that this unit gives them the opportunity not only to rehearse and perform as part of an ensemble but also to organise an ensemble, so they can experience the processes and progress from both sides. Bands, choirs, orchestras, ensembles, rehearsals and practices all require organisation, and the potential of planning and running ensembles should not be underestimated as a vocational pathway. Outline the potential for error and pitfalls that exist within the live music world alongside the cost implications, and the importance and potential of developing organisational and planning skills to run ensembles efficiently and successfully.

Learning aim A – Explore the planning and organisational activities required for successful rehearsal

Assignment 1: What Do We Need?

Scenario: A local rehearsal room and studio complex has asked you to write a 'guide to organising rehearsals' for its website. You also need to plan and organise rehearsals at the complex for your own ensemble.

- Learners entering this unit will already be familiar with rehearsals although they may not have been involved in the planning and organisational roles. Encourage learners to take on manager positions for each of the school orchestras, bands, choirs and so on. In these roles learners will develop the skills in a real life situation complete with the pressures, issues and personalities that exist in the professional world.
- Links could be made with e.g. *Unit 2: Manage a Music Product*, where learners may take on the role of band manager, tour manager, rehearsal supervisor and so on for bands preparing for a performance event, or *Unit 9: Introducing Choral Studies* where preparing for a performance event could require multiple large and small-scale rehearsals.
- Arrange for learners to meet the backroom staff of local bands. For example, studio managers, venue managers, promoters, bandleaders, conductors and so on, for an opportunity to discuss the issues they face in their day-to-day roles.
- When **planning** for rehearsals, encourage learners to use and develop appropriate paperwork/documents such as timetables, rotas and schedules. This should not be shied away from and will provide necessary evidence in relationship to rooms, equipment, plans and schedules. When introducing the content it may be helpful to develop planning checklists, forms and templates as part of the course, for example:
 - rehearsal proposal forms, formally required by the music department, prepared and submitted to the teacher in advance
 - equipment request forms.
- When **running** rehearsals begin by discussing the potential problems and risks that could affect the efficiency of the rehearsal and how these issues could be mitigated. This could lead into the material required for the assignment but will also reinforce the ethos of being prepared and equipped for professional life and be evidenced through:
 - the learner's own video of rehearsal room setup with commentary
 - the learner's own written rehearsal schedule for his or her own ensemble.

- Consider using self and peer assessment techniques for the assessment of group activities. Where an ensemble requires all members to regularly attend and contribute to the rehearsal, attendance and time keeping becomes a key skill that may best be assessed using self and peer assessment.
- While delivering this assignment consider breaking the tasks into smaller tasks that truly reflect the necessities of the musical life of the centre by developing material to use elsewhere in the centre and to help the learner's professional life outside. These **problem-solving** materials in relationship to technical, musical and practical issues and problems could be very valuable for progression. For example:
 - get each ensemble to present their own guide along with research and notes which can be used as evidence
 - develop troubleshooting guides and aide memoires for particular circumstances such as: rehearsing in a small practice room, practising on stage, choosing repertoire, health and safety on stage, and so on
 - the learner's own personal 'Guide to organising rehearsals' for the website.
- Consider delivering the content of this learning aim in a concentrated way over the first few weeks to ensure the other units benefit from the learning. For example:
 - Lesson 1: why rehearse and how to rehearse
 - Lesson 2: rehearsal nightmares, how it can all go wrong
 - Lesson 3: risk assessment planning and being prepared
 - Lesson 4: set assignment for completion by lesson 6
 - Lesson 5: practical work, group work, IT and design
 - Lesson 6: finish up, publication and presentation.

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

Learning aim C – Use ensemble skills in performance

Assignment 2: Let's Get Rehearsing, It's Nearly Time for the Performance

Scenario: You have a concert in two months. You need to rehearse an ensemble to perform at this concert. During the rehearsal process, you must show the ability to take direction from others, and also the ability to take a lead role in the direction of the rehearsal. You should keep a log of each rehearsal, evaluating the success of each one and identifying targets for improved performance.

You should then take part in the concert, using technical and interpretive skills in the performance of at least three contrasting pieces.

- This assignment rolls together assessment for learning aim B with learning aim C. This is entirely appropriate although by no means required. Assignments that keep the rehearsal skills, learning aim B, separate from the performance, learning aim C could also be considered. For example, learners who may benefit from being assessed in a rehearsal context might include technologists, sectional conductors, 'deps' (deputising musicians) and DJs.
- Evidence for assessment should be recorded on audio or video equipment, and may be called upon for review by Edexcel if required. Ensure there is individual evidence that satisfies the criteria for all learners. This may involve learners editing the footage of their performance to make their own 'show reel', which may have wider uses. When preparing recorded material learners should consider:
 - how useful show reels can be for application to level 3 courses and HE, as well as a good practice to develop for future employment and the assessment of the unit
 - the quality of recordings when capturing evidence, as it can be difficult for examiners to distinguish performers and individual parts with bad audio and video recordings.

Demonstrate rehearsal skills and evaluate progress

- Pop and rock band ensembles should be given appropriate time from teachers to ensure they progress and develop according to the unit content. Players under the direction of a teacher or more experienced musician will have an advantage of being rehearsed. Make sure that everyone has suitable access to expertise to maintain his or her progress through the unit.
- Consider the standard for 2B.P3 and maintain a clear understanding of 'take part...', which is sometimes mistaken for 'turn up'. Learners who simply turn up, perhaps regularly and consistently, may not necessarily satisfy the scope of the content. Learners who are taking part are addressing the unit content including technical and interpretive, listening and direction skills. They are learning how best to be an active member of a musical team, making progress and developing their skills as an ensemble musician.
- Ensuring that all players are focused and reflecting on their work should be a priority. To maintain focus, learners could use checklists, plans and targets to monitor development. These could be organised in a number of ways, for example:
 - short/medium/long term targets – set with the help of peers, teachers, instrumental teachers conductors and directors
 - tick lists – a standardised page or template that lists the unit content for learners to tick off or comment on during rehearsals
 - check lists – completed weekly, setting targets for each week's work and practice/rehearsals.
 - Teachers could use themed rehearsals to focus on key rehearsal techniques that change throughout the course. For example:
 - Week 1: repertoire, introductions, tuning and attendance
 - Week 2: notes, accuracy and phrasing
 - Week 3: dynamics, phrasing and articulation
 - Week 4: interpretation and style
 - Weeks 5-7 (as needed): run through and focus on specific issues
 - Weeks 6-8: concert.

Use ensemble skills in performance

- When assessing the performance component it is important to ensure that the assessment criteria for learning aim C are used and that a clear demarcation is maintained between the two learning aims. For example, ensuring that any work submitted for learning aim C should be:
 - recorded, either audio or video
 - presented in front of an audience
 - in an ensemble of 3 or more players, performing at least three contrasting pieces of music
 - subject to sufficient rehearsal, practice and consideration.
- Concerts need not be high stakes large-scale events although that may well be appropriate for some learners. Performance can be informal, but must be to an audience. The choice of repertoire should be carefully considered as should the opportunity for all learners to gain the highest grades.
- Learners need not feature as a soloist in the music that is performed, but all musicians should understand the unit content and the assessment criteria and make sure they generate suitable evidence for assessment.
- Learners may feature in many more concerts than they are required to and have a variety of performances from which to choose for submission. This is fine, but teachers should be aware of all members of the cohort and provide choice and opportunity for all. Performers such as drummers and bassists may have more opportunities than say, a flute player, and teachers should bear this in mind when

planning performances. For example:

- fresher's concert: as many performers as possible
- seasonal concert: mixture of orchestral and festive popular music, choral singing and solos
- 60s night: pop music, bands and singers
- solo recitals
- techno night: concerts which heavily feature technology, DJ and recorded/sequences, music performances
- serenade: as many players as possible.
- Learners should then be in a position for bringing together their video of milestone rehearsals, rehearsal log, teacher observations, peer reviews and recording of the concert required by assignment 2.

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

This unit can link with:

- *Unit 1: The Music Industry* and *Unit 2: Managing a Music Product*, which provides the organisational and management context for the rehearsal and performance.
- *Unit 5: Introducing Music Recording* and *Unit 11: Developing Solo Music Performance*, which provides the musical and technical skill aspects of the performance.

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.

Textbooks

Many of the books that are available are with a particular style or genre in mind although valuable information can be found in them all.

Robinson, R, Althouse, J, *The Complete Choral Warm-up Book*, Alfred Publishing Co, 1997 (ISBN: 978-0-8828-4657-6)

Lisk, E, *The Creative Director: Alternative Rehearsal Techniques*, Meredith Music Publications, 1991 (ISBN: 978-0-6340-3316-2)

Garofalo, R, *Rehearsal Handbook for Band/Orchestra Students*, Meredith Music Publications, 1988 (ISBN: 978-1-5746-3008-4)

Publications code BF034888 March 2013

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