

# **Pearson BTEC Level 3 National Extended Diploma in Music**

## **Specification**

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

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# Welcome

With a track record built over 30 years of learner success, BTEC Nationals are widely recognised by industry and higher education as the signature vocational qualification at Level 3. They provide, progression to the workplace either directly or via study at a higher level. Proof comes from YouGov research, which shows that 62% of large companies have recruited employees with BTEC qualifications. What's more, well over 100,000 BTEC students apply to UK universities every year and their BTEC Nationals are accepted by over 150 UK universities and higher education institutes for relevant degree programmes either on their own or in combination with A Levels.

## Why are BTECs so successful?

BTECs embody a fundamentally learner-centred approach to the curriculum, with a flexible, unit-based structure, knowledge applied in project-based assessments. They focus on the holistic development of the practical, interpersonal and thinking skills required to be able to succeed in employment and higher education.

When creating the BTEC Nationals in this suite, we worked with many employers, higher education providers, colleges and schools to ensure that their needs are met. Employers are looking for recruits with a thorough grounding in the latest industry requirements and work-ready skills such as teamwork. Higher education needs students who have experience of research, extended writing and meeting deadlines.

We have addressed these requirements with:

- a range of BTEC sizes, each with a clear purpose, so there is something to suit each learner's choice of study programme and progression plans
- refreshed content that is closely aligned with employers' and higher education needs for a skilled future workforce
- assessments and projects chosen to help learners progress to the next stage. This means some are set by you to meet local needs, while others are set and marked by Pearson so that there is a core of skills and understanding that is common to all learners. For example, a written test can be used to check that learners are confident in using technical knowledge to carry out a certain job.

We are providing a wealth of support, both resources and people, to ensure that learners and their tutors have the best possible experience during their course. See *Section 10* for details of the support we offer.

## A word to learners

Today's BTEC Nationals are demanding, as you would expect of the most respected applied learning qualification in the UK. You will have to choose and complete a range of units, be organised, take some assessments that we will set and mark, and keep a portfolio of your assignments. But you can feel proud to achieve a BTEC because, whatever your plans in life – whether you decide to study further, go on to work or an apprenticeship, or set up your own business – your BTEC National will be your passport to success in the next stage of your life.

Good luck, and we hope you enjoy your course.



## Collaborative development

Students completing their BTEC Nationals in Music will be aiming to go on to employment, often via the stepping stone of higher education. It was, therefore, essential that we developed these qualifications in close collaboration with experts from professional bodies, businesses and universities, and with the providers who will be delivering the qualifications. To ensure that the content meets providers' needs and provides high-quality preparation for progression, we engaged experts. We are very grateful to all the university and further education lecturers, teachers, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

In addition, universities, professional bodies and businesses have provided letters of support confirming that these qualifications meet their entry requirements. These letters can be viewed on our website.





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# Introduction to BTEC National qualifications for the music sector

This specification contains the information you need to deliver the Pearson BTEC Level 3 National Extended Diploma in Music. The specification signposts you to additional handbooks and policies. It includes all the units for this qualification.

This qualification is part of the suite of Music qualifications offered by Pearson. In the suite there are qualifications that focus on different progression routes, allowing learners to choose the one best suited to their aspirations.

All qualifications in the suite share some common units and assessments, allowing learners some flexibility in moving between sizes. The qualification titles are given below with the size of the qualification in guided learning hours (GLH).

Some BTEC National qualifications provide a broad introduction that gives learners transferable knowledge and skills. These qualifications are for post-16 learners who want to continue their education through applied learning. The qualifications prepare learners for a range of higher education courses and job roles related to a particular sector. They provide progression either by meeting entry requirements in their own right or by being accepted alongside other qualifications at the same level and adding value to them.

In the music sector these qualifications are:

Pearson BTEC Level 3 National Extended Certificate in Music (360 GLH) 601/7090/6

Pearson BTEC Level 3 National Foundation Diploma in Music (510 GLH) 601/7092/X

Pearson BTEC Level 3 National Diploma in Music (720 GLH) 601/7089/X

Pearson BTEC Level 3 National Extended Diploma in Music (1080 GLH) 601/7091/8

Some BTEC National qualifications are for post-16 learners wishing to specialise in a specific industry, occupation or occupational group. The qualifications give learners specialist knowledge and skills, enabling entry to an Apprenticeship or other employment, or progression to related higher education courses. Learners taking these qualifications must have a significant level of employer involvement in their programmes.

This specification signposts all the other essential documents and support that you need as a centre in order to deliver, assess and administer the qualification, including the staff development required. A summary of all essential documents is given in *Section 7*. Information on how we can support you with this qualification is given in *Section 10*.

The information in this specification is correct at the time of publication.

## Qualifications, sizes and purposes at a glance

Title	Size and structure	Summary purpose
<b>Pearson BTEC Level 3 National Extended Certificate in Music</b>	360 GLH Equivalent in size to one A Level. 4 units of which 3 are mandatory and 2 are external. Mandatory content (83%). External assessment (58%).	Designed to support progression to higher education when taken as part of a programme of study that includes other appropriate BTEC Nationals or A Levels.  The programme covers broad basis of study for the music sector with a focus on performance, personal instrumental technique development, music theory and professional practice.
<b>Pearson BTEC Level 3 National Foundation Diploma in Music</b>	510 GLH Equivalent in size to 1.5 A Levels. 6 units of which 4 are mandatory and 2 are external. Mandatory content (76%). External assessment (41%).	Designed as a one-year, full-time course covering the fundamentals in the music sector with optional areas of study including music promotion, theory and harmony. This supports progression to an apprenticeship in the music sector, or to a further year of study at Level 3.  It would also support progression to higher education if taken as part of a programme of study that included other BTEC Nationals or A Levels.
<b>Pearson BTEC Level 3 National Diploma in Music</b>	720 GLH Equivalent in size to two A Levels. 8 units of which 6 are mandatory and 3 are external. Mandatory content (83%) External assessment (46%).	Designed to be the substantive part of a 16–19 study programme for learners wanting a strong core of sector study and a focus on the music industry with optional areas such as music arrangement, composition and software skills.  It may be complemented with other BTEC Nationals or A Levels or non-qualification elements to support progression to specific job roles or to higher education courses in music.
<b>Pearson BTEC National Extended Diploma in Music</b>	1080 GLH Equivalent in size to three A Levels. 13 units of which 7 are Mandatory and 4 are external. Mandatory content (66%) External assessment (42%).	Designed as a two-year, full-time course that fully meets the entry requirements for learners wanting to progress within the music industry covering optional areas such as vocal development and music for moving image.  Progress could be either directly into employment, however it is expected that the majority of learners will have the skills, knowledge and understanding to progress into higher education courses to study music with a strong performance element.

## Structures of the qualifications at a glance

This table shows all the units and the qualifications to which they contribute. The full structure for this Pearson BTEC Level 3 National in Music is shown in Section 2. **You must refer to the full structure to select units and plan your programme.**

### Key

Unit assessed externally	<b>M</b>	Mandatory units	<b>O</b>	Optional units
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Unit (number and title)	Unit size (GLH)	Extended Certificate (360 GLH)	Foundation Diploma (510 GLH)	Diploma (720 GLH)	Extended Diploma (1080 GLH)
1 Music Performance Brief	90	M	M	M	M
2 Music Skills Development	90		M	M	M
3 Creating a Music Product	90			M	M
4 Music Composition Brief	120	M	M	M	M
5 Professional Practice in the Music Industry	90	M	M	M	M
6 Music in Context	120			M	M
7 Critical Listening	120				M
8 Arranging music	60	O	O	O	O
9 Composing Music	60	O	O	O	O
10 Exploring Theory and Harmony	60		O	O	O
11 Music and Sound for the Moving Image	60				O
12 Contemporary Song Writing Techniques	60				O
13 Music Promotion	60	O	O	O	O
14 Live Music Events	60		O	O	O
15 Music Investigation	60				O
16 Contemporary Art Music in Practice	60				O
17 Solo Performance	60	O	O	O	O
18 Music Ensembles	60	O	O	O	O
19 Music Performance Session Styles	60			O	O
20 Vocal Development	60				O
21 Improvising Music	60				O
22 Music Software Skills	60	O	O	O	O

## Qualification and unit content

Pearson has developed the content of the new BTEC Nationals in collaboration with employers and representatives from higher education and relevant professional bodies. In this way, we have ensured that content is up to date and that it includes the knowledge, understanding, skills and attributes required in the sector.

Each qualification in the suite has its own purpose. The mandatory and optional content provides a balance of breadth and depth, while retaining a degree of choice for individual learners to study content relevant to their own interests and progression choices. Also, the content may be applied during delivery in a way that is relevant to local employment needs.

The proportion of mandatory content has been increased to ensure that all learners are following a coherent programme of study and acquiring the knowledge, understanding and skills that will be recognised and valued.

BTEC Nationals have always required applied learning that brings together knowledge and understanding (the cognitive domain) with practical and technical skills (the psychomotor domain). This is achieved through learners performing vocational tasks that encourage the development of appropriate vocational behaviours (the affective domain) and transferable skills. Transferable skills are those such as communication, teamwork, research and analysis, which are valued in both higher education and the workplace.

Our approach provides rigour and balance, and promotes the ability to apply learning immediately in new contexts. Further details can be found in *Section 2*.

## Assessment

Assessment is specifically designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to vocational qualifications in the sector. There are three main forms of assessment that you need to be aware of: external, internal and synoptic.

### Externally-assessed units

Each external assessment for a BTEC National is linked to a specific unit. All of the units developed for external assessment are of 90 or 120 GLH to allow learners to demonstrate breadth and depth of achievement. Each assessment is taken under specified conditions, then marked by Pearson and a grade awarded. The styles of external assessment used for qualifications in the Music suite are:

- examinations – all learners take the same assessment at the same time, normally with a written outcome
- set tasks – learners take the assessment during a defined window and demonstrate understanding through completion of a vocational task.

Some external assessments include a period of preparation using set information. External assessments are available once or twice a year and learners can have only one resit attempt during the programme. For detailed information on the external assessments for, please see the table in *Section 2*. For further information on preparing for external assessment see *Section 5*.

## **Internally assessed units**

Most units in the sector are internally assessed and subject to external standards verification. This means that you set and assess the assignments that provide the final summative assessment of each unit, using the examples and support that Pearson provides. Before you assess you will need to become an approved centre, if you are not one already. You will need to prepare to assess using the guidance in *Section 6*.

In line with the requirements and guidance for internal assessment, you select the most appropriate assessment styles according to the learning set out in the unit. This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

- write up the findings of their own research
- perform
- use case studies to explore complex or unfamiliar situations
- carry out projects for which they have choice over the direction and outcomes
- demonstrate practical and technical skills using appropriate instruments and techniques.

You will make grading decisions based on the requirements and supporting guidance given in the units. Learners may not make repeated submissions of assignment evidence. For further information see *Section 6*.

## **Synoptic assessment**

Synoptic assessment requires learners to demonstrate that they can identify and use effectively, in an integrated way, an appropriate selection of skills, techniques, concepts, theories and knowledge from across the whole sector as relevant to a key task. Normally, a synoptic assessment is one that a learner would take later in a programme as they are expected to be able to draw on a range of learning. Synoptic units may be internally or externally assessed. The particular unit that you will need to treat synoptically for this qualification is shown in the structure in *Section 2*.

## **Language of assessment**

Assessment of the internal and external units for these qualifications will be available in English. All learner work must be in English. A learner taking the qualifications may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments see *Section 6*.

## Grading for units and qualifications

Units are assessed using a grading scale of Distinction, Merit, Pass and Unclassified. All mandatory and optional units contribute proportionately to the overall qualification grade, for example a unit of 120 GLH will contribute double that of a 60 GLH unit. There is no unit grade of D\*. For external units only a grade of N may be awarded for learners not gaining enough marks for a P grade. This is to ensure that learners are awarded appropriately for the achievement they have demonstrated.

Qualifications in the suite are graded using a scale of P to D\*, **or** PP to D\*D\*, **or** PPP to D\*D\*D\* Please see *Section 9* for more details. The relationship between qualification grading scales and unit grades will be subject to regular review as part of Pearson's standards monitoring processes on the basis of learner performance and in consultation with key users of the qualification.

## Recognition by UCAS

We are in consultation with UCAS to ensure that these BTEC Nationals will continue to meet higher education requirements. Please go to the UCAS website for full details of points allocated.



# 1 Qualification purpose

## Pearson BTEC Level 3 National Extended Diploma in Music

In this section you will find information on the purpose of this qualification and how its design meets that purpose through the qualification objective and structure. We publish a full 'Statement of Purpose' for each qualification on our website. These statements are designed to guide you and potential learners to make the most appropriate choice about the size of qualification suitable at recruitment.

### Who is this qualification for?

The Pearson BTEC Level 3 National Extended Diploma in Music is an Applied General qualification. It is for post-16 learners who want to continue their education through applied learning and who aim to progress to higher education and ultimately to employment in the music sector. The qualification is wide-ranging and equivalent in size to three A Levels, and it has been designed as a full two-year programme. Learners who wish to take this qualification will have successfully completed a Level 2 programme of learning with GCSEs and potentially some vocational qualifications.

### What does this qualification cover?

The content of this qualification has been developed in consultation with academics to ensure that it supports progression to higher education. Employers and professional bodies have also been involved and consulted to confirm that the content is appropriate and consistent with current practice for learners planning to enter employment directly in the music sector.

The objective of this qualification is to give learners experience of the breadth and depth of the sector that will prepare them for further study or training. This includes the opportunity for learners to choose several topics from a selection of options reflecting the progression pathways in music.

Learners taking this qualification will study seven mandatory units:

- Music Performance Brief
- Music Skills Development
- Creating a Music Product
- Music Composition Brief
- Professional Practice in the Music Industry
- Music in Context
- Critical Listening.

As the core content is equivalent in size to two A Levels, higher education representatives have confirmed that it is appropriate to allow learners to choose their six option units from a wide range so that they can explore their own choice of areas for further study. The optional units have been designed to support progression to music courses in higher education, and to link with relevant occupational areas.

They cover content areas such as:

- Arranging Music
- Composing Music
- Music Promotion
- Live Music Events.

### What could this qualification lead to?

In addition to the music sector-specific content outlined above this qualification gives learners transferable and higher order skills that are valued by higher education providers and employers. For example, they will learn how to independently develop their skills of evaluation, reflection and justification through *Unit 15 Music Investigation* and personal practice and reflection through the various musicianship units.

*Unit 4: Music Composition Brief* is a synoptic unit where learners identify and apply the concepts and theories developed in previous units, so demonstrating understanding in an integrated way.

The qualification is intended to carry UCAS points and is recognised by higher education providers as meeting admission requirements for many relevant courses, for example:

- BSc (Hons) in Music Composition
- BA (Hons) in Music
- BA (Hons) in Music Performance, Production and Composition
- BMus (Hons) in Music (Performance)
- BA (Hons) in Creative Musicianship
- BMus (Hons) in Contemporary Music Performance.

Learners should always check the entry requirements for degree programmes specific higher education providers.

### **How does the qualification provide employability skills?**

In the BTEC National units there are opportunities during the teaching and learning phase to give learners practice in developing employability skills. Where employability skills are referred to in this specification, we are generally referring to skills in the following three main categories:

- **cognitive and problem-solving skills:** use critical thinking, approach non-routine problems applying expert and creative solutions, use systems and technology
- **intrapersonal skills:** communicating, working collaboratively, negotiating and influencing, self-presentation
- **interpersonal skills:** self-management, adaptability and resilience, self-monitoring and development.

There are also specific requirements in some units for assessment of these skills where relevant, for example, where learners are required to undertake real or simulated activities.

## **How does the qualification provide transferable knowledge and skills for higher education?**

All BTEC Nationals provide transferable knowledge and skills that prepare learners for progression to university. The transferable skills that universities value include:

- the ability to learn independently
- the ability to research actively and methodically
- to be able to give presentations and be active group members.

BTEC learners can also benefit from opportunities for deep learning where they are able to make connections among units and select areas of interest for detailed study. BTEC Nationals provide a vocational context in which learners can develop the knowledge and skills required for particular degree courses, including:

- effective writing
- analytical skills
- creative development and performance skills
- preparation for assessment methods used in degrees.

## 2 Structure

### Qualification structure

#### Pearson BTEC Level 3 National Extended Diploma in Music

##### Mandatory units

There are 7 mandatory units that learners must complete, 3 internal and 4 external.

##### Optional units

Learners must complete at least 6 optional units.

Pearson BTEC Level 3 National Extended Diploma in Music				
Unit number	Unit title	GLH	Type	How assessed
1	Music Performance Brief	90	Mandatory	Internal
2	Music Skills Development	90	Mandatory	Internal
3	Creating a Music Product	90	Mandatory	Internal
4	Music Composition Brief	120	Mandatory Synoptic	External
5	Professional Practice in the Music Industry	90	Mandatory	External
6	Music in Context	120	Mandatory	External
7	Critical Listening	120	Mandatory	External
8	Arranging Music	60	Optional	Internal
9	Composing Music	60	Optional	Internal
10	Exploring Theory and Harmony	60	Optional	Internal
11	Music and Sound for the Moving Image	60	Optional	Internal
12	Contemporary Songwriting Techniques	60	Optional	Internal
13	Music Promotion	60	Optional	Internal
14	Live Music Events	60	Optional	Internal
15	Music Investigation	60	Optional	Internal
16	Contemporary Art Music in Practice	60	Optional	Internal
17	Solo Performance	60	Optional	Internal
18	Music Ensembles	60	Optional	Internal
19	Music Performance Session Styles	60	Optional	Internal
20	Vocal Development	60	Optional	Internal
21	Improvising Music	60	Optional	Internal
22	Music Software Skills	60	Optional	Internal

## External assessment

This is a summary of the type and availability of external assessment, which is 42% of the total qualification GLH. See *Section 5* and the units and sample assessment materials for more information.

Unit	Type	Availability
<b>Unit 4: Music Composition Brief</b>	<ul style="list-style-type: none"> <li>• A task set and marked by Pearson and completed under supervised conditions</li> <li>• The supervised assessment period is a maximum of 12 hours within a one week period timetabled by Pearson</li> <li>• Written submission and composition evidence</li> <li>• 75 marks</li> </ul>	<b>May/June from 2017 onwards</b>
<b>Unit 5: Professional Practice in the Music Industry</b>	<ul style="list-style-type: none"> <li>• A task set and marked by Pearson consisting of Part A and Part B</li> <li>• Part A is completed in 4 hours within a one week period timetabled by Pearson</li> <li>• Part B is a supervised assessment completed in 3 hours within a two day period timetabled by Pearson</li> <li>• Written submission</li> <li>• 75 marks</li> </ul>	<b>May/June from 2017 onwards</b>
<b>Unit 6: Music in Context</b>	<ul style="list-style-type: none"> <li>• A task set and marked by Pearson consisting of Part A and Part B</li> <li>• Part A is completed in 3 hours within a one week period timetabled by Pearson</li> <li>• Part B is a supervised assessment completed in 3 hours within a two day period timetabled by Pearson</li> <li>• Written submission</li> <li>• 70 marks</li> </ul>	<b>May/June from 2017 onwards</b>
<b>Unit 7: Critical Listening</b>	<ul style="list-style-type: none"> <li>• 2 hour exam</li> <li>• On a date stipulated by Pearson</li> <li>• Written submission</li> <li>• 75 marks</li> </ul>	<b>January and May/June from 2018 onwards</b>

## Synoptic assessment

The mandatory synoptic unit requires learners to apply learning from across the qualification in the completion of a defined vocational task. For *Unit 4: Music Composition Brief*, learners respond to an industry-specific scenario in which they are required to compose and record a piece of music. This will draw together underpinning skills, knowledge and understanding from their studies of the sector and require both transferable and specialist knowledge and skills.

In delivering the unit you should ensure that learners understand that the assessment will draw on the content from across the qualification.

## Employer involvement in assessment and delivery

You are encouraged to give learners opportunities to be involved with employers.

See *Section 4* for more information.

# 3 Units

## Understanding your units

The units in this specification set out our expectations of assessment in a way that helps you to prepare your learners for assessment. The units help you to undertake assessment and quality assurance effectively.

Each unit in the specification is set out in a similar way. There are two types of unit format:

- internal units
- external units.

This section explains how the units work. It is important that all teachers, assessors, internal verifiers and other staff responsible for the programme review this section.

### Internal units

Section	Explanation
<b>Unit number</b>	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
<b>Unit title</b>	This is the formal title that we always use and it appears on certificates.
<b>Level</b>	All units are at Level 3 on the national framework.
<b>Unit type</b>	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
<b>GLH</b>	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	A brief formal statement on the content of the unit that is helpful in understanding its role in the qualification. You can use this in summary documents, brochures etc.
<b>Unit introduction</b>	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
<b>Learning aims</b>	These help to define the scope, style and depth of learning of the unit. You can see where learners should be learning standard requirements ('understand') or where they should be actively researching ('investigate'). You can find out more about the verbs we use in learning aims in <i>Appendix 2</i> .
<b>Summary of unit</b>	This new section helps teachers to see at a glance the main content areas against the learning aims and the structure of the assessment. The content areas and structure of assessment are required. The forms of evidence given are suitable to fulfil the requirements.
<b>Content</b>	This section sets out the required teaching content of the unit. Content is compulsory except when shown as 'e.g.'. Learners should be asked to complete summative assessment only after the teaching content for the unit or learning aim(s) has been covered.

Section	Explanation
<b>Assessment criteria</b>	<p>Each learning aim has Pass and Merit criteria. Each assignment has at least one Distinction criterion.</p> <p>A full glossary of terms used is given in <i>Appendix 2</i>. All assessors need to understand our expectations of the terms used.</p> <p>Distinction criteria represent outstanding performance in the unit. Some criteria require learners to draw together learning from across the learning aims.</p>
<b>Essential information for assignments</b>	<p>This shows the maximum number of assignments that may be used for the unit to allow for effective summative assessment, and how the assessment criteria should be used to assess performance.</p>
<b>Further information for teachers and assessors</b>	<p>The section gives you information to support the implementation of assessment. It is important that this is used carefully alongside the assessment criteria.</p>
<b>Resource requirements</b>	<p>Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i>.</p>
<b>Essential information for assessment decisions</b>	<p>This information gives guidance for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard. This section contains examples and essential clarification.</p>
<b>Links to other units</b>	<p>This section shows you the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.</p>
<b>Employer involvement</b>	<p>This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.</p>

## External units

Section	Explanation
<b>Unit number</b>	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
<b>Unit title</b>	This is the formal title that we always use and it appears on certificates.
<b>Level</b>	All units are at Level 3 on the national framework.
<b>Unit type</b>	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
<b>GLH</b>	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	A brief formal statement on the content of the unit.
<b>Unit introduction</b>	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
<b>Summary of assessment</b>	This sets out the type of external assessment used and the way in which it is used to assess achievement.
<b>Assessment outcomes</b>	These show the hierarchy of knowledge, understanding, skills and behaviours that are assessed. Includes information on how this hierarchy relates to command terms in sample assessment materials (SAMs).
<b>Essential content</b>	For external units all the content is obligatory, the depth of content is indicated in the assessment outcomes and sample assessment materials (SAMs). The content will be sampled through the external assessment over time, using the variety of questions or tasks shown.
<b>Grade descriptors</b>	We use grading descriptors when making judgements on grade boundaries. You can use them to understand what we expect to see from learners at particular grades.
<b>Key terms typically used in assessment</b>	These definitions will help you analyse requirements and prepare learners for assessment.
<b>Resources</b>	Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i> .
<b>Links to other units</b>	This section shows the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.
<b>Employer involvement</b>	This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.



## Index of units

This section contains all the units developed for this qualification. Please refer to page 9 to check which units are available in all qualifications in the Music sector.

# Unit 1: Music Performance Brief

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

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## Unit in brief

Learners plan, prepare and deliver a musical performance from start to finish.

## Unit introduction

No matter what role you choose in a music career, it is very likely that at some point you will be involved in a live music performance. Every concert, gig and show takes a large amount of planning and preparation and is usually a collaborative enterprise. The success of each performance is down to the artistic creative vision and personal effort of the individuals who contribute to the final product.

In this unit, you will develop the skills needed to respond to a music performance brief and put on a show. In doing this you will most likely work with others and you will choose two specific roles: one from performer/composer/arranger, and one from technician/organiser/administrator. You will explore how the production process works and how the different roles interrelate, before planning and putting on a live music performance.

Attention to detail and professional rigour will contribute greatly to producing a high quality performance event. In this unit, you will develop a valuable set of skills in areas such as working with others to set goals, putting on a performance, research, production techniques and reflective practice. This will enable you to work effectively on a course in higher education or in the music industry.

## Learning aims

In this unit you will:

- A** Explore production planning for a music performance
- B** Carry out a music performance
- C** Reflect on effectiveness of the performance in meeting the production plan.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore production planning for a music performance	<b>A1</b> Researching different music performances and production requirements <b>A2</b> Responding to briefs <b>A3</b> Planning a music performance <b>A4</b> Being professional	<p>Suggested responses to various briefs in different formats.</p> <p>A production plan in response to the music performance brief.</p>
<b>B</b> Carry out a music performance	<b>B1</b> Roles and responsibilities required for music performances <b>B2</b> Carrying out the performance	<p>Individual evidence of participation in processes: planning, minutes, explanation of role choice.</p> <p>Evidence of implementing roles such as witness statements, rehearsals linking in with brief, evidence of professional behaviours and recorded footage of performance.</p>
<b>C</b> Reflect on effectiveness of the performance in meeting the production plan	<b>C1</b> Evidence collation for evaluation purposes <b>C2</b> Evaluating how far performance met the original plan and how individual roles contributed	<p>Evaluative account of performance and roles submitted in portfolio.</p>

## Content

### Learning aim A: Explore production planning for a music performance

#### A1 Types of performance and production requirements

- Give examples of different music performances such as pop music tours, small gigs, theatre company and concert hall performances, community arts projects, recitals, sporting events, charity balls, festivals, wedding, pub band, summer festival, college prom.
- Identify the audience and the outcome required in relation to the chosen music performance.
- Research planning across the industry – genres, styles, size, purpose.
- Consider the production requirements for a range of performance types, e.g. small gigs, theatre company and concert hall performances, community arts projects, recitals, sporting events, charity balls, festivals, wedding, pub band performance with supporting act, established band album launch, small summer festival, college prom night.
- Explore different approaches to planning for different music performance briefs.

#### A2 Responding to music performance brief

Clarification of purpose including:

- details of a performance, clarification of brief, communicate with team to agree common understanding, identify roles needed, identify specific technical requirements and constraints such as house/venue limitations – capacity, health and safety, accessibility, performance, budget
- size and impact of performance – number of performers, capacity of audience, range, style and type of performance
- analyse information about audience and any market research data.

#### A3 Production planning for the performance

- Production plan for the delivery of a specific event
- Resources, including timing, finances, human, venue, allocation of resources for performance, working out realistic deadlines, allocating roles to include – performance, management, production, arranger, composer, technician.
- Marketing and promotion of event.
- Health and safety, legal considerations such as insurance and contracts.
- Plan timelines with consideration of time constraints/deadlines by organising what has to be done at a practical level.

#### A4 Being professional throughout the production

Importance of being professional during a production:

- professional behaviours in production, including – effective timekeeping, reliability and punctuality, accountability, troubleshooting issues, target setting and schedules, working with others both on and outside the production team, practice, preparation and rehearsal techniques, participating fully in roles allocated, carrying out allocated tasks to deadline, being responsible
- recognising impact of non-professional behaviour, such as – letting others down, holding up progress, affecting the performance, disrupting timing, preventing the show from happening, not informing others of what to do.

### Learning aim B: Carry out a music performance

#### B1 Identify specific roles required

- Systematic identification of individual strengths which can be contributed to each job role required.
- Know the conventions of each job role and collaborative responsibilities.
- Clarify all roles and explore opportunities for leadership.

- Individual development planning from specific role perspectives - understand how each role develops first stage plans.
- Performer:
  - initial concept, a plan, set list (rehearsal/practice/repertoire)
  - rehearsal notes
  - reflection on quality of rehearsals (to be considered in learning aim D)
  - individual responsibilities - being confident when performing, set-up, preparation, test check/warm-up, fluent musical presence, communication and interaction with other performers, stagecraft performance techniques (accentuating eye contact, importance of physical presence, poise, posture), standard of musical performance.
- Composer/arranger:
  - initial concept, a plan (draft ideas, demo, final composition)
  - composer notes, draft ideas
  - reflection on compositions
  - individual responsibilities - produce materials for delivery of performance (scores and parts), product realisation of computer-generated performance, conducting/directing, programme notes.
- Technician:
  - initial concept, a plan (technical concept, survey of resources, technical specification)
  - technical ideas (notes, plans, drawings)
  - reflection on technical decisions
  - individual responsibilities - sound and lighting delivery, effective set up, control and monitoring, pack down.
- Manager/organiser:
  - initial concept, a plan (concept, vision, survey of resources, viability)
  - logistics (running order, plans, minutes)
  - reflection on logistics
  - individual responsibilities - execution of planning, monitoring of roles, contributions, deadlines, front of house, finances, linking everything together.

## **B2 Carrying out the performance**

Music performance activities and requirements:

- marketing and promotion – timing, resources and execution
- front of house, ticketing, audience management, refreshments
- provide prepared music resources
- manage and organise sound and equipment check, PAs
- well-rehearsed performances
- stage management, floor management, lighting and/or effects
- financial management
- health and safety protocols
- managing allocated roles effectively.

## **Learning aim C: Reflect on effectiveness of the performance in meeting the production plan**

### **C1 Evidence collation for evaluation purposes**

- How to evaluate effectively – what is 'successful'?
- Subjective/objective – using critical evidence for evaluation:
  - gathering evidence to use for evaluation, such as - ticket sales, income, questionnaires, online voting, focus groups, storyboards, interviews, social media, documenting observations, published reviews, self-evaluation and peer evaluation data

### **C2 Evaluating the success of the original performance plan and the contribution of individual roles**

- Planning – consideration of whether the performance planning stage was realistic and manageable:
  - use logbook portfolio to provide a source of evaluation data and allow for assessment of learning, perceptions, ideas, strengths and weaknesses of the planning process.
- Review all stages of the performance process, all techniques, production roles and approaches:
  - assess impact of individual specific roles
  - assess breadth and depth of research and how it supported initial ideas and realisation of brief.
- Review selection of techniques used in specified role:
  - creative intention.
- Provide a professional and critical review of the performance event.
- Reflect on own working methodology and identify specific areas for development during the creative process.
- Identify areas for improvement and identify what you would do differently next time.
- Review how initial ideas were explored, developed and refined.
- Identify other events that informed your understanding and process.
- Discuss reaction to unexpected events, problems and accidents, e.g. technical failure or performer illness.
- Evidence for professional behaviours demonstrated generally and in specific roles in line with music industry expectations.

#### Individual roles.

- Performance:
  - reflection on the quality of performance
  - critical review of potential improvements to performance.
- Composing/arranging:
  - reflection on the quality of composition/arrangements, critical review of potential improvements to composition/arrangements.
- Technician:
  - reflection on the quality of technical input, critical review of potential improvements in technical support.
- Manager/organiser:
  - reflection on the quality of organisation, critical review of potential improvements to management
  - conduct a professional and critical review of the overall performance and interaction of individual roles
  - review the different stages and how activities interrelated
  - discuss points for improvement
  - understand the audience experience and the impact of the roles
  - reflect on the importance of behaviours in a team to produce consistent and coherent results
  - justify your ideas in relation to the audience

- explore the overall effectiveness of the performance, link it to the overall impact of the individual roles and whether the performance met the brief
- learners evaluate the project from the perspective of their roles and as an overall performance
- learners introduced to reflective practice as a technique to adopt throughout their performance career.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore production planning for a music performance</b>		<b>A.D1</b> Justify and compare production approaches proposed for a music performance, showing how they meet requirements of the brief, planning skills, initiative and innovation.
<b>A.P1</b> Explain how planning contributes to a performance. <b>A.P2</b> Explain ways to respond to a brief for a specified performance. <b>A.P3</b> Demonstrate production planning skills for a specific music performance.	<b>A.M1</b> Compare planning approaches, analysing how they contribute to a production plan for a music performance. <b>A.M2</b> Demonstrate relevant and realistic planning skills for a specific music performance.	
<b>Learning aim B: Carry out a music performance</b>		<b>B.D2</b> Perform roles in a music performance with flair, competence and confidence, demonstrating responsible and professional behaviour.
<b>B.P4</b> Perform roles that contribute to the overall music performance. <b>B.P5</b> Demonstrate professional behaviours in delivering a music performance.	<b>B.M3</b> Perform roles confidently and professionally within the live music performance	
<b>Learning aim C: Reflect on effectiveness of the performance in meeting the production plan</b>		<b>C.D3</b> Evaluate the extent to which the music performance matched the production plan and how the planning processes and execution of your roles contributed, making recommendations for further development.
<b>C.P6</b> Explain how own roles contributed towards the performance and meeting the production plan. <b>C.P7</b> Describe ways personal contributions to music performances can be further developed.	<b>C.M4</b> Analyse effectiveness of roles carried out in delivering the music performance and in meeting the brief, making recommendations for further development.	



## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of summative two assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.P3, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P4, B.P5, C.P6, C.P7, B.M3, B.M4, C.M5, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- adequate practice and rehearsal facilities, including instruments and equipment of suitable quality (performers, especially soloists, may provide their own instruments)
- larger instruments such as pianos and drum kits, where appropriate
- amplification equipment and PAs
- sufficient equipment, facilities and software (for composers to create and produce scores and/or recordings of their work, if composing for the performance)
- adequate technical facilities to allow the technician to plan and produce sound, staging, lighting and effects to support the performance brief
- access to a performance space suitable for holding music events
- a sound system suitable for music, lighting, musical instruments
- video recording equipment (for recording rehearsals and performances for both review and assessment purposes)

Where facilities do not exist within the institution, arrangements will need to be made with external organisations such as theatres and recording studios in order to provide a suitable range of performance situations.

### Essential information for assessment decisions

#### Learning aim A

Learners will look at different ways of producing a performance and a production plan for their own performance.

**For distinction standard,** learners will demonstrate the ability to produce a plan, working with others in a confident, assured and innovative way. Their proposal will show that comparative research of different examples has taken place as well as consideration of the potential audience. Learners will explain how ideas contribute towards the creation of a production proposal and will communicate strategically and convincingly in order to realise a coherent and effective quality performance. They will demonstrate how using other examples has informed their own proposal and will justify their choices as relevant and appropriate to the requirements of the performance. Roles will be clearly defined, with appropriate responsibilities and activities identified. Learners will justify the different approaches used to do this with case studies or examples, comparing how a range of industry specialists realise a performance in different ways.

**For merit standard,** learners will demonstrate the ability to review different approaches to performance production. Learners' proposals will show consideration of different approaches and how this is factored into their own work. They will explain how ideas contribute towards planning a quality performance and they will show successful communication, with creative ideas and clear identification of roles.

**For pass standard,** learners will demonstrate the ability to research production approaches, using examples to produce a proposal in a competent way, with an effective outline of requirements and contributions from everyone involved. Learners' work will describe how ideas will be realised for a specified performance, with the different roles identified.

#### Learning aims B and C

**For distinction standard,** learners will carry out their roles autonomously in executing the planning for a music performance. They will be a driving force in bringing the project to fruition, managing processes and demonstrating professional behaviours, showing initiative and innovation. Learners will contribute to the live event, either as a performer or in another creative role, showing a high standard of performance and professionalism. Learners' work will critically evaluate the effect of the production planning process, constantly comparing it with the impact of the roles in

the performance. Learners' work will provide substantiated evaluative judgements and recommendations for the overall performance and future practice.

**For merit standard,** learners will carry out their role independently and they will play a significant part in bringing the project to completion, demonstrating professional behaviours and showing initiative. Learners will contribute to the live event, either as a performer or in another creative role, showing a competent and confident standard of performance and professionalism. Their work will compare the effectiveness of the planning process with the delivery of their roles in meeting the brief. They will consistently reflect upon the progress of their own roles in order to improve the quality of the performance.

**For pass standard,** learners will work as part of a team, executing and fulfilling the requirements of their roles in bringing the music performance to completion and demonstrating some professional behaviours. Learners will be competent in contributing to the live event, either as a performer or in another creative role, with a good standard of performance and some professionalism. Learners will reflect on their own progress in order to monitor and develop the quality of their impact upon the performance.

### Links to other units

This unit links to:

- Unit 2: Music Skills Development
- Unit 3: Creating a Music Product
- Unit 5: Professional Practice in the Music Industry
- Unit 9: Composing Music
- Unit 18: Music Ensembles
- Unit 20: Vocal Development
- Unit 17: Solo Performance
- Unit 13: Music Promotion
- Unit 14: Live Music Events.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers
- participation in audience assessment of the performance
- support from local theatre staff as mentors.

# Unit 2: Music Skills Development

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

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## Unit in brief

Learners develop their individual listening, musicality and technical skills in order to show progress in personal levels of musicianship.

## Unit introduction

Those of us interested in playing music always want to improve our skills and knowledge, we also often want to explore other areas of performance, composition, listening or technical skills. Now you have that opportunity! Through this unit you have a chance to study and improve a range of musical, technical and listening skills to help enhance and develop your overall musicianship.

In this unit, the main focus will be on the individual development of your chosen musical skills. You will explore the processes involved in attaining new music skills, whether raising your own standard or exploring something new. Your starting point will be an assessment and audit of your current listening, music and technical skills. You will then create short-, medium- and long-term targets which you will work towards to develop your listening, music and technical skills. To measure improvement, your progress will be monitored and evaluated against your original targets.

The skills developed in this unit will benefit your overall musicianship at an individual level and help to prepare you for further study. This will give you more opportunities for employment in the music industry and for progression to higher education.

## Learning aims

In this unit you will:

- A** Carry out an audit of own ability in listening, music and technical skills
- B** Develop listening, music and technical skills in relation to personal plan
- C** Review individual progress in listening, music and technical skills.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Carry out an audit of own ability in listening, music and technical skills	<p><b>A1</b> Audit processes, skills audits/SMART target setting</p> <p><b>A2</b> Personal skills assessment and identification of areas for development - personal development planning (PDP)</p>	Skills audit documentation (PDP) produced in conjunction with personal planning and setting of targets.
<b>B</b> Develop listening, music and technical skills in relation to personal plan	<b>B1</b> Improving and developing listening, music and technical skills	Evidence such as targets, logbook, video diary, blog, showing process for improvement and development. Recordings of practice.
<b>C</b> Review individual progress in listening, music and technical skills	<p><b>C1</b> PDP/evaluation</p> <p><b>C2</b> Measuring progress</p> <p><b>C3</b> Recommendations for further development</p>	<p>A completed personal development plan (PDP).</p> <p>Self/peer/teacher evaluation.</p> <p>Evidence to show progress, such as a logbook, video diary, blog, evaluation measured against original targets.</p>

## Content

### **Learning aim A: Carry out an audit of own ability in listening, music and technical skills**

#### **A1 Skills audits**

Carry out a listening skills audit, including:

- Identifying different instruments and instrument types by sound alone
- Answering questions about the texture, structure, tempo, dynamics, articulation, tonality, style and/or period of heard musical examples
- Identify whether heard musical examples are in two- three- or four-time
- Identify perfect and imperfect cadences in heard musical examples
- Clap from memory the notes of heard rhythms
- Sing from memory the notes of heard melodies

Carry out a music skills audit to identify capability, including:

- Performing music from memory
- Playing or singing music at sight following a score in standard notation
- Improvising rhythm
- Improvising melody
- Recognising clefs, key signatures, time signatures and common musical symbols and terms
- Suggesting harmony (chords and cadences) for given and chosen melody examples

Carry out a technical skills audit to identify capability, including:

- Technical instrumental/vocal skills (e.g. scales, exercises, arpeggios and studies)
- Instrument care and maintenance
- Setting up and using technical equipment (e.g. amplifiers, PA systems, mixing desks, microphones etc)
- Using music software for sequencing and/or notation tasks

#### **A2 Personal development planning:**

- Overview of personal planning
- Individual skills appraisal, including identification and development
- Compilation of current position for listening, music and technical
- Producing an audit
- SMART target principles: Specific, Measurable, Achievable, Realistic, Time-related
- Setting targets
- Review and evaluation

## **Learning aim B: Develop musical skills in relation to a personal plan**

### **B1 Improve and develop skills:**

Improve and develop listening skills

- Prioritise skills to be improved
- Follow a structured practice routine
- Attempt carefully selected exercises to improve listening skills

Improve and develop musical skills

- Prioritise skills to be improved/developed
- Follow a structured practice routine
- Attempt carefully selected exercises to improve musical skills

Improve and develop technical skills

- Prioritise skills for development
- Follow a structured practice routine
- Attempt carefully selected exercises to improve technical skills

Use of appropriate resources (tutorial books and websites, instrumental/singing lessons)

## **Learning aim C: Review individual progress in listening, musical and technical skills**

### **C1 Evaluate progress against targets and set new targets as appropriate:**

- Evaluation based on self-, peer- and teacher assessment
- Match progress to PDP and link across skills audits
- New targets set, based on progress with reference to original skills audits as well as PDP targets

### **C2 Measuring progress**

- Perform appropriate exercises and examples
- Types of evidence for listening which show progress
- Types of evidence for musical which show progress
- Types of evidence for technical which show progress

### **C3 Recommendations for further improvements and ongoing development**

- Self-assessment
- Peer assessment
- Self-development
- Long-term target setting

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Carry out an audit of own ability in listening, music and technical skills.</b>		<b>A.D1</b> Evaluate the purpose of a relevant and detailed personal skills audit in relation to your own musical skills development.
<b>A.P1</b> Describe the purpose of a music skills audit for personal development. <b>A.P2</b> Identify personal levels in listening, music and technical skills through a skills audit.	<b>A.M1</b> Explain the purpose of a personal skills audit, giving relevant examples in relation to your own musical skills development.	
<b>Learning aim B: Develop musical skills in relation to a personal plan.</b>		<b>B.D2</b> Demonstrate consistent, accomplished and confident development in musical skills that match set targets accurately.
<b>B.P3</b> Describe personal targets set to reflect development goals for listening, music and technical skills. <b>B.P4</b> Demonstrate development in listening, music and technical skills in relation to set targets.	<b>B.M3</b> Explain personal targets set for musical skills improvement. <b>B.M4</b> Demonstrate consistent development in musical skills that relate to set targets.	
<b>Learning aim C: Review individual progress in listening, music and technical skills.</b>		<b>C.D3</b> Evaluate progress made against set targets, with recommendations for further development.
<b>C.P5</b> Explain progress made against set targets with recommendations for further development.	<b>C.M5</b> Analyse progress made against set targets with recommendations for further development.	



## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, B.P4, C.P5, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- resources to aid them individually, based on their audit responses
- access to the internet, journals, newspapers, books, instruments, sound recordings and video recordings
- adequate practice and rehearsal facilities, including instruments and equipment of suitable quality (performers may provide their own instruments)
- larger instruments, such as pianos and drum kits, where appropriate
- amplification equipment and PAs
- appropriate resources for regular planning and presentation of audits
- computers to document and store all information on the implementation of their PDPs (learners need to keep a blog to show progress and ideas across all learning aims and audits in order to produce a valid PDP).

### Essential information for assessment decisions

#### Learning aims A, B and C

**For distinction standard,** learners will show clear and detailed awareness of personal ability and standard across all the disciplines of music skills required at this level: listening, musical and technical.

Learners will present an audit that includes informed knowledge of skills before studying this unit, combined with an accurate comprehension of how to improve skills in a coherent and logical plan, using appropriate terminology and musical language.

Learners will have evidence to show significant development in ability across all skill areas, to match targets in the personal plan. They will accurately and practically evaluate progress, and generate innovative and effective ideas independently, showing how to create a meaningful and purposeful personal plan for music development.

**For merit standard,** learners will show clear awareness of personal ability and standard across all the disciplines of music skills required at this level: listening, musical and technical.

Learners will present informed knowledge of current skills acquired before studying this unit, combined with an understanding of how to improve the skills identified at an individual level, using appropriate musical language.

Learners will have evidence to show development in ability across skill areas relating to, and matching, personal plan targets. They will evaluate progress realistically, showing how to create a meaningful personal plan for music development.

**For pass standard,** learners will show clear awareness of personal ability and standard across all the disciplines of music skills required: listening, musical and technical.

Learners will present informed knowledge of current skills acquired before studying this unit, combined with an understanding of how to improve the skills identified at an individual level, using appropriate language.

Learners will have evidence to show development in ability in skill areas against realistic targets. They will evaluate progress and generate ideas, showing how to create a personal plan for music development.

## **Links to other units**

Unit 1: Music Performance Brief

Unit 9: Composing Music

Unit 17: Solo Performance

Unit 18: Music Ensembles

Unit 21: Improvising Music

## **Employer involvement**

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.

# Unit 3: Creating a Music Product

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

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## Unit in brief

Learners work individually or collaboratively in the creation of a music product and experience the full product development process – from initial concept to final realisation.

## Unit introduction

Have you ever thought about the range of music products we encounter day after day and wondered how they are created? Products such as songs, albums, musicals, musical ensembles and educational resources are created through a structured development process, combining both creative and organisational techniques. This unit gives you the opportunity to develop your very own music product from scratch.

In this unit, you will investigate the scope of potential products and present a proposal for development. The chosen product will match your own interests and strengths and the finished product might be a tangible artefact such as a tuition book or a CD of original songs. Alternatively, it could be a performance of an original music theatre piece or the delivery of a series of educational workshops. The possibilities are endless – and you should aim to be ambitious in the scope of the project. You could undertake this unit by yourself but collaboration with others is possible as long as individual contributions can be clearly evidenced.

Musicians spend much of their professional lives working on projects that result in the creation of a product. This could be in the form of commissions from external agencies or in the development of their own original concepts. It is important that you understand how to plan and carry out a creative process, ensuring that the end product is fit for purpose and delivered on time. If you progress to higher education, it is very likely that you will find yourself in situations where you must work to various briefs to develop and create an end product. This unit is good practice for both employment and higher education opportunities.

## Learning aims

In this unit you will:

- A** Explore music product development
- B** Develop an end product that is fit for purpose by a deadline
- C** Reflect on the effectiveness of the end product.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore music product development	<b>A1</b> Types of existing music products <b>A2</b> The features and content of a product proposal <b>A3</b> The developmental stages for music products	A proposal for a music product.
<b>B</b> Develop an end product that is fit for purpose by a deadline	<b>B1</b> Methods and techniques for developing a music product <b>B2</b> Types of organisational processes involved in developing a product <b>B3</b> Types of format for delivery of an end product	Evidence could be in the form of a project logbook/journal, videos of milestone sessions, observation records, witness statements, progress reports, schedules, video diaries or blogs. The product itself will also be evidence.
<b>C</b> Reflect on the effectiveness of the end product	<b>C1</b> Methods for gathering feedback <b>C2</b> Aspects of self-review and reflection	Evaluative report with evidence of audience/end user feedback and self-review.

## Content

### Learning aim A: Explore music product development

#### A1 Types of music products

- Examples:
  - community choir or musical ensemble
  - album of original songs
  - manufactured band
  - music theatre production
  - tuition book
  - music video
  - online learning resources
  - music festival
  - website.

#### A2 Key features of a product proposal

- Description of the product.
- Identification of target market.
- Human and physical resources required.
- Unique selling point(s).
- Financial projection.
- Roles and responsibilities of contributors.
- Objectives and measures of success.
- Project timeline and milestones, Gantt chart, work breakdown structure.

#### A3 Developmental stages of music products

- Initial ideas brainstorm.
- Evaluation of viability of potential ideas.
- Market research.
- Creating and pitching the proposal.
- Creating and developing the product.
- Testing the market.
- Refining the product in response to feedback.
- Launching the product.
- Evaluating the product.

## **Learning aim B: Develop an end product that is fit for purpose by a deadline**

### **B1 Methods and techniques for developing a music product**

- Composing, refining, recording, mixing.
- Practising, rehearsing, workshopping, previewing, showcasing.
- Drafting, redrafting.
- Working with focus groups and responding to feedback.
- Creating, trialling and adapting resources and workshop materials.
- Designing packaging, promotional materials, branding.

### **B2 Types of organisational processes involved in developing a product**

- Preparing rehearsal/recording schedules.
- Liaising with relevant organisations/contributors.
- Arranging costing and quotes.
- Managing the project budget and accounts.

### **B3 Types of format for delivery of end product**

- Series of workshops, live event, written document, album, iTunes release, video.
- Launch or presentation of final product in an accessible and appropriate way for the target audience.
- Appropriate media for delivery of the product.

## **Learning aim C: Reflect on the effectiveness of the end product**

### **C1 Methods for gathering feedback**

- Audience/end user response using different methods such as questionnaire, poll, online survey, interview, focus group.
- Teacher, peer and third party feedback.

### **C2 Aspects of self-review and reflection**

- Artistic merits of the product.
- Future life/sustainability of the product.
- Financial viability.
- Meeting deadlines.
- Dealing with unforeseen problems.
- Teamwork and liaising with other parties.
- Lessons learned.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore music product development</b>		<b>A.D1</b> Present a proposal for a music product that comprehensively recommends and justifies a realistic strategy for development with vision, insight and assurance.
<b>A.P1</b> Present a proposal for a music product that explains a coherent strategy for development.	<b>A.M1</b> Present a proposal for a music product that details a considered and realistic strategy for development.	
<b>Learning aim B: Develop an end product that is fit for purpose by a deadline</b>		<b>B.D2</b> Demonstrate high levels of proficiency, imagination and self-management in a production process, using creative techniques and skills to deliver an end product on time.
<b>B.P2</b> Demonstrate involvement in a production process using appropriate techniques and skills competently and safely. <b>B.P3</b> Produce an end product that is fit for purpose for the target market.	<b>B.M3</b> Demonstrate confidence and fluency in contributions to a production process using appropriate techniques and skills. <b>B.M4</b> Produce an end product on time that is completely fit for purpose and is effectively communicated to the target market to achieve its planned purpose.	
<b>Learning aim C: Reflect on the effectiveness of the end product</b>		<b>C.D3</b> Evaluate the strengths and weaknesses of the product, showing insight and using evidence in a relevant and effective way, making recommendations for improvement.
<b>C.P4</b> Explain the strengths and weaknesses of a product with reference to consumer feedback, making recommendations for improvement.	<b>C.M5</b> Analyse the strengths and weaknesses of a product, making reasoned judgements based on a range of evidence, making recommendations for improvement.	



## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, B.P3, C.P4, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

There are no specific resource requirements for this unit.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners will present a proposal that is fully justified and will make recommendations for the development of a product based on research from industry practice. They will provide a detailed timeline and will demonstrate a clear comprehension as to the importance and purpose of each stage of the developmental process.

**For merit standard,** learners will select developmental methodologies that are clearly thought through and they will detail why their chosen approach is the most viable to achieve the intended outcome. Their proposal will provide a measured and systematic plan for development.

**For pass standard,** learners will provide a workable timeline for the development of their product, identifying the various phases of development. They will indicate the types of developmental methods and processes they might employ at each stage, but this may be vague in parts and rather general in nature.

#### Learning aims B and C

**For distinction standard,** learners will select and deploy a range of techniques to develop a product. Throughout the development process they will work with high levels of independence and take an innovative approach. They will make valid judgements about any risks, limitations and constraints and will apply a range of knowledge, skills and understanding to deal with these issues. Their final product will be innovative, and there will be no doubt as to the appropriateness of the product for the target market. Feedback from consumers will be affirmative and learners will reflect in detail on this response in an evaluative report. They will fully analyse their development processes and draw perceptive and shrewd conclusions rooted firmly in evidence.

**For merit standard,** learners will work independently and show evidence of reflection. They may discard ideas as they progress and their developmental work will show evidence of refinement. They will deal with any unforeseen circumstances or constraints in a positive manner by modifying and adapting their approach. Their end product will fully take into account the needs and requirements of the target audience and will fit the intended brief. Learners' evaluative reports will scrutinise the strengths and weaknesses of both the final product and the development process and will refer to a range of evidence from various sources, not just from the consumer. They will clearly explain the lessons they have learned from the process and how they will modify their approach in the future, based on feedback from others and from self-evaluation.

**For pass standard,** learners will select and use a narrow range of developmental techniques, with those selected probably the more obvious and predictable. When working on the development process, learners will apply themselves appropriately, working acceptably and with care. Their final product will be communicated in an apt manner but there may be some inconsistency in meeting the needs of the consumer. Learners will produce an evaluative report, discussing the strengths and weaknesses of the final product and referring to feedback from the consumer. Their reports may lack depth and learners will offer assumptions and deductions rather than conclusions rooted in evidence.

## **Links to other units**

This links to:

- Unit 15: Music Investigation

## **Employer involvement**

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.

# Unit 4: Music Composition Brief

Level: **3**

Unit type: **External**

Guided learning hours: **120**

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## Unit in brief

Learners explore music theory and its application through composition. They will use music technology to produce a composition in response to a given brief.

## Unit introduction

Music as a living art form relies on individuals developing the theoretical and practical skills to be able to create original compositional work. The commercial music industry relies on these works being presented in a format that can be delivered to the audience. An individual working in the music industry must increasingly be able to combine a wide range of theoretical and practical skills together and be able to work in a number of roles simultaneously in order to bring their ideas to fruition.

As a creative worker in the industry you will be called upon to undertake projects that require you not only to compose music, but also to produce a final audio product. Being able to produce a piece of music from conception to completion often brings both creative and commercial benefits.

In this unit, you are introduced to the skills required to apply knowledge of music theory, compositional techniques and music technology to produce a product in response to a given brief. This unit is designed to prepare you for progression to employment in the sector and towards higher education.

## Summary of assessment

This unit is assessed by a set task of 75 marks provided by Pearson and completed under supervised conditions. The supervised assessment period is a maximum of 12 hours and should be arranged over a number of sessions in a period timetabled by Pearson.

The assessment availability is May/June only. First assessment is May/June 2017

The set task is based on an industry themed composition brief. Learners will submit a composed score using notation software and supported by a written statement. Work should be completed using a computer.

Sample assessment materials will be available to help centres prepare learners for assessment.

## Assessment outcomes

**AO1** Demonstrate knowledge and understanding of notation conventions, composition and structural development and how to use technology to support a theoretical understanding of music

**AO2** Apply theoretical understanding to the composition and structural development of music using notation conventions and technology

**AO3** Demonstrate the ability to manipulate musical material using technology, showing notation conventions and composition development underpinned by a theoretical understanding of music

**AO4** Compose and structure music showing precise use of notation using technology

## Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

### A Notation conventions for pitch, harmony and rhythm

#### A1 Pitch

How pitch may be represented in notated form and understand how pitch is notated.

- Staff notation:
  - names and positions of notes on the stave, including ledger lines
  - clefs, treble, bass, alto, tenor
  - accidentals – sharps (#) flats (♭), naturals (♮), enharmonic equivalence, double sharps (♯♯ or ++), double flats (♭♭)
  - intervals (simple and compound)
  - The construction of scales (major, harmonic minor, melodic minor)
  - modes – Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian
  - key signatures.
- Other notation forms:
  - stringed instrument tablature
  - tonic sol-fa.

#### A2 Rhythm

How rhythm may be presented in notated form and understand how rhythm is notated.

- Staff notation:
  - bars, bar lines, double bar lines
  - note values including dotted notes
  - rest values including dotted notes
  - triplets and duplets
  - time signatures (simple, compound and irregular)
  - correct note and rest groupings in simple and compound time signatures.
- Other notation forms – drum score.

#### A3 Harmony

How harmony may be presented in notated form.

- Know how chords are built and notated:
  - triads (major, minor, diminished, augmented)
  - inversions (root, first, second)
  - 7th chords (major, minor, dominant, diminished)
  - 'extended' chords 7th, 9th, 11th, 13th, sharp (+, #) and flat (–, ♭) extensions.

### B Notation conventions for dynamics, tempo and expression

#### B1 How dynamic markings are represented in notated form

- Changes in volume:
  - crescendo (<)
  - diminuendo (>).
- Use of text:
  - pianissimo (pp)
  - piano (p)
  - mezzo-piano (mp)
  - mezzo-forte (mf)

- forte (f)
- fortissimo (ff).
- Use of signs and symbols (<), (>).

### **B2 How tempo markings are represented**

- Beats per minute:
  - BPM =, Crotchet =,
- Italian and English terms.
- Changes in tempo.

### **B3 How expression markings are represented**

- Articulation:
  - staccato
  - legato
  - tenuto
  - slurs
  - accents
  - phrase marks.
- Idiomatic instrumental techniques:
  - bowing
  - double stopping
  - bending
  - glissando
  - trills
  - pedal marks
  - harmonics
  - flutter-tonguing
  - tremolo.
- Expression and notation suitable for the idiom of the instrument used.

## **C Composition starting points and ideas**

### **C1 How to generate compositional starting points using musical ideas**

- Chord progressions and patterns.
- Melodic patterns.
- Riffs.
- Hooks and loops.
- Sound palettes (samples, synthesised sounds, found sounds).
- Motifs (rhythmic and melodic).
- Pitch sets.

### **C2 How to generate compositional starting points using extra musical ideas**

- Themes.
- Texts.
- Images.
- Graphics.
- Researching resources and starting points appropriate to a given brief.

## **D Developing music using compositional techniques**

### **D1 How to develop the structure and form of music**

- Repetition (exact and loose).
- Variation.
- Sequence.

- Block structures:
  - binary
  - ternary
  - arch
  - rondo.
- Developmental forms:
  - theme and variation
  - ground bass.
- Song structures:
  - 4-bar structure, 8-bar, 12-bar, 16-bar, blues forms such as 12-bar blues and 16-bar blues, blues forms that do not conform to norms
  - verse, chorus, bridge, middle 8
  - circular and repetitive structures
  - riff-based.

## **D2 How to develop musical material melodically, harmonically and rhythmically**

- Transformations:
  - inversion
  - retrograde
  - retrograde inversion.
- Diminution.
- Augmentation.
- Modulation.
- Transposition.
- Decoration.

## **D3 How to develop musical material texturally**

- Polyphonic texture.
- Homophonic texture.
- Monophonic texture.
- Use of instrumentation.
- Use of contrasts and juxtapositions.

## **E Using technology for composition**

### **E1 Use of technology to develop musical compositions**

- MIDI controller to input information into a DAW to develop musical compositions.
- MIDI editing tools including copy, paste and quantise to develop musical compositions.
- Audio interface to record audio information into a DAW to develop musical compositions.
- Audio editing tools including copy, paste, trim to develop musical compositions.
- Choice of relevant instruments and sounds.
- Editing software instruments and samplers to develop musical compositions.

### **E2 Use of technology to create an audio mix of a musical composition**

- Balance, panning, effects, EQ & dynamics processing to develop a stereo audio mix of compositions.
- Audio mix matches written intentions of the score.
- Mix down compositions to stereo audio files.
- Ensure quality and completeness.

### **E3 Use of technology to present a score of a musical composition**

- Scores in suitable notation formats.
- Accuracy that reflects musical compositions.
- Score is legible and handles leger lines and visual quantisation (where required) appropriately.



- Use of idiomatic notation conventions where required:
  - drum notation
  - tab
  - 1- and 2-part keyboard notation
  - vocal melisma
  - transposition.
- Full scores and parts:
  - legibility and clarity of the information presented
  - accuracy, showing control of visual elements
  - score labelled to show parts in C at concert pitch, parts transposed where required.

## Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### Level 3 Pass

Learners are able to make use of the stimulus to produce a valid musical outcome. The results will be convincing in terms of musical development and response to the scenario. Learners will make use of technology to present and produce the product. There will be some discussion of processes used and choices made. Links will be made between knowledge of music theory and the set scenario.

### Level 3 Distinction

Learners are able to respond imaginatively to the stimulus and produce a musically convincing outcome. Learners will employ their technological skills to refine and present their composition, achieving their intended outcome. There will be full justification of decisions and close links established throughout between music theory and the set scenario. The written statement clearly and comprehensively explains how the submitted work meets the requirements of the brief.

## Command words and key terms typically used in assessment

The following table shows the command words and key terms that will be used consistently by Pearson in our assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every assessment and is provided for guidance only.

Command or term	Definition
Scenario	A vocational music context.
Compose	To create original music using musical elements.
Score	A written form that expresses composition. The type of score will depend on the instruments and style of music being created.
Part	A portion, piece or segment of a whole music piece generally written out separately on a score.
Notation conventions	The accepted methods used to convey written music within all areas of the music industry (this could include traditional notation, drum notation, guitar tablature, graphic scores).

## **Links to other units**

Unit 2: Music Skills Development  
Unit 3: Creating a Music Product  
Unit 9: Composing Music

## **Employer involvement**

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.

# Unit 5: Professional Practice in the Music Industry

Level: **3**

Unit type: **External**

Guided learning hours: **90**

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## Unit in brief

Learners explore what it is that makes someone a professional in the music industry and how to put forward a bid for work.

## Unit introduction

This unit considers the importance of professional practice in the music industry and is designed to enable you to develop the relevant skills, knowledge and understanding needed. Behind the bright lights, costumes, gigs, sessions and festivals, the music industry is run by people who are measured by how professional they are in their behaviour. Being a professional is not optional in the music industry! It is key – and the industry treats it as highly important. Being professional is something that you have to learn very quickly as judgements are made early, and building and maintaining your reputation is important when you are self-employed and freelance.

In this unit, you will gain an understanding of what is meant by the term 'professional practice' as well as what it means to be a freelancer working in the music industry. You will understand the professional skills that are important in the industry, and learn the importance of financial management, effective interpersonal skills and working with others.

The unit emphasises the importance of continual self-development in a rapidly-changing sector and how essential it is to communicate clearly to give you the best chance when competing for roles in the industry. Taking a professional approach to working in the industry is as essential as having a good product to market. This unit outlines the qualities that industry professionals expect of people working with them in order to progress, whether to employment or higher education.

## Summary of assessment

This unit is assessed using a set task of 75 marks provided by Pearson and completed under supervised conditions. Learners will be provided with an industry specific scenario. The task is formed of two parts, Part A and Part B.

The assessment availability is May/June. The first assessment availability is January 2017.

Part A will be released within a period set by Pearson for candidates to carry out 6 hours of research over one week. Part B consists of a supervised assessment period of a maximum of 3 hours over a two day period to carry out the written task using their research.

The task explores the professional skills required to work effectively in the industry.

Sample assessment materials will be available to help centres prepare learners for assessment.

## **Assessment Outcomes**

**AO1** Understand the importance of professional practice in the music industry

**AO2** Understand operational requirements relevant to specific performances

**AO3** Demonstrate ability to apply skills required for working in the music industry

**AO4** Analyse requirements for professional presentation of ideas

**AO5** Evaluate the skills and knowledge needed for professional roles in the music industry

## Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

### A Professional practice for industry success

#### A1 Professional behaviours

- Being prepared, being reliable and committed.
- Being organised, planning using prioritisation skills.
- Communication skills, awareness of others.
- Punctuality, meeting deadlines, scheduling.
- Teamwork, working with others to achieve goals, outcomes and making decisions.
- Professional performance-related skills for music industry:
  - turning up on time, at the right location – prepared for your role whether in front of an audience or behind the scenes
  - billing appropriately for musical for skills or services offered
  - appropriate behaviour in concert, rehearsal and studio situations, whether in a performing or supporting role
  - understanding the expectations of your professional role
  - taking direction when performing.

#### A2 Project planning

- Short-, medium- and long-term plans.
- Documentation and presentation of plans, schedules, action plans, priorities and lists.
- Being able to set a realistic and achievable project plan for the immediate project.
- Daily scheduling when necessary, action plans for self and others when working as part of a team.
- Planning for other constraints and costs involved in putting on events or releasing product.
- Prioritising actions and how priorities are worked out.
- Contingency and mitigation:
  - carefully generating contingency plans for outcomes other than that expected
  - exploring mitigation, solutions and resolutions to identified and unexpected risks.
- Producing a budget:
  - projecting income and calculating costs
  - workable budgets balanced against projected income from sales such as tickets, programmes and merchandise, set against expenditure

- calculating fees
- documenting budgets and the variety of formats in which budgetary information can be communicated: spreadsheets, charts, balance sheets and cash flows
- clarity of expectations when negotiating contracts and fees.

### **A3 Health and safety**

- Health and safety regulations, risk management, considerations for the setting-up staging and musical equipment, knowing who sets up and manages equipment and how their safety and well-being is ensured, understanding the principles of lifting heavy objects and how loudness should be approached and managed, lifestyle and pressures that may be encountered that could be damaging to health and wellbeing.

## **B Music industry roles, operations and requirements**

### **B1 Working with others in music industry organisations**

- Roles in venues and live performance:
  - front of house, liaison manager, stage production, merchandising roles, technical and management roles, equipment hire companies and artist-booking agencies.
- Roles in production, record labels film and television:
  - artist and repertoire, songwriter, composer, artist manager, music blogger, music journalist and producer.
- Roles involved in marketing and promotion, advertising and marketing company, social media:
  - role of promoter, booking agent, plugger, designer and digital coordinator.
- Roles involved in live performance and recording:
  - session musicians
  - bookers/agency
  - producers, composers, arrangers, conductors.

### **B2 Legal requirements**

- Copyright and the issues surrounding the distribution of media, digital rights management:
  - intellectual property rights
  - the rights of the copyright owner, licensing, fair dealing and fair usage
  - duration of copyright
  - obtaining permissions and how copyright and the internet support or conflict with each other.
- Copyrighting your work:
  - The role of music licensing organisations such as PRS for Music.

- Licensing:
  - PPL, PRS for music.
- Formation of a contract:
  - types of contracts such as performance contracts, booking contracts, manager contracts, recording contracts, producer and remix contracts.
- Insurance:
  - types of insurance such as public liability, personal and equipment insurance.

### **B3 Financial requirements**

Personal and organisational financial processes, requirements and procedures.

- Business finances:
  - financial considerations, including business plans, funding, profit and loss, cash flow, invoices, bookkeeping
  - running your own business, tax, invoices, self-management.
- Present findings for defined audiences:
  - simple breakdown of costs, production of a budget, where headline figures can be used and when precise costs should be provided
  - using figures to support proposals such as predictions, looking into the future, capturing how investment will develop opportunity in the future.
- Spreadsheets, charts:
  - presenting financial information in a professional manner, templates, layout
  - labelling and clarity of the information being presented.
- Personal finances:
  - personal taxation and National Insurance, pensions, pay and expenses, paying bills and subscriptions on time
  - personal budgets and cash flow, how cash flow can be prioritised.

## **C Skills for working in the music sector**

### **C1 Networking**

- Creating networks:
  - curriculum vitae, business cards, social media
  - joining a union such as the Musicians' Union or Equity
  - joining professional organisations such as the British Academy of Songwriters, the Music Producers Guild, the Music Managers Forum (MMF), Joint Audio Media



Education Support (JAMES), the Professional Light and Sound Association (PLASA).

- Networking, communicating and developing negotiation skills:
  - making contacts and meeting people with skills who can offer services and help with your business
  - gain work experience, internship opportunities
  - maintaining your network, collecting data, using technology to maintain contacts and promote yourself
  - sharing information and working with others to make sure a project is deliverable, sharing responsibility and costs
  - creating an online presence.

## **C2 Working on a freelance basis**

- Self-employment:
  - advantages and disadvantages of being self-employed, work/life balance, setting targets.
- Funding sources:
  - banks and business advice centres, chamber of commerce, Young Enterprise schemes such as the Prince's Trust, agencies and social enterprises that support business start-ups and the arts.
- Clients:
  - finding clients, maintaining relationships, networking
  - marketing and promotion, professional approach at all times, flexibility, using social networks, business cards.
- Quality:
  - professional quality criteria, how others judge your work, setting standards
  - being aware of the expectations of others
  - the importance of self-management and planning, making realistic goals and taking responsibility.
- The importance of persistence, resilience and learning from experience:
  - listening carefully and responding to feedback
  - developing reflective practice skills
  - evaluating experiences and making recommendations for further developments.

## **D Presenting ideas to others**

### **D1 Preparing ideas**

- Exploring ideas and opportunities:
  - carrying out appropriate research
  - using a creative approach
  - responding to a given brief
  - being aware of the audience in planning
  - time management and meeting deadlines.

## **D2 Presenting ideas**

- Putting your ideas forward:
  - methods of presenting such as the bidding process, supporting statements, personal profile and justifying your ideas
  - applying research to given scenarios
  - ability to explain and justify ideas in a rationale
  - demonstrating professional practice.

## Grade descriptors

To achieve a grade, learners are expected to demonstrate the following attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### Level 3 Pass

Learners are able to devise documentation that demonstrates a basic knowledge and understanding of the music industry, with some reference to the scenario. Learners are able to make suggestions, recommending the resources necessary to complete activities in the context of the music industry and the possibilities of the budget. Learners will show limited skills in demonstrating awareness of industry expectations.

Research on the set scenario will be carried out. Learners will be able to propose recommendations and demonstrate an understanding of the challenge. They may address the requirements of the scenario but the rationale will be limited and there will be no evidence of innovation in presenting suggestions and recommendations. There is limited knowledge shown of the requirements of industry specific roles.

### Level 3 Distinction

Learners are able to produce a set of professional, accurate documents that demonstrate knowledge and understanding of the music industry in the context of the scenario. Learners are able to support their suggestions with justification and informed evidence that is meaningful and relevant in the wider commercial and business world. Research will be appropriately used in the set task and evaluative judgements will be present in learners' responses, indicating that alternatives and contingencies have been considered, relevant to the context.

Learners are able to recommend and justify activities, resources and recommendations that are specific and relevant, demonstrating a thorough understanding of interrelationships between all elements in the rationale. Learners are able to show an entrepreneurial approach, demonstrating initiative in suggestions made, and presenting sustained lines of argument, leading to a set of responses entirely relevant in the context of the scenario, the possibilities of the budget and the logistical constraints.

## Key terms typically used in assessment

The following table shows the key terms that will be used consistently by Pearson in its assessments to ensure that students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every assessment and is provided for guidance only.

Term	Definition
Professional practice	Understanding the behaviours required in order to fulfil roles in the specific sector.
Rationale	A set of reasons or a logical basis for a course of action or a belief.
Budget	An estimate of income and expenditure for a given project.
Project plan	The learner is to present resources and timelines in order to complete a task, or series of tasks, to achieve specific requirements or objectives, showing progress from start to finish.

Bid	Submit an application for specific project and for a stated price.
Describe	The learner's work gives a clear, objective account in their own words, showing recall and, in some cases, application of the relevant features and information about a subject.
Justify	The learner is able to give reasons or evidence to support an opinion or course of action.
Present	To submit something for observation and/or consideration by others.

## Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers from music businesses
- work experience
- own music materials as exemplars
- support from local music related business staff as mentors.

# Unit 6: Music in Context

Level: **3**

Unit type: **External**

Guided learning hours: **120**

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## Unit in brief

Learners explore the contextual factors, social, political, economic, technological and historic influences on the creation of music and what the music industry looks like today.

## Unit introduction

Music cannot exist in isolation, it is shaped by a range of factors and influences and each piece, performance and recording has a story to tell. The characteristics of a musical genre can be directly or indirectly influenced by not only other musical ideas, but also interplay with other art forms and technology. Music is responsive to the conditions in which it is created. The context of time, place and events happening in the wider society may inspire, explicitly or implicitly, the creation and interpretation of music. Equally, music as an art form has the ability to affect change upon the society in which it exists.

As someone interested in working in the music industry, it is important to be able to identify these contextual factors and recognise how this can inform our creative work as a composer, songwriter, performer, producer, music journalist or music business professional. The understanding that comes with acknowledging past context allows us to more effectively develop fresh ideas. The current UK music industry consists of an often complicated and interlinked network of songwriters and composers, producers, record labels, publishers, management, venues, promoters and more. As well as historical understanding, learners will gain a brief overview of what the industry looks like today.

In this unit, you will study the many influential factors that exist and can be identified through the music of the 20th and 21st century. You will develop knowledge and skills to help you identify and place music from different genres in context. This unit is designed to prepare learners for progression to employment in the sector and towards higher education as it develops skills in research, analysis, critical listening and evaluation.

## Summary of assessment

This unit is assessed using a set task of 70 marks provided by Pearson and completed under supervised conditions. The assessment is in two parts, Part A and Part B.

The assessment availability is May/June. The first assessment availability is May/June 2017.

Part A is a research task of 3 hours on a set theme over one week in a period timetabled by Pearson. Part B is a written task of 3 hours under supervised conditions, based on the research from Part A and is completed on computer. This task is carried out within a one week period timetabled by Pearson.

The set task is based on a musical genre and the surrounding external contextual factors.

Sample assessment materials will be available to help centres prepare learners for assessment.

## Assessment outcomes

**AO1** Identify external, cultural and technological factors which have influenced musical development

**AO2** Demonstrate knowledge and understanding of external contextual factors on the development of music

**AO3** Analyse the place of music in the arts, showing how technological advances and musical development relate to external contextual factors

**AO4** Evaluate how technological advances and musical developments influence and are influenced by external contextual factors

## Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

### A External contextual factors affecting music development

#### A1 Social, economic and political factors

- Impact of social factors:
  - age groups such as teen and youth culture influencing the development of popular music; how different musical genres can be linked to different age demographics and how this affects the development of music
  - religious groups and impact of religion and religious music in forming the musical background of the artist and the reaction of religious groups to music
  - race, gender, sexuality, equality explored within music and how the gender and sexuality of artists and audience informs the development of music
  - social class groupings and how music is linked to social class by background of the artist or audience, the links between perceived social class of the artist and authenticity.
- Impact of economic factors:
  - support for the arts and how artists financially support themselves and how music making is financially supported by the wider society
  - financial hardship and economic depression and how wider economic problems affect music creators and the audience.
- Impact of political factors:
  - censorship of music and how, and why, music can be subject to censorship
  - music as political commentary, how political movements/parties/groups have used music as a propaganda tool and how artists have used music as an expression of political opinion.

#### A2 Cultural factors

Impact of cultural factors:

- geographical movement of people and multiculturalism – how musical ideas from different parts of the world have fed into the development of music via movement of individuals
- cultural movements – how cultural movements in society identify with musical genres and how artists may create music in response to cultural movements and subcultures
- music venues and festivals – how music venues and festivals are used by artists and the audience to broaden audiences for developing genres
- media – how the media interacts with music in terms of the portrayal of artists and audiences and the coverage given to the performance of music, the role of the music journalist in critiquing music and the effect of music journalism on the development of music
- social media, global and online communities – how artists and audiences interact via social media and how this allows for the mutual communication of ideas.

### B The place of music in the arts

#### B1 Audience's engagement with the arts

Changing expectations of audiences during the 20th and 21st century:

- impact of technology on music consumption including online distribution and sales and how this has affected the creation of music

- changing audience assumptions and behaviours regarding art and commerce - how file sharing, streaming of copyrighted material and use of social media have affected the way in which music is perceived as a commodity.

## **B2 Connections and merging of the wider arts**

The development and merging of related and unrelated art forms and popular music:

- minimalism, jazz and world music fusion forms alongside popular musical forms in the 20th and 21st century
- music for the stage, music for the moving image, sound design, interactive media and game design developed alongside popular music forms in the 20th and 21st century
- broadcasting of radio, music television and music video alongside popular music in the 20th and 21st century.

## **C Technological advances and the development of music**

### **C1 Development of recording, composition musical instruments and tools**

- The development of:
  - microphones
  - multitrack recording
  - recording media including analogue tape and digital systems
  - mixing desks
  - digital audio workstations (DAW)
  - outboard effects and processors.
- The use of
  - music software
  - sampling
  - synthesis
  - available sound pallets
  - score publishing.
- How the practice of commercial recording has changed during the 21st century – the artist as:
  - producer
  - DIY recording
  - recording studios
  - reproduction of live performance
  - overdubbing.
- The development of:
  - the electric guitar
  - the electric bass
  - the theremin
  - the electronic piano
  - the drum machine
  - the synthesizer
  - backline and PA amplification
  - alternate instruments
  - MIDI controller designs.

### **C2 Impact of wider technological development upon music**

- The development of the internet, global communication, global travel and transport.
- The development of venue and concert hall designs and technologies.
- The development of computer power and portable computing and the impact of mobile computing on live performance.



- The development of portable electronic technology and high capacity electronic storage media.

## **D Musical roots and developments**

### **D1 Foundations of musical characteristics**

- The establishment of musical conventions and devices which define musical forms.
- The conveyance of meaning, understanding of textual and subtextual meanings in music.
- How aesthetic composition versus music for a purpose may define a musical form.
- Genre defined by use of rhythm, melody, harmony, tonality, instrumentation, timbre, performance techniques, texture, musical form/structure, production effects, lyrical devices to define genre.

### **D2 The development of popular music genres**

- Historical and musical development of popular music genres from the 1950s to the present day such as:
  - Blues, jazz, folk, country, rock 'n' roll, rock, R & B, prog rock, soul, funk, pop, reggae, metal, punk, indie, electronica, hip hop, electronic dance music.

### **D3 The nature of sub-genres and cross-genre development**

- Understand sub-genres in relation to genres by:
  - the identification of roots in an overarching style
  - the metamorphosis of musical characteristics, devices and sounds.
- Understand cross-genre development by:
  - the influences of different genres and musical traditions in producing musical fusions which form new genre.

## Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### Level 3 Pass

Learners are able to explain that music exists in a cultural context and are able to place music into a simple and basic historical framework. They will make limited reference to other art forms and developments and provide examples that may not fully support the points being made. Learners will describe a simple chronological framework of technological development that may not refer explicitly to music or to the pieces being discussed. Learners will describe aspects of the development of music over time and be able to use broad conclusions and generalisations to place pieces into a context that shows a basic grasp of genres and styles.

### Level 3 Distinction

Learners are able to make connections that are critically and carefully analysed between pieces of music and the cultural context they represent, drawing on informed opinion that is justified and supported with suitable evidence. Learners can evaluate with insight across the arts and point to examples to support conclusions. They will explicitly refer to technological developments that have influenced the arts. They will also be able to critically explore the impact and development of music through the use of technology over time and refer to examples to illustrate points being made. Learners will be able to place pieces of music in a wider contextual framework through careful critical analysis, investigation and evaluation.

## Command words typically used in assessment

The following table shows the command words that will be used consistently by Pearson in its assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Research	Learners proactively seek information and can identify the means and resources to do so.
Identify	Learners indicate the main features of social, economic, political and cultural contexts by recognising them and being able to discern and understand facts or qualities.
Discuss	Learners consider different aspects of the influences on a musical development, how they interrelate and the extent to which they are important.
Interpret	Learners are able to state the meaning, purpose or qualities representative of a musical genre using words, images and musical track references.
Communicate	Learners are able to convey ideas or information to others.

## Links to other units

Unit 2: Music Skills Development  
Unit 7: Critical Listening  
Unit 16: Contemporary Art Music in Practice

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.

# Unit 7: Critical Listening

Level: **3**

Unit type: **External**

Guided learning hours: **120**

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## Unit in brief

Learners explore the component parts of music to develop critical listening skills.

## Unit introduction

Listening to music is an undoubted pleasure but for professional musicians there is a need to see beyond the joy and listen critically, clearly, carefully and with precision. A professional musician needs good ears that can only be developed by listening to and examining the component parts of musical performances.

As an individual working in the music industry, it is important to be able to listen to music analytically in order to make critical judgements. Music industry roles such as artist and repertoire songwriter, music blogger, music journalist and producer rely on the capability of the individual to examine music effectively.

In this unit, you will be introduced to the language of music, developing the skills needed to listen effectively and critically to music. You will develop and extend your knowledge of musical components and language to enable you to express for others what you are hearing clearly and comprehensively. This unit is designed to prepare you for progression to employment in the sector and towards higher education.

## Summary of assessment

This unit is assessed by a written examination worth 75 marks on a date set by Pearson. The examination will be 2 hours.

The assessment availability is January and May/June. The first assessment availability is January 2018.

Learners will be provided with one or two pieces of music to listen to using a personal CD player and should answer set questions. There will be both short and long answer questions testing the learner's understanding of the pieces provided.

The written exam will test your understanding of the language of music and your ability to analyse and make critical judgements.

Sample assessment materials will be available to help centres prepare learners for assessment.

**AO1** Demonstrate knowledge and understanding of musical and sonic components, performance techniques and stylistic traits heard in recorded music

Command words: listen, identify, describe

Marks: ranges from 1 to 5 marks

**AO2** Analyse stylistic traits distinguishing musical and sonic components and performance techniques heard in recorded music

Command words: listen, describe, explain

Marks: ranges from 1 to 5 marks

**AO3** Evaluate recorded music, making judgements on performance techniques, stylistic traits and the use of musical components

Command words: listen, evaluate, compare

Marks: ranges from 6 to 15 marks

## Essential content

The essential content is set out under content areas. Learners must cover all specified content before taking the assessment.

### A The language of the components of music

#### A1 Melodic, harmonic and rhythmic components

Melodic, harmonic and rhythmic components and their use in music.

- Melody:
  - shape, lines, contour, interval relationships
  - use of motifs, hooks, sequences, themes and variations, call and response
  - scales (major, minor, pentatonic)
  - modes (Dorian, Phrygian, Lydian, Mixolydian, Aeolian).
- Harmony:
  - diatonic, chromatic, circle of fifths
  - chord types – major, minor, augmented, diminished, dominant seventh, minor seventh, major seventh, diminished seventh, half-diminished, suspensions
  - common chord progressions – I – IV – V, circle of fifths, I - VI – IV - V.
- Rhythm:
  - regular rhythmic patterns
  - syncopation, triplets, dotted, swung, ostinato, shuffle.
- Time signatures:
  - simple, duple, triple, quadruple
  - compound – 6/8, 9/8
  - complex – 5/4, 7/4
  - changes in time signature.
- Tempo:
  - fixed tempo, use of rubato
  - tempo changes – rallentando, ritenuto, accelerando
  - BPM, metronome mark.

#### A2 Structural, instrumental and timbral components

Structural, instrumental and timbral components and their use in relation to pieces of music.

- Music structures:
  - structural forms, repeating sections and variations
  - verse, chorus, bridge, intro, outro, coda, middle eight, solo, refrain, head, instrumental, link, use of letters to depict structure.
- Instrumentation:
  - voice, guitars, acoustic, electric and bass, acoustic and electronic keyboards, brass, woodwind, percussion
  - acoustic and electronic, synthesised and electronically manipulated textures, samples
  - use of devices (both physical and electronic) to affect the tone of instruments.
- Timbre:
  - tone of acoustic instruments and voices
  - tone of electronically produced sounds
  - descriptive terms – percussive, metallic, electronic, muddy, raspy, rough, ethereal, pad, shimmering, aggressive, smooth, calm, gentle, distorted, power chords, bright, dull.

### **A3 Tonal, textural and dynamic components**

Tonal, textural and dynamic components and their use in relation to pieces of music.

- Tonalities:
  - tonal (major, minor), atonal
  - modulation to related and unrelated keys, discuss changes in tonality.
- Texture:
  - monophonic, polyphonic
  - textural terms – thin, full, thick, sparse, chordal.
- Dynamics:
  - use of contrasting dynamics in melodic lines
  - use of contrasting dynamics in sections
  - descriptive terms - quiet, loud, piano forte, crescendo, diminuendo, soft, distant, building, falling.

### **A4 Sonic components**

Sonic components and their use in relation to pieces of music.

- Mix:
  - balance – relative volume levels of component timbres
  - blend of component timbres
  - clarity of component timbres
  - placement in stereo field
  - equalisation (EQ) of component timbres and overall bandwidth.
- Reverb and space:
  - acoustic space, size and shape of rooms and how this affects the perception of sound, surround sound
  - halls, rooms, live rooms, echo chambers, plate reverbs, spring reverb, pipes
  - reflections and reverb effects, slapback echo
  - use of effects – reverb, distortion, delay, chorus, flanger, phaser and auto-tune
  - discuss sonic components in relation to communication of performance.

## **B Qualities of instrumental performance and technique**

Performance techniques as used in relation to specific pieces of music.

### **B1 Individual performance features**

Recognise and describe performances of individual parts.

- Individual parts:
  - timing – quantised, early, late, accented, syncopated
  - dynamics – loud, soft, increasing, decreasing, crescendo, decrescendo, staccato, sforzando
  - intonation – auto-tune, sharp, flat, detuned
  - solo, supporting, accompanying, duet, contrasting, leading, following, riffing, comping.
- Instrument and voice techniques:
  - *legato*, phrased, shape, smoothness
  - articulation – phrasing, bowing, pizzicato, flutter tonguing, trilling, vibrato, muting, damping, accent, marcato, strumming, picking
  - note bending, pitch modulation, tremolo
  - vibrato, vibrato speed and depth
  - melisma, falsetto, sotto voce, glissando/portamento.



## **B2 Ensemble performance techniques**

Recognise and describe ensemble performance techniques.

- Blend of timbre.
- Interaction of melodic lines.
- Balance of ensemble.
- Timing/togetherness.

## **B3 Qualities of music performance**

Recognise and describe the qualities of music performance.

- Accuracy.
- Interpretation.
- Connection to audience/listener.
- Musical control.
- Conveying the musical sense
- Expression.

## **C Stylistic traits and chronologies**

- Stylistic traits, chronologies and conventions operating across a range of musical styles/genres:
  - groups, bands and ensembles and the popularity of instrumental groupings at various times
  - technology and how the development of technology throughout history has influenced recorded music, instruments, performance, composition and dissemination
  - musical language – how the components of music are used by composers and performers, how this reflects their appearance in musical chronologies and how they have fed from and influenced others.
- Musical styles:
  - blues from 1950 onwards – folk blues, boogie-woogie, Chicago blues, rhythm and blues
  - country and folk – country and western, bluegrass, Cajun, zydeco, rockabilly, country rock, folk, folk rock
  - jazz from 1950 onwards – swing, be-bop, modal jazz, Latin jazz, jazz rock, jazz fusion
  - rock – rock and roll, psychedelic rock, prog rock, classic rock, hard rock, heavy metal, punk, stadium rock, grunge, indie rock
  - soul – doo-wop, gospel, soul, funk, neo soul, R&B
  - dance – Philly soul, disco, house, garage, techno, electronica, dubstep
  - rap – hip hop, gangsta rap, rap rock, UK garage, grime, trap
  - Caribbean and Latin - ska, rocksteady, reggae, dancehall, bashment, salsa, samba, soca, reggaeton
  - pop – synthpop, bubblegum pop, traditional pop, boy/girl band, Britpop.

## **D Contrasts and similarities**

- Make connections and explore the relationships between pieces of music.
- Identify and explore how attitudes and values are expressed in pieces of music.
- Use critical concepts and musical terminology with understanding and discrimination.
- Show knowledge and understanding of the ways music can be grouped and compared to inform interpretation.

## Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### Level 3 Pass

Learners are able to discern musical material, using broad generalisations and concepts to show some knowledge of the theory and practice of music. Learners demonstrate their aural skills through the use of mostly accurate terminology, showing some relation to the music discussed. Learners are able to pass simple judgements on the music which may not strongly link to the information required.

Learners are able to discuss the music they hear but are able to draw few links or contrasting points between other pieces and examples, often not fully justifying the points they have made. Learners demonstrate knowledge of the music they hear however there will be shortcomings in their understanding of the skills and production techniques used.

### Level 3 Distinction

Learners are able to discern and discuss musical material using a sound knowledge of the terminology, theory and practice of music. Learners demonstrate their skill through aural acuity by relating the precise detail they can hear to a careful and accurate description that uses terminology appropriately. Learners are able to critique and analyse carefully, challenging and questioning information to establish a solid and rigorous grasp of the music they hear.

Learners are able to evaluate the music they hear and compare it to other pieces and examples to illustrate the points and judgements they make. Learners demonstrate that they have an in-depth understanding of the music they hear, supported through a clear knowledge and solid analysis of the challenges and production techniques that are used.

## Command words typically used in assessment

The following table shows the command words that will be used consistently by Pearson in its assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Identify	Learners indicate main features of a piece of music, being able to discern and understand facts or qualities.
Describe	Learners' work gives a clear, objective account in own words, showing recall and, in some cases, application of the relevant features and information. Evidence will normally be written but could be through presentation, performance or practice.
Explain	Learners' work shows clear details and gives reasons and/or evidence to support an opinion, view or argument. It will show how conclusions are drawn.
Evaluate	Learners' work draws on varied information, themes or concepts to consider aspects such as: strengths or weaknesses, advantages or

	disadvantages, alternative actions, relevance or significance. Learners' enquiry will lead to a supported judgement showing the relationship to its context. This will often be in a conclusion.
Analyse	Learners present the outcome of methodical and detailed examination, breaking down the components to interpret the interrelationships between the parts.
Compare and contrast	Learners identify the main factors relating to two or more items, situations or aspects of a subject, extended to explain the similarities, differences, advantages and disadvantages. This is used to show depth of knowledge through selection and isolation of characteristics.
Discuss	Learners consider different aspects of the topic, how they interrelate and the extent to which they are important in the given song.
Listen	To pay attention and concentrate on hearing something.

## Links to other units

This unit links to:

- Unit 2: Music Skills Development
- Unit 6: Music in Context

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.

# Unit 8: Arranging Music

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Practising musicians arrange music for a variety of events and in a variety of styles. Learners develop the skills required to arrange music in a variety of contexts.

## Unit introduction

Arranging music is a skill fundamental to musical activities in performance and in production. Most performers, whether solo artists or in bands, will play covers. 'Covers bands' play familiar music that they arrange for their own players, and the music is similar in tempo, style and structure to the original. The challenge is to adapt the impact of the original to the instrumental resources at hand, with key riffs and solos played. Successful arranging allows expression while still using known and familiar materials.

In this unit, you will study style, tempo, texture, timbre and structure. These are all areas that can be altered and developed when arranging music and in doing so create completely different pieces of music while retaining the familiarity of the original. This is a technique widely used in popular music but also lends itself to classical styles. Studio work relies on producers knowing about arranging and many producers find it an advantage to know the sound of different instruments.

You will explore and learn to write arrangements of music for various instruments and voices by experimenting with different musical textures created with different instrumental and voice combinations. This will develop valuable skills and support you in working in the industry and in higher education.

## Learning aims

In this unit you will:

- A** Examine techniques used for musical arrangements
- B** Explore ways to arrange music using different styles and instruments
- C** Develop arrangements displaying original thinking and contrasting styles.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Examine techniques used for musical arrangements	<p><b>A1</b> How to critically examine a variety of simple and complex arrangements in a range of styles, exploring techniques used by others</p> <p><b>A2</b> The defining characteristics of arrangements</p>	A blog and commentary of the pieces studied.
<b>B</b> Explore ways to arrange music using different styles and instruments	<p><b>B1</b> Transposition requirements of a variety of instruments, e.g. saxophones, clarinets, trumpets, French horns</p> <p><b>B2</b> Vocal requirements for harmony and 'beat box' effects (a cappella and close harmony)</p>	Arrangements that explore instruments unfamiliar to learners, in particular transposing instruments and vocal writing and harmony.
<b>C</b> Develop arrangements displaying original thinking and contrasting styles	<p><b>C1</b> Presenting contrasting arrangements (at least one cover and one creative arrangement)</p> <p><b>C2</b> Producing notes and written musical materials to support audio evidence</p> <p><b>C3</b> How to demonstrate skill in presenting the final outcome/recording which includes all the intended elements clearly</p>	<p>Audio realisation of arrangements. Vocal lines and/or vocal effects must be accommodated. Cover and creative arrangements with reference to the original song/material for comparison, demonstrating development of ideas.</p> <p>Reflection on arrangements. Scores/rehearsal materials and any other written/notated information pertaining to the development of the pieces.</p>

## Content

### Learning aim A: Examine techniques used for musical arrangements

For the purposes of this unit, tribute bands are not included as covers bands: the music played is identical (or near identical) to the original songs and does not constitute a sense of originality in the arrangement.

#### A1 Arranging techniques

- Use of rhythm, pitch, harmony, dynamics and timbre.
- Use of counterpoint and melodic embellishment.
- Suitability of performance opportunities.
- Covers arrangements and versions very similar to the originals.
- Choice of instrumentation, similar/identical to the original.
- Differentiation in important characteristics of the arrangement to the original such as solos played on different instruments, vocal harmonies distributed amongst instruments.
- Challenges of presenting very familiar songs to audiences
- Complex arrangements:
  - arrangements as cover or creative pieces
  - making arrangements fulfil requirements, such as elements of humour and/or pastiche.

#### A2 Defining characteristics of arrangements

- Simple arrangements:
  - the impact of such arrangements
  - similarity of the arrangement to the original material
  - musical analysis of transcriptions.
- Complex arrangements:
  - speeding up or slowing down the tempo of a song immediately suggests different ideas, styles and elements
  - rhythmic changes, be it an overall time signature difference or a changed beat emphasis and/or syncopation will result in a new approach
  - altering structures to evolve an arrangement suitable to the new style
  - change of style/genre, transformation from original style/genre to any other style/genre, considering the creativity involved in the full orchestration of popular songs
  - difference between arrangements and new composition, such as Brahms' *Variations on a Theme of Haydn* and more recently Andrew Lloyd Webber's *Variations based on the Caprice No 24* by Paganini.

## **Learning aim B: Explore ways to arrange music using different styles and instruments**

### **B1 Arranging for different instruments**

- Writing materials/information for a variety of instruments such as saxophones, clarinets, trumpets, French horns.
- Transposition instruments (B flat, E flat and F).
- Cut and paste techniques.
- Writing music idiomatic of the instrument, e.g. a chord chart will suit a piano or guitar but not a violin.
- Identifying which instruments require defined parts and which can improvise.
- Understanding the range of notes an instrument can play and the capabilities of both familiar and unfamiliar instruments.

### **B2 Vocal requirements for harmony and 'beat box' effects (a cappella and close harmony)**

- Vocal ranges (soprano, alto, tenor, bass).
- Rules of effective vocal harmony (close harmony and 4-part harmony).
- Specialities of vocal effects and mimicry of sounds.

## **Learning aim C: Develop arrangements displaying original thinking and contrasting styles**

### **C1 Presentation of contrasting arrangements: at least one cover and one creative arrangement**

- Cover versions (any instrument change will be incorporated to accommodate the available instruments).
- Handwritten or computer-generated, fully notated score presentation.
- Creative arrangements showing originality.

### **C2 Notes and written musical materials to support audio evidence**

- Written chord charts, structural notes and other materials that illustrate the development of ideas.
- Scores (graphic, handwritten, notated, computer-generated) that demonstrate the intentions of the arrangements.
- Lead sheets, notated player parts, guitar/keyboard writing, drum writing.

### **C3 Presenting the final outcome/recording**

- Studio recordings and live performances will be the result of rehearsed preparation.
- Build into the rehearsals the necessity to follow direction to produce the arrangements to deadline.
- Arrangements produced using computer software (a combination of MIDI sequencing, notation software and live performance).

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Examine techniques used for musical arrangements</b>		<b>A.D1</b> Evaluate techniques of arrangements in contrasting musical genres, evaluating the impact of the differences.
<b>A.P1</b> Explain how arranging can change the effect of a piece of music. <b>A.P2</b> Explain techniques of altering the style and impact of a musical composition.	<b>A.M1</b> Compare techniques used in arranging compositions, showing how styles can be transformed.	
<b>Learning aim B: Explore ways to arrange music using different styles and instruments</b>		<b>BC.D2</b> Demonstrate complex arrangements of idiomatic writing, showing contrasting styles for transposing commonly found band instruments.
<b>B.P3</b> Demonstrate simple idiomatic writing for transposing commonly found band instruments.	<b>B.M2</b> Demonstrate detailed idiomatic writing for transposing commonly found band instruments.	
<b>Learning aim C: Develop arrangements displaying original thinking and contrasting styles</b>		<b>C.D3</b> Produce original and creative development of arrangements incorporating effective instrument information, with notation for contrasting styles.
<b>C.P4</b> Produce materials for arrangements in contrasting styles. <b>C.P5</b> Produce arrangements showing original thinking with instrument notation.	<b>C.M3</b> Produce original materials for arrangements of contrasting styles with correct instrument notation.	



## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, C.P4, C.P5 B.M2, C.M3, BC.D2, CD3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a piano or keyboard (essential in all teaching spaces and practice rooms for both teacher and learner) with access to a range of other instruments
- a library of audio recordings and music/scores of existing arrangements
- facilities to play audio recordings in appropriate formats
- notated examples of transposition of instrumental and vocal writing
- a whiteboard – preferably with manuscript – and a method of displaying the writing of musical material, whether this be by computer notation software or handwritten
- suitable notation software (strongly encouraged)
- basic facilities to make audio and/or video recordings of learners' work
- a suitable studio or workplace with facilities to record, create and notate music (recommended as all portfolios will require audio realisations to accompany the music material).

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners will critically examine a variety of contrasting musical genres and arrangements, presenting at least four examples, for example rock to unplugged, pop to jazz, instrumental to vocal, full band to cappella, band to orchestral, operatic to simple accompaniment and voice.

**For merit standard**, learners will compare arrangements and produce a report resulting from a study of a number of arrangements, focusing on the techniques that are responsible for the changes in style and/or impact. They will provide examples to illustrate.

**For pass standard**, learners will explain how an arrangement can change the impact and mood of a song, whether this be using tempo changes (fast to slow/slow to fast) or timbre and texture differences (electric to acoustic sounds). Both cover and creative arrangements will be considered. Learners will identify and explain the technique and impact of a song, including tempo, texture, timbre and style changes, and will consider other musical features such as modified or new riffs and unexpected modulations.

#### Learning aims B and C

**For distinction standard**, learners will produce a portfolio of arrangements, with the musical material being completely commensurate with the requirements of the musicians and reflecting the style of the musical outcome. Whether musical notation or graphic/schematic information is used, learners' materials will be of a detailed nature, completely outlining and illustrating the requirements so that performers are enabled to follow the music in a clear and informed manner. Transposition instruments, drums, keyboard and guitars will all be clearly written. Learners will include a reflective evaluation of the process of development and the refinement of ideas. They will explore and evaluate more complex uses of transposing instruments and will understand vocal harmonies, keyboard, drums, guitars and string instruments, showing examples of writing for these. A CD with recordings of all the arrangements will be included (audio recordings of performances or computer realisation).

**For merit standard**, learners will produce detailed and quality materials for the arrangements so that they are usable by musicians. This may require notated music for some players whereas others

may require a detailed outline and extended chord chart, plus any rhythmic variation. Learners' work will clearly indicate an intention that is reflected in the musical outcome of the recording. They will include a written evaluation of the process. Learners will explain more complex transposing instruments (B flat, E flat and F) and give examples of how these instruments are notated. They will analyse and demonstrate an understanding of vocal harmonies, keyboard, drum, guitar and string instruments, giving examples of writing for them. Learners' notations will be accurate and will meet the requirements of the intended outcome.

**For pass standard,** learners will undertake at least two arrangements (one 'cover' and one 'creative') and will produce the materials, enabling performers to gain an understanding of the outline of the new arrangements, structure, chords and lead sheet. Learners will show an understanding of the requirements of a range of commonly used instruments, and how these are notated or indicated. They will demonstrate idiomatic writing for these instruments (generally shown through musical notation) but they will consider that some instruments are known as transposing instruments. Learners will explain what this is and give examples of the music for the simplest type of 'B flat' transposing instrument.

### Links to other units

This links to:

- Unit 7: Critical Listening
- Unit 9: Composing music
- Unit 12: Contemporary Songwriting Techniques

### Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers from music writing and professional organisations
- work experience
- showing music materials as exemplars.

# Unit 9: Composing Music

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore composing music from the initial stages to the final product, developing skills for composition in a variety of styles.

## Unit introduction

Composing music originates from the desire to create an artistic product, capturing emotions and expressing feelings to others through sound. Music composing needs the acquisition of theory, creative and practical skills to advance understanding. This, in turn, helps develop the ability to compose different styles and genres of music. A proficient composer will be able to produce music responding to a brief while acknowledging the compositional conventions and techniques used to extend, develop and manipulate this art form.

In this unit, you will look at how composers work, using the same fundamental building blocks across all styles and genres. You will explore musical material, developing your ideas into a final composition using acoustic or electronic instruments.

This unit gives you a good foundation in composition techniques, giving you the skills you need to be able to study in higher education or to seek employment as a freelance composer in a competitive industry.

## Learning aims

In this unit you will:

- A** Examine compositional techniques
- B** Explore original musical material
- C** Develop an original composition.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Examine compositional techniques	<p><b>A1</b> Traditional elements of composition</p> <p><b>A2</b> Analysis of conventions in composition from the history of music repertoire and current music</p>	<p>A log report focusing on composing techniques.</p> <p>A review of works by composers/artists studied during the course, with annotated score drafts and/or performance critic, illustrating the impact on the learner's work.</p>
<b>B</b> Explore original musical material	<p><b>B1</b> Composition – ideas and resourcing</p> <p><b>B2</b> Manipulation and extension of musical content</p>	<p>A portfolio of different compositional ideas.</p>
<b>C</b> Develop an original composition	<p><b>C1</b> How to present a composition using a style and/or genre</p> <p><b>C2</b> How to present a composition using or combining appropriate notation or recording software</p>	<p>A final composition in a format of the learner's choice.</p>

## Content

### Learning aim A: Examine compositional techniques

#### A1 Traditional elements of composition

- Melodic construction:
  - development of themes and motifs – creating melodic material from a starting point, the ‘germination’ processes – applying coherency to initial ideas, applying scale theory to melody
  - choosing resources appropriately including, but not limited to, instrumental expressive timbre characteristics and individual instrumental techniques: pizzicato/arco, tongued/legato, muted/distortion or harmonics, acquiring the desired compositional effect through the use of resources including live or sequenced production using synth sounds
  - melodic structure, e.g. melody in step or leap, use of pitch, diatonic/non-diatonic, duration of melody and range, question and answer, e.g. balancing melodic material to create a conversational element and adding an overall arch to the melodic shape
  - countermelody, e.g. combining melodies for impact
  - improvisation in context, score, recording, commentary.
- Harmonic construction:
  - major and minor harmonic systems, understanding key signatures, intervals and chord progressions – riffs and hooks
  - consonant and dissonant harmony, e.g. clashing chords, bitonal, atonal
  - bassline construction against melody, coherency and appropriate format
  - modal harmony, using scales to support harmonic construction, e.g. pentatonic scale.
- Rhythm:
  - time signatures and understanding simple, duple, triple and compound metres
  - applying rhythmic features to melody and harmony, e.g. working with the infinite number of rhythmic combinations against melodic and harmonic patterns
  - investigating rhythmic complexity e.g. cross-rhythms, syncopation, displacement, polyrhythm, stop-time, pauses, ritardando, rallentando, accelerando
  - exploring rhythmic patterns and conventions.
- Texture:
  - monophonic, homophonic and polyphonic textures
  - unison, stereophonic and antiphony – blending resources effectively
  - experimenting with soundscapes – creating a ‘warm’ sound or ‘thin’ sound to support desired outcome and effect
  - word painting.
- Form and structure:
  - understanding the key forms used throughout the music industry – verse/chorus, 32-bar song form, binary, ternary (including ternary), variations, rondo, 12-bar blues

- structural components – intro, bridge, verse, chorus
- applying the appropriate structure for desired composition effect.

## **A2 Analysis of conventions in composition from the history of music repertoire and current music**

- Explore a wide range of music examples.
- Analyse compositions from different styles and genres.
- Compare composition techniques across repertoire.

## **Learning aim B: Explore original musical material**

### **B1 Composition – ideas and resourcing**

Use melody, harmony, rhythm, texture or structure as a starting point to create ideas.

- Nucleus:
  - practical activity to compose the material from which the rest of the piece of music will grow
  - developing theme(s) – applying elements of composition to assist process
  - exploring contrasts in pitch, dynamics, tempo, mood, forces.

### **B2 Manipulation and extension of musical content**

- Extending and developing material:
  - repetition and sequence – applying appropriate use, e.g. canon, matching the effectiveness and quality against musical impact
  - thematic development
  - variation – develop thematic material through subtle changes and alterations to melody/harmony/rhythm/structure of theme
  - musical decoration and ornamentation, including trills, turns, grace notes, pitch bending, glissando, mordents
  - manipulating musical material using melodic, harmonic and rhythmic devices to extend composition, including imitation, inversion, retrograde, augmentation, diminution, ostinato, syncopation, transposition and rhythmic displacement
  - working with a variety of layers as a developmental and manipulative tool
  - melodic layers – multiple melodies, fugue, countermelody and constructing basslines from melodic material
  - Harmonic layers – building up of triads. Use of 7th/9th/11th/13th chords
  - modulation and key changes
  - manage formal music structure systems appropriately to ensure continuity, change and contrast
  - new unexpected material – create the suspension of anticipation.

## **Learning aim C: Develop an original composition**

### **C1 How to present a composition using a selected style or genre**

- Demonstrate composing skill by presenting work in a selected style or genre using compositional ideas and extended techniques.

### **C2 How to present a composition using or combining appropriate notation or recording software**

- Appropriate presentation methods – conventions of particular styles/genres and situations, CD and DVD, MIDI and audio files.
- Types of scores – staff notation, graphic, guitar or drum tablature, lead sheet, sleeve notes, chord chart, prose scores, flexible scoring, effective and relevant computer software:
  - using and presenting resources
  - recording or sequencing with MIDI
  - range of format, types of score
  - supporting material construction – critical commentary and log reports
  - timings.



## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Examine compositional techniques</b>		<b>A.D1</b> Evaluate and compare the use of compositional techniques to produce different pieces of music.
<b>A.P1</b> Identify elements of composition in a music repertoire. <b>A.P2</b> Explain how compositional techniques are used by composers to produce different musical material.	<b>A.M1</b> Analyse elements of composition in a music repertoire accurately. <b>A.M2</b> Analyse the use of compositional techniques to produce different pieces of music.	
<b>Learning aim B: Explore original musical material</b>		<b>B.D2</b> Demonstrate complex and contrasting extended composition ideas using extended techniques in an appropriate format.
<b>B.P3</b> Demonstrate compositional ideas and present them in an appropriate format. <b>B.P4</b> Identify techniques used to extend, develop and manipulate different musical material.	<b>B.M3</b> Demonstrate contrasting and extended compositional ideas in an appropriate format.	
<b>Learning aim C: Develop an original composition</b>		<b>C.D3</b> Demonstrate ability to create original compositions for a personal portfolio showing understanding of context, extended and comprehensive compositional techniques, codes and conventions.
<b>C.P5</b> Demonstrate ability to create original compositions for a personal portfolio. <b>C.P6</b> Demonstrate use of conventions and software in the creation of compositions.	<b>C.M5</b> Demonstrate ability to create original compositions for a personal portfolio showing use of codes and conventions.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aim: B (B.P3, B.P4, B.M3, B.D2)

Learning aim: C (C.P5, C.M4, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a wide range of repertoire recordings of different music
- a range of scores, including staff notation, guitar and drum tablature, graphic and annotated scores
- space to work and rehearse in groups, as appropriate
- access to instruments (where possible), notably keyboards to be used as tools to underpin theoretical concepts.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners will show a secure and detailed understanding of examples of highlighted composers' techniques in their logbook reports, so demonstrating the application of such techniques in their own compositional ideas. Learners will explain the results of employing specific techniques and their evidenced ideas will display imagination.

**For merit standard,** learners will provide a description of how composition techniques adopted by composers have been used and they will show a clear and accurate understanding of the application of such techniques in their own work. They will have evidence in their logbooks that they have created accurate and suitable musical ideas.

**For pass standard,** learners will identify the composition techniques used by composers and they will link such techniques to their own compositional ideas in their logbooks. Learners will review works by the composers/artists studied during the course, with annotated score drafts and/or performance critic illustrating the impact upon learners' work.

#### Learning aim B

**For distinction standard,** learners will extend, develop and manipulate a minimum of three ideas imaginatively. They will show competence in experimenting with a variety of ideas from a range of styles, and they will evaluate the musical effectiveness of the manipulation. Learners will fully comprehend the significance and importance of the structural elements of their composition.

**For merit standard,** learners will develop and manipulate a minimum of three ideas. They will explain how techniques have been used and describe the specific effectiveness of using each technique. Learners will be able to appreciate and show the role and importance of the structural elements in composing through demonstration.

**For pass standard,** learners will show evidence of manipulating a minimum of three musical ideas. They will identify which techniques are used and explain how they developed the musical idea.

#### Learning aim C

**For distinction standard,** learners will show in their portfolios a wide variety of contrasting composing techniques and elements, used correctly and in a structured way with innovation and imagination. They will clearly present their compositions in a musical format, such as computer-generated score, lead sheet or graphic score that can be performed by other musicians. The format will be entirely appropriate to the genre presented. Learners' portfolios will provide evidence of their ability to work through the entire creative process, from initial ideas through development and manipulation to fully completed successful pieces of music with flair.

**For merit standard,** learners will show in their portfolios a variety of contrasting composing techniques and elements used correctly. Their music compositions will be presented in a format that can be performed by other musicians, even where it is computer-generated. The format will be appropriate to the genre presented. Learners' portfolios will provide evidence of their ability to work through the creative process, from initial ideas to completion.

**For pass standard,** learners will show in their portfolios some contrasting composing techniques and elements. Their music compositions will be presented clearly, whether by hand or computer-generated. The format will be suitable to the genre presented. Their portfolios will provide some evidence of the creative process.

### Links to other units

This links to:

Unit 8: Arranging Music

Unit 12: Contemporary Songwriting Techniques

### Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers from music composing and professional organisations
- work experience
- showing music materials as exemplars.



# Unit 10: Exploring Theory and Harmony

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

This unit develops learners' knowledge, understanding and application of music theory and notation.

## Unit introduction

There are many situations in the life of a musician when a working knowledge of music theory is required: harmonising a song melody, copying music for additional performers, transposing music to fit the range of a particular singer or for different instruments such as B $\flat$ /E $\flat$  saxophones, or clarifying written arrangements through the use of dynamics and expression markings.

In this unit, you will develop your understanding and application of music theory and notation. You will explore how elements of music such as pitch and rhythm are recorded using traditional and alternative forms of notation, and how expressive elements of music such as tempo and dynamics can be communicated. This unit will support your work as a musician and/or composer by enabling you to interpret music written by others and communicate using notation. You will learn to apply it to different situations such as rehearsals, performances or recordings, where you may be expected to read, copy, transcribe, compose, arrange and edit music.

On completion of this unit you will understand musical vocabulary and some of the fundamental skills essential for progression in the music industry and in higher education.

## Learning aims

In this unit you will:

- A** Explore theory and application of traditional and alternative forms of notation
- B** Develop theory and application of chords and cadences
- C** Carry out music transposition skills.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore theory and application of traditional and alternative forms of notation	<b>A1</b> Application of the notation of pitch <b>A2</b> Application of the notation of rhythm <b>A3</b> Application of the notation of tempo, dynamics and expression.	Examples showing the application of traditional and alternative forms of musical notation, derived from a range of practical and non-practical activities.
<b>B</b> Develop theory and application of chords and cadences	<b>B1</b> Application of chordal harmony <b>B2</b> Application of cadential chord progressions	Examples showing the application of harmony, chords and cadences, derived from a range of practical and non-practical activities.
<b>C</b> Carry out music transposition skills	<b>C1</b> Application of transposition	Worked examples demonstrating knowledge, understanding and practical application of transposition.

## Content

### Learning aim A: Explore theory and application of traditional and alternative forms of notation

#### A1 Application of the notation of pitch

Including, but not limited to:

- clefs – treble, bass, alto, tenor
- names and positions of notes on the stave, including ledger lines
- accidentals – sharps (#), flats (b), naturals (♮), enharmonic equivalence, double sharps (## or +), double flats (bb) and their cancellation
- intervals (up to one octave)– major/perfect, minor, diminished, augmented
- the construction of the major scale
- the construction of the minor scales (harmonic, melodic and natural)
- all major key signatures and their relative minors
- alternative forms of notation – guitar tablature, tonic sol-fa, graphic scores.

#### A2 Application of the notation of rhythm

Including, but not limited to:

- note and rest values – semibreve/whole note, minim/half note, crotchet/quarter note, quaver/eighth note, semiquaver/sixteenth note, demi-semiquaver/thirty-second note
- dotted notes and rests
- duplets, triplets etc.
- bars, bar lines, double bar lines, repeat marks
- simple, compound and irregular time signatures
- correct groupings of notes in simple and compound time
- drum notation.

#### A3 Application of the notation of musical vocabulary and markings

Including, but not limited to:

- beats per minute, metronome markings
- expressions for tempo – largo, adagio, andante, moderato, allegro, allegretto, presto
- expressions for change of tempo – accelerando, ritardando, rallantando
- expressions for dynamics – pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff), crescendo (<), decrescendo (>)
- articulation – staccato, legato, slurs, accents, phrase marks
- instrumental (and vocal) techniques – breathing, bowing, double-stopping, bending, glissando, trills, pedal marks.

### Learning aim B: Develop theory and application of chords and cadences

#### B1 Application of chordal harmony

Including, but not limited to:

- triads
- primary chords (I, IV and V) in all major and minor keys, in root position, first and second inversions
- secondary chords (II, III, VI and VII) in all major and minor keys, in root position, first and second inversions
- seventh chords (major and minor)
- augmented chords
- diminished chords.



## **B2 Application of cadential chord progressions**

Including, but not limited to:

- perfect (V-I, V7-I)
- plagal (IV-I)
- imperfect (I-V)
- interrupted (V-VI)
- extended cadential passages, e.g. II7b-V7b-I

## **Learning aim C: Carry out music transposition skills**

### **C1 Application of transposition skills**

Including, but not limited to:

- transposing for B $\flat$ , E $\flat$ , A and F instruments
- transposing with and without key signatures using accidentals
- transposing chord progressions.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore theory and application of traditional and alternative forms of notation</b>		<b>A.D1</b> Demonstrate consistent and accurate application of forms of musical notation and vocabulary.
<b>A.P1</b> Demonstrate forms of notation of pitch and rhythm. <b>A.P2</b> Demonstrate forms of notation of tempo, dynamics and expression.	<b>A.M1</b> Demonstrate the application of forms of musical notation. <b>A.M2</b> Demonstrate a command of musical vocabulary and markings.	
<b>Learning aim B: Develop theory and application of chords and cadences</b>		<b>B.D2</b> Demonstrate the application of chords and cadences, showing accuracy and comprehensive theoretical understanding.
<b>B.P3</b> Demonstrate the application of chordal harmony. <b>B.P4</b> Demonstrate the application of cadential chord progressions.	<b>B.M3</b> Demonstrate the accurate application of chords and cadences.	
<b>Learning aim C: Carry out music transposition skills</b>		<b>C.D3</b> Demonstrate how to accurately transpose harmonised arrangements into different keys that include transposing instruments
<b>C.P5</b> Demonstrate how to transpose single melodic lines/parts into different keys. <b>C.P6</b> Demonstrate the transposition of parts for transposing instruments.	<b>C.M5</b> Demonstrate how to effectively transpose harmonised arrangements into different keys that include transposing instruments.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, A.P3, B.P4, B.P5, C.P6, A.M1, A.M2, B.M3, C.M4, A.D1, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- textbooks, workbooks and/or other resources supporting the learning and application of musical notation, harmony and transposition
- manuscript paper.

### Essential information for assessment decisions

#### Learning aims A, B and C

**For distinction standard,** learners will demonstrate their ability to apply their knowledge and understanding of traditional and, where appropriate, alternative forms of musical notation to practical score creation. They will do this using the notation system(s) most appropriate for the style and instruments concerned. They will apply their knowledge and understanding of varied chordal harmony, cadential chord progressions and cadential passages.

Learners will produce for use in performance, detailed, accurate, legible and appropriate scores for a range of voices/instruments (including transposing instruments) incorporating detailed notation of pitch, rhythm, tempo, dynamics and expression.

**For merit standard,** learners will demonstrate fully, secure knowledge and understanding of traditional notation and, where appropriate to the instruments they play or the styles in which they are working, alternative forms of notation. They will be accurate in their production, interpretation and use of notation. The unit content should be covered in full, except where it relates to alternative forms of notation that are not relevant to the individual learners' musical activities. Learners will demonstrate generally secure knowledge and understanding of chordal harmony and cadential chord progressions in all major and minor keys, augmented and diminished chords and extended cadential passages. They will show that they are able to transpose harmonised arrangements accurately and legibly.

**For pass standard,** learners will demonstrate generally secure knowledge and understanding of the notation of pitch, rhythm, tempo, dynamics and expression, covering most of the unit content. They will be generally accurate in their production, interpretation and use of traditional notation and in the use of alternative forms of notation where these are appropriate to the instruments they play or the musical styles in which they are working. They will demonstrate secure knowledge and understanding of triads, primary, secondary and seventh chords (including inversions) in major and minor keys with key signatures up to and including four sharps or flats. Learners will demonstrate secure knowledge and understanding of the four "standard" cadences and some knowledge of augmented and diminished chords, though understanding of these may not be secure. They will show that they are able to transpose single melodic lines/parts accurately and legibly. Use of notation software will not be appropriate to demonstrate transposition in most cases.

### Links to other units

This unit links to:

- Unit 2: Musical Skills Development
- Unit 4: Music Composition Brief
- Unit 8: Arranging Music
- Unit 9: Composing Music
- Unit 22: Music Software Skills

### Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.

# Unit 11: Music and Sound for the Moving Image

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore the production of the music, sound and effects used for moving image products.

## Unit introduction

Many working contracts available in the music industry are for projects involved with the moving image, for example film, television advertisements, games, and bespoke shorts. Although composers will be focused on producing film scores and dramatic music, there is also a strong need in the industry for providing sound for a range of moving image products.

In this unit, you will explore how music and sound are used in a range of moving image projects. You will then take this knowledge and start to create your own music and sound for specified moving image projects. You will create from scratch the music, sound and effects to match visual cues and to support moving image projects and commissions.

As online media becomes more established as an expected feature of music and media retail, the role of the media composer, sound designer, sound effects and Foley engineer become invaluable parts of the production team. This unit will support progression to higher education and to the industry.

## Learning aims

In this unit you will:

- A** Understand how music and sound are used in moving image projects
- B** Develop sound for use in moving image projects
- C** Develop music for use in moving image projects.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand how music and sound are used in moving image projects	<b>A1</b> Music used to support moving image projects <b>A2</b> Sound used to support moving image projects	A blog exploring the nature and innovative uses of music and sound in moving image projects. Presentations and research tasks.
<b>B</b> Develop sound for use in moving image projects	<b>B1</b> Recording and production techniques for effects and Foley <b>B2</b> Creativity and problem solving for sound effects creation <b>B3</b> Production of sound for moving image projects	Portfolio of sound and music files for a finished moving image project in an appropriate format, created in response to a media stimulus.
<b>C</b> Develop music for use in moving image projects	<b>C1</b> Production of music for moving image projects <b>C2</b> Working with different media files formats <b>C3</b> Features and functions of different file formats used in the music and media industry	

## Content

### **Learning aim A: Understand how music and sound are used in moving image projects**

#### **A1 Music used to support moving image projects**

- Media products:
  - film, games, animation, advertisements, jingles, television
  - interactivity.
- Music:
  - music beds, intros, outros, transitions, cues, stingers, themes, backgrounds, scenes, rewards, endings and beginnings
  - melody and tonality.
- Building tension.
- Mood.
- Themes, leitmotif melodies, characters, variations.
- Sense of place.
- Use of commercial recordings in moving image projects.

#### **A2 Sound used to support moving image projects**

- Sounds:
  - voice-over, dialogue, commentary
  - diegetic and non-diegetic sound
  - Foley effects, sound effects
  - use of libraries and pre-supplied sounds
  - ambient and wild sound
  - electronic versus natural.

### **Learning aim B: Develop sound for use in moving image projects**

#### **B1 Recording and production techniques for Foley and effects**

- Studio and production requirements:
  - microphones, sampling, capturing audio
  - portable recording devices
  - editing audio, use of waveform and sampler editors
  - microphone techniques, use of mobile recording devices for identified recording situations.
- Editing and treatments:
  - use of editing
  - techniques such as reversal, inversion, normalisation, parameter editing



- use of effects
- quality considerations such as level, noise, hum, hiss, clips, pops, and dynamic range.

## **B2 Creativity and problem solving for sound effects creation**

- Creation:
  - storyboard, working on the internal structure, setting pace
  - creative use of editing, order of events and progress
  - suitability of sound for screen images and footage
  - creative problem solving (creating sounds that don't exist in the real world)
  - rights management such as sample clearance
  - creative commons
  - acceptable idiomatic use
  - understanding ownership meeting and the needs of the client/commissioner.

## **B3 Production of sound for moving image projects**

- Digital Audio Workstations (DAW) techniques:
  - placing material on timelines, use of time, clicks and beats
  - editing existing material
  - creative use of EQ and control over balance
  - creative use of on-board effects
  - mixing and balance.
- Creative use of synthesis and sampling:
  - using sound to convey atmospheres
  - use of parameters to change sound and sonic components
  - plug-ins and external sources.
- Mixing down and mastering to client expectations:
  - quality criteria for production
  - quality of finished project
  - portability of material across devices and format.

## **Learning aim C: Develop music for use in moving image projects**

### **C1 Production of music for moving image projects**

- Sequencing techniques:
  - tracks, layers
  - audio and MIDI parts
  - use of effects-such as reverb, delay.

## **C2 Creating and problem solving for music creation specific to product**

- Building tension.
- Mood.
- Themes, melodies, characters, variations.
- Sense of place.
- File formats:
  - working with file formats commonly used in film, TV and media production (consumer and professional formats), the compatibility of file types and how to work across platforms
  - exporting and importing files and media, and the solutions to distributing and sharing large files among groups of users, locally, nationally and globally
  - storing, archiving and sharing material – backup systems and procedures, local and cloud storage solutions, shared access and file ownership
  - version control.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand how music and sound are used in moving image projects</b>		<b>A.D1</b> Evaluate how music and sound are used in moving image projects.
<b>A.P1</b> Explain how music is used in moving image projects. <b>A.P2</b> Explain how sound is used in moving image projects.	<b>A.M1</b> Analyse how music and sound are used in moving image projects.	
<b>Learning aim B: Develop sound for use in moving image projects</b>		<b>B.D2</b> Demonstrate creative use of production, recording and file-management techniques to develop sound that precisely fits the source material.
<b>B.P3</b> Demonstrate use of recording, production and file-management techniques to capture sound relevant to moving image projects. <b>B.P4</b> Demonstrate creative solutions to sound development.	<b>B.M2</b> Demonstrate effective use of production, recording and file- management techniques to develop sound showing creativity and appreciation for the material.	
<b>Learning aim C: Develop music for use in moving image projects</b>		<b>C.D3</b> Demonstrate creative use of production, recording and file-management techniques to develop music that precisely fits the source material.
<b>C.P5</b> Demonstrate use of production techniques to create music relevant to media products presented in appropriate file formats. <b>C.P6</b> Demonstrate creative solutions to music development.	<b>C.M3</b> Demonstrate effective use of recording, production and file- management techniques to develop music showing a creativity and appreciation for the material.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- appropriate software and hardware to develop the evidence for the unit, including software for sequencing music, editing video, recording sound effects, Foley and the sound-generation equipment required to compose music.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners will show carefully-chosen and illustrative clips of moving image projects, analysing how music and sound convey different moods, atmospheres and textures. Their examples will show the varied approaches that can be taken when creating sound and music. Learners will compare and contrast examples from different types of moving image projects to analyse the effective use of sound and music for each one.

**For merit standard,** learners will choose a variety of examples of moving image projects to explain how music and sound convey different moods, atmospheres and textures but there will be little analysis of how effective this is. Learners will provide examples of different moving image projects, with detailed explanation of the contrast in use of sound and music for each one.

**For pass standard,** learners will choose limited examples of moving image projects to demonstrate how sound and music are used to convey moods, atmospheres and textures. Learners will provide limited examples of moving image projects, mostly focusing on one type of product to highlight the use of sound and music.

#### Learning aims B and C

**For distinction standard,** learners will record and create high-quality sound and music for moving image projects that show imagination and fit exactly with the requirements of the product. They will have handled both the creative challenge and the technical requirements with confidence and full attention to detail. Learners will submit files in formats that are appropriate to the specified moving image project.

**For merit standard,** learners will record and create sound and music for moving image projects that show creative ideas and fit well with the requirements of the product. There may be some recording/production issues but they do not detract from the overall effectiveness of the product. Learners will submit files in formats that are appropriate to the specified moving image project.

**For pass standard,** learners will record and create sound and music for moving images projects that show some creative ideas and mostly fit the requirements of the product. There may be some recording/production issues but they do not detract from the overall effectiveness of the product. Learners will submit files in formats that are appropriate to the moving image project.

### Links to other units

This links to:

- Unit 9: Composing Music
- Unit 12: Contemporary Songwriting Techniques

## Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers from music production organisations
- work experience
- showing music and sound materials as exemplars.

# Unit 12: Contemporary Songwriting Techniques

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will explore, analyse, develop and practise the musical techniques required for creative and commercial songwriting.

## Unit introduction

A song can be defined as words set to music. A songwriter often deals with lyrics and melody first. Songwriting, as opposed to arranging, is distinguished by the use of words to convey meaning.

In this unit, you will study iconic songs and stylistic techniques that songwriters have used to communicate their material. You will explore and develop a variety of skills and practise them, combining lyrics and music effectively in a range of contexts, culminating in the production of an original portfolio of songs. You will look at what makes a song commercially successful and how to write in different genres or styles of music.

You will gain songwriting experience from this unit, and this will help you to further explore this skill in the music industry or in higher education.

## Learning aims

In this unit you will:

- A** Understand songwriting techniques
- B** Explore composition skills and material for lyrics
- C** Develop a portfolio of original songs showing different styles.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand songwriting techniques	<p><b>A1</b> How songwriters construct songs in a range of contexts</p> <p><b>A2</b> Application of composing elements within songs</p> <p><b>A3</b> Innovation within a demanding market</p>	<p>A listening and analysis logbook with research on a variety of artists and styles.</p> <p>A report illustrating the conventions for successful songwriting.</p>
<b>B</b> Explore composition skills and material for lyrics	<p><b>B1</b> Responding to a stimulus with music and lyrics</p> <p><b>B2</b> Structure of lyrics, including rhythmic pentameter and song form</p> <p><b>B3</b> Melodic and harmonic structures and stylistic influences</p>	<p>An activity involving the compositional process and writing lyrics in response to a stimulus.</p> <p>Evidence will include a supporting commentary and/or project notes detailing the construction of the lyrics process and score or the lead sheet sketches.</p>
<b>C</b> Develop a portfolio of original songs showing different styles	<p><b>C1</b> Composing for portfolio</p> <p><b>C2</b> Song genres and/or styles</p> <p><b>C3</b> Presentation of songs</p>	<p>A final product in a format of learners' choice such as a live demonstration or recording by the songwriter, or a notated score such as a lead sheet.</p>



## Content

### Learning aim A: Understand songwriting techniques

#### A1 The construction of songs in different contexts

- Song types: ballad, folk, blues, soul, reggae, protest, anthem, musical, pop/rock, easy listening, country, jazz, latin, acapella, new age, gospel, alternative, hip hop.
- Contexts: the historical context of songwriting including traditional songs, songs written for a particular purpose or context including special commissions or response to a particular event or situation.

#### A2 Application of traditional composing elements within songs

- Melodic construction:
  - development of themes and motifs – creating melodic material from a starting point, the 'germination' process, applying coherency to initial ideas
  - choosing resources appropriately, e.g. vocally expressive timbral characteristics and stylistic singing techniques such as glissando/scat/vibrato/inflections/screaming
  - melodic structure, e.g. melody in step or leap, use of pitch, diatonic/non-diatonic, duration of melody and range, question and answer, e.g. balancing melodic material to create a conversational element and adding an overall arch to the melodic shape
  - improvisation within context, score, recording, commentary.
- Harmonic construction:
  - major and minor harmonic systems, understanding key signatures, intervals and chord progressions – riffs and hooks
  - consonant and dissonant harmony, e.g. clashing chords, bitonal, atonal
  - bassline construction against melody, coherency and appropriate format
  - modal harmony, using scales to support harmonic construction, e.g. pentatonic scale.
- Rhythm:
  - time signatures and understanding simple, duple, triple and compound metres
  - applying rhythmic features to melody and harmony, e.g. working with the infinite number of rhythmic combinations against melodic and harmonic patterns
  - investigating rhythmic complexity, e.g. cross rhythm, syncopation, displacement, polyrhythm, stop-time, pauses, ritardando,, rallentando, accelerando
  - exploring Latin, African, Asian rhythms and western rhythms, e.g. son clave, djembe traditions, gamelan, Eastern European Slavonic rhythms.
- Texture:
  - monophonic, homophonic and polyphonic textures
  - unison, stereophonic and antiphony – blending vocals effectively
  - experimenting with soundscapes, e.g. creating a 'warm' sound or 'thin' sound to support desired outcome and effect
  - word painting - applying musical features to the performance of some words to make them sound visually impacting, e.g. 'high' could be top range, 'love' could be soft dynamics and slow.
- Form and structure:
  - understand the key forms used throughout the music industry – verse/chorus, 32-bar song form, binary, ternary, variations, rondo, 12-bar blues
  - applying the appropriate structure for desired song effect.

#### A3 Innovation within a demanding market

- Comparison with UK charts no.1 songs including melody – diatonic, range, leaps, chromatic, harmony – dissonant, jazzy, chord progression, modal, rhythms – common time signature, syncopation, cross rhythms, changing rhythms.
- Innovation:

- identify techniques within successful songs that suggest new ideas, devices or processes that meet the demanding requirements of existing market needs
- the suspension of anticipation within music
- new methods, old ideas, classical conventions within a modern market
- world influences and trends.

## **Learning aim B: Explore composition skills and material for lyrics**

### **B1 Responding to a stimulus**

- Connecting stimulus to meaning/connecting meaning to lyrics:
  - current affairs such as news and stories, headlines, relevant situations, personal experience, diaries, film and TV, books and poetry, hooks.
- Meaning of the lyrics and different types of song:
  - types of lyrics and songs including love, protest, situation, parody, inspirational.

### **B2 Structure of lyrics including rhythmic pentameter and song form**

- Rhythmic structure of lyrics:
  - iambic pentameter
  - scanning
  - phrasing
  - repetition
  - flow.
- Tempo:
  - time signatures and beats per minute (BPM)
  - ritardando and rallentando – slowing music down for dramatic effect
  - accelerando – increasing the pulse for stimulating musical effect
  - pauses and silence
  - double time.

### **B3 Melodic and harmonic structures and stylistic influences**

- Melody
  - Scales:
    - using different scales to create movement and harmonic structure
    - major/minor scales – the majority of pop songs
    - modal – rock, blues, folk rock, jazz
    - pentatonic
    - chromatic.
- Phrasing:
  - question and answer
  - melismatic – more than one note to a syllable, e.g. second chorus of the carol *Ding Dong Merrily on High*
  - shape
  - structure of 'sentence'
  - hooks.
- Word painting, tone painting or text painting:
  - Writing music that reflects the literal meaning of the song such as using ascending scales for lyrics going up, feeling good, aspiring, feeling lifted and slow dark music for songs about death or break up
  - use of dynamics and tempo to aid word painting.
- Stylistic feel:
  - syncopation
  - expressive markings and instructions, e.g. sotto voce
  - irregular patterns
  - accented and unaccented syllables.

- Harmony:
  - implied or realised chord progressions
  - simplicity of chords
  - modulation – changing key for dramatic and stimulating effect.
- Structures and form:
  - verse form
  - song form – AABA
  - verse – chorus
  - bridge
  - middle eight
  - pre-chorus.

### **Learning aim C: Develop a portfolio of original songs showing different styles**

#### **C1 Putting lyrics and music into practice for final portfolio**

Musical responses presented in portfolio:

- learners choose stimuli
- no prescribed subject matter.

#### **C2 Present a range of song genres and/or styles**

- Genre such as:
  - ballad, folk, blues, soul, reggae, protest, anthem, musical, pop/rock, easy listening, country, jazz, latin, acapella, new age, gospel, alternative, hip hop.
- Stylistic considerations:
  - suitability of the music for the genre, e.g. melody, harmony, rhythm, structure/form
  - suitability of the lyrics for the genre.

#### **C3 Presentation of songs**

- Appropriate presentation methods – conventions of particular styles/genres and situations, CD and DVD, MIDI and audio files.
- Types of scores – staff notation, graphic, guitar or drum tablature, lead sheet, sleeve notes, chord chart, prose scores, flexible scoring, effective and relevant computer software.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand songwriting techniques</b>		<b>A.D1</b> Evaluate the effectiveness of techniques used to construct songs and make them commercially successful in different contexts.
<b>A.P1</b> Describe how songwriting techniques are used to construct songs. <b>A.P2</b> Explain features of commercially successful music in different contexts.	<b>A.M1</b> Explain how songwriting and composing techniques are used to construct songs in different contexts for commercial success.	
<b>Learning aim B: Explore composition skills and material for lyrics</b>		<b>B.D2</b> Demonstrate effective and engaging composition skills for song lyrics, melody and harmonic accompaniment, using appropriate composing techniques with independence, creativity and flair.
<b>B.P3</b> Create lyrics for songs with appropriate form and structure. <b>B.P4</b> Demonstrate composition skills and create melodic and harmonic song accompaniment.	<b>B.M2</b> Create relevant lyrics, melody and harmonics for songs with appropriate and well-crafted form and structure.	
<b>Learning aim C: Develop a portfolio of original songs showing different styles</b>		<b>C.D3</b> Produce a portfolio containing a selection of original songs created independently and with flair, using appropriate notation and song construction techniques.
<b>C.P5</b> Produce a portfolio of original songs showing different styles. <b>C.P6</b> Present original songs in an appropriate notation format.	<b>C.M3</b> Produce a portfolio of original songs, competently and confidently showing different styles. <b>C.M4</b> Produce original songs in an appropriate notation format demonstrating a creative use of techniques.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, B.P3, B.P4, A.M1, A.D1)

Learning aims: B and C (C.P5, C.P6, C.P7, B.M2, C.M3, BC.D2, U.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- instruments, PC scoring software(s) and practice space (to facilitate the compositional process)

### Essential information for assessment decisions

#### Learning aims A and B

**For distinction standard,** learners will demonstrate the ability to independently research and analyse a range of songwriting material with accuracy, making meaningful critical judgements. They will knowledgeably and clearly communicate artists' creative intentions, producing informative and enthusiastic responses to key techniques found in a variety of songs. Their work will precisely identify both commercially successful music and lyric-writing techniques from across the spectrum of styles and genres, recognising and comparing similar techniques used by different artists in a diverse range of styles. Learners will skilfully explore songwriting techniques found in the music of a specific artist and capably isolate and pinpoint key techniques used. They will write contrasting song material proficiently, independently and with creative flair.

Learners will keep and present a chronological working process demonstrating initial ideas and development of materials. They will be able to identify a variety of songwriting techniques used in their own work and justify the effectiveness of the composition.

**For merit standard,** learners will demonstrate the ability to independently research and analyse a range of songwriting material with accuracy, making subjective judgements. They will knowledgeably and clearly communicate artists' creative intentions, producing responses to techniques found in a variety of songs. Learners will be able to identify both commercially successful music and lyric-writing techniques from across the spectrum of styles and genres, recognising similar techniques used by different artists in a range of styles. Learners will explore songwriting techniques found in the music of a specific artist and pinpoint key techniques used. They will be able to write contrasting song material proficiently.

Learners will keep and present a chronological working process demonstrating initial ideas and development of materials. They will be able to identify a variety of songwriting techniques used in their own work and explain the effectiveness of their composition.

**For pass standard,** learners will research and analyse songwriting material with accuracy. They will provide information about artists' creative intentions in a variety of songs. Learners will identify effective lyrics with effective music in a variety of styles. Their work will explore the songwriting techniques of a specific artist identifying where the techniques have been used in the music. Learners will write contrasting song material competently and realise the music and lyrics in a score. They will keep a log in order to evidence their development and make judgements on the quality of their work.

#### Learning aim C

**For distinction standard,** learners will efficiently and independently prepare and produce a final portfolio of songs, demonstrating an innovative and highly entertaining use of a variety of songwriting techniques. They will include a range of styles and/or genres with success across the collection choice, showing clear direction and vision. Learners will review their work, evaluating the level of musical impact against the success of the lyrics and the impact of the portfolio as a whole. Learners will clearly comment on what they would do differently next time.

**For merit standard,** learners will efficiently prepare and produce a final portfolio of songs, demonstrating a highly entertaining use of a variety of songwriting techniques. They will include a range of styles and or genres with success across the collection choice, showing clear direction in the work. Learners will assess the level of musical impact against the success of the lyrics and the impact of the portfolio as a whole. Learners will consider what they would do differently next time.

**For pass standard,** learners will prepare and produce a final portfolio of songs, demonstrating a variety of songwriting techniques. They will include more than one style or genre, achieving completed contrasting pieces. Learners will communicate the combined level of musical and lyrical impact of the portfolio as a whole.

### Links to other units

This unit links to:

- Unit 8: Arranging Music
- Unit 9: Composing Music.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers from music writing and professional organisations
- work experience
- showing music materials as exemplars.





# Unit 13: Music Promotion

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

This unit deals with methods to reach different audiences used by the music industry. The type of work ranges from small-scale local promotions to large-scale campaigns for well-established acts.

## Unit introduction

The success of music is very much connected to reaching and developing an audience as well as the process of creating interest in your music products.

In this unit, you will study promotion techniques commonly used in the music industry and the application of appropriate techniques used to promote music, taking into consideration the costs involved and issues affecting the success of a promotion. You will use this knowledge to promote a real music project, taking on appropriate roles and tasks to further develop your skills.

This will be of particular benefit to you, especially if you are looking to go into the music industry, to promote compositions, performances or services. Promotion and marketing also feature in many music courses in higher education and draw on skills from personal development gained from teamwork, communication as well as planning. All of this is excellent preparation for further study or entry to employment.

## Learning aims

In this unit you will:

- A** Explore promotion techniques used in the music industry
- B** Carry out a music promotion
- C** Review effectiveness of music product promotion.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<p><b>A</b> Explore promotion techniques used in the music industry</p>	<p><b>A1</b> Research and assessment of promotion techniques for a range of music products</p>	<p>A written report stating findings of research and giving an assessment of the techniques used.</p>
<p><b>B</b> Carry out a music promotion</p>	<p><b>B1</b> Identifying target audience <b>B2</b> Formulating and executing a promotion plan</p>	<p>Research and surveys carried out by learners in a written analysis of the findings. Practical activity in contributing to the formulation of a promotion plan and undertaking a role. Teacher observations of meetings and discussions.</p>
<p><b>C</b> Review effectiveness of music promotion</p>	<p><b>C1</b> Gathering feedback <b>C2</b> Interpreting feedback, reviewing success, lessons learned</p>	<p>Report/feedback on effectiveness of promotion and how well it reflected promotional plan.</p>

## Content

### Learning aim A: Explore promotion techniques used in the music industry

#### A1 Exploring current practice for music promotion

- Review a selection of promotional material for events, artists and products covering both new and established artists and for local and national coverage.
- The importance of the audience when planning a promotion, evaluating effectiveness through audience.
- Roles of professionals involved in promotion and how to design materials, build relationships, and liaise with promotion and marketing professionals, create campaigns for music promotion.

#### A2 Techniques used for music promotion

- Promotion techniques for established artists, events and products compared to techniques used to promote local events and artists.
- Use of posters, flyers, visual media, social media, websites, press releases, advertisements such as hoardings, transport, press, radio, TV, Spotify.
- Comparison of methods for promotion of different events, artists, products.
- Interviews and use of media.
- Use of merchandising, both in advance and at gigs.
- Role of promoter, booking agent, manager, plugger.

### Learning aim B: Carry out a music promotion

#### B1 Identifying the target audience

- Selection of product or event – ways, for example given, identified, self-selected.
- Market research into target audience, investigating areas such as likes, dislikes, entertainment preferences, shops, venues, places visited.
- Identification of promotional techniques – how to decide which are most suitable to event or product; and where potential audience see promotion.
- Roles for planning and execution, keeping a record of input, plans, actions required and completed.

#### B2 Working as a team and developing a promotional plan

- Timescale and schedules for promotional campaigns.
- Developing a list of contacts that may use or be interested in promotions (local press, local music shops, radio, promoters, managers, venues).
- Designing videos and images to be used for posters and online marketing.
- Writing press releases or using social media such as a blog, twitter.
- Use of publicity stunts such as flashmobs or guerrilla gigs.
- Materials and contacts needed to capitalise on publicity stunts.
- Developing promotional strategy or campaign.
- Costs of different methods of promotion.
- Production of a workable budget balanced against projected income from ticket sales.
- Consideration of constraints such as venue, budget, people, timelines, equipment, licensing, insurance, health and safety, risk assessments.
- Box office, money management.
- Allocation of roles or tasks in promoting the event.

## **Learning aim C: Review effectiveness of music promotion**

### **C1 Gathering feedback**

- Getting feedback on your promotion and event that is both qualitative and quantitative to inform reviews.
- Audience questionnaire, ticket sales, attendance, sales, merchandising take-up, verbal interest, repeat bookings made, online surveys, interviews.
- Tutor, peer and third party feedback.

### **C2 Evaluating effectiveness**

- Techniques to evaluate effectiveness of promotions, such as: attendance, interest, follow up interest, future bookings.
- Analysis of gathered data such as interviews, surveys.
- Meeting deadlines, meeting original plan.
- Future planning.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore promotion techniques used in the music industry</b>		<b>A.D1</b> Evaluate impact of different promotion techniques used in music industry to reach the target audience.
<b>A.P1</b> Compare promotion techniques used in the music industry.	<b>A.M1</b> Analyse the value of promotion techniques used in the music industry.	
<b>Learning aim B: Carry out a music promotion</b>		<b>B.D2</b> Demonstrate planning and perform a relevant role in a music promotion which links directly to the promotion plan showing initiative, commitment and resourcefulness, using market research findings effectively to reach the audience identified.
<b>B.P2</b> Describe the target audience identified through market research.	<b>B.M2</b> Assess the suitability of target audience identified through market research.	
<b>B.P3</b> Demonstrate planning that shows the factors needed for promotion. <b>B.P4</b> Perform a role in a music promotion relevant to the promotion plan.	<b>B.M3</b> Demonstrate planning that accurately reflects the factors needed for promotion to an identified audience. <b>B.M4</b> Perform a role in a music promotion showing relevance to the promotion plan, demonstrating initiative and commitment.	
<b>Learning aim C: Review effectiveness of music promotion</b>		<b>C.D3</b> Evaluate how effective individual participation in the music promotion has been and how the promotion meets the requirements of the promotion plan.
<b>C.P5</b> Describe how a music promotion matched the original promotion plan.	<b>C.M5</b> Assess the impact of a music promotion and how it met original promotion plan.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, B.P3, C.P4, B.M2, B.M3, B.M4, C.M5, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

Access to internet.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners will demonstrate knowledge and understanding of a range of promotion and marketing techniques. They will show a minimum of at least five different methods, one of which should be suitable for a small-scale marketing plan such as a local gig; and one which should be a method used for a large-scale campaign with an established artist. Learners will give relevant and critical evaluation of the effectiveness of the different methods for five or more different music products and/or artists, giving some reasoned justification for the evaluation.

**For merit standard,** learners will explain why particular methods of promotion are used for different music products and artists, demonstrating their understanding by giving examples of at least five different methods.

**For pass standard,** learners will give a detailed description of what is involved in the range of different promotion and marketing methods, showing understanding of the reasons different techniques are used.

#### Learning aims B and C

**For distinction standard,** learners will evaluate their performance and assess how it influenced the promotion of the product. They will evaluate the success of the promotional plan in reaching and developing the target audience, based on some clearly stated success factors, and an assessment of how costs and constraints affected the success of the plan. There will be clear, relevant and distinct references made to the original plan and an assessment made of how well this was constructed and followed.

**For merit standard,** learners will extend their tasks on their own initiative and show commitment, expressing the importance and relevance of completing tasks well and on time. They will explain how their tasks fit with the other activities that are part of the promotional plan, clearly stating instances of collaboration or communication with others in the team. Learners will describe the impact of the promotional plan and effectively compare the outcome with the original intention.

**For pass standard,** learners will carry out their role and tasks in the promotional plan. They will engage in meetings, take on agreed work and complete this to a deadline. Evidence should include learners' own log of their role and tasks, minutes of meetings, records of communication such as emails, materials produced for marketing and teacher observations of work supported by video recording.

### Links to other units

This unit links to:

- Unit 1: Music Performance Brief
- Unit 14: Live Music Events.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers from music production companies
- work experience
- support from local music promotion staff as mentors.

# Unit 14: Live Music Events

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners study the requirements for putting on a live music event, including organisational, technical and administrative factors.

## Unit introduction

Putting on a successful live music event is exciting and rewarding. Live music performance remains an important part of a musician's working life and in recent years has evolved and diversified beyond the traditional concert hall. However, the performance is just one part of what needs to be considered when putting on a live music event. Commercial considerations are equally important and these need to be balanced with the requirements of any performance.

In this unit, you will study what goes into putting on a live music event and how that can lead you into work with production companies or venues involved in staging live music events. You will research and evaluate a range of different live music events, making a judgement on how successful they are and investigate the factors required in the staging of these events.

In your study of the legal, technical, administrative and logistical requirements, you will work as part of a team to carry out the production management of a live music event. The set of skills and knowledge you gain will be helpful when moving to employment or to more specialised study at a higher level.

## Learning aims

In this unit you will:

- A** Explore administrative and technical requirements for staging a live music event
- B** Investigate requirements for staging a live music event in different venues
- C** Carry out the organisation, set up and management of a live event.



## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<p><b>A</b> Explore administrative and technical requirements for staging a live music event</p>	<p><b>A1</b> Administrative factors <b>A2</b> Technical factors</p>	<p>A report examining the contribution of administrative and technical elements to staging a successful live music event.</p>
<p><b>B</b> Investigate requirements for staging a live music event in different venues</p>	<p><b>B1</b> Technical requirements for different live music events <b>B2</b> Organisational factors involved in successful and safe staging of live music events <b>B3</b> Audience considerations for different live music events</p>	<p>A report based on the practical investigation of different live music events with an evaluation of the factors that affected the success of these events.</p>
<p><b>C</b> Carry out the organisation, set up and management of a live event</p>	<p><b>C1</b> Roles and responsibilities of personnel involved in live music events <b>C2</b> The production process</p>	<p>A practical activity in which learners undertake the production of a live music event. Evidence includes: records of meetings, schedules and activities, individual logs of learner's roles and responsibilities in the work carried out, tutor observations of work supported by video recording of practical activity in planning, setting up and running an event.</p>

## Content

### **Learning aim A: Explore administrative and technical requirements for staging a live music event**

#### **A1 Administrative factors**

- Organisational features such as:
  - licensing for events, licences required by venues for performance, licensing of music from copyright organisations, private premises/members clubs against public commercial venues in putting on performances, contracts with performers and venues, insurance for public liability, loss or damage of equipment, event cancellation, staffing to include front of house, stewarding and security required for different venues, toilets, environmental impact, power, shelter, insurance, concessions, merchandising, security barriers, first-aid provision.
- Box office and procedures for dealing with money such as:
  - setting up a box office, working with box office staff, advance or online sales, keeping financial records of sales.
- Budget and costs such as:
  - venue hire, equipment hire, staffing costs, artists fees, refreshments required for staff and artists, printing, transport, insurance and licenses, , sources of income from ticket sales, merchandising, concessions for food and refreshments, predicting income on selling percentages of tickets, estimated percentage of audience take-up of merchandising.

#### **A2 Technical factors**

- Sound equipment to include the purpose and use of sound equipment such as:
  - mixing desks (front of house and monitor), graphic equalisers, Digital FX units, gates and compressors, microphones and Direct Injection boxes in live sound, different designs of speaker cabinets, power amps, powered speaker cabinets, powered mixers, radio equipment, cables and connections used.
- Positioning of sound equipment at an event, equipment needs of different performers such as large touring ensembles including multiple vocalists, string sections and guest performers.
- Lighting equipment to include purpose and use of lighting equipment:
  - types of lanterns (Parcans, moving head lights, LED luminaires, follow spot, floods, profile and Fresnel spots), lighting control desks and dimmer racks, portable lighting fixtures including lighting stands, T bars and truss, fixed lighting installations, positioning of lighting equipment including focus, colouring and programming of lights, lighting effects.

### **Learning aim B: Investigate requirements for staging a live music event in different venues**

#### **B1 Technical requirements for different live music events**

- Venue technical specifications and formulation of technical specifications for live music events.
- Production values involved in different live music events for putting on the event and the audience's expectations.
- Power requirements for different live music events including:
  - power distribution on stage for musical equipment, calculation of power requirements for lighting and sound equipment using Ohm's law, purpose of fuses and circuit breakers, use of separate circuits for sound and lighting, use of 16amp, 32amp and 63amp Ceeform connections, use of three-phase power, power supplies for outdoor events.

#### **B2 Organisational factors involved in successful and safe staging of live music events**

- Transporting gear, crew and performers in a timely fashion.

- Schedules for get in, set up, sound checks, show running and get out.
- Logistics of getting the elements together in the right order.
- Outside events requirements including:
  - Staging, power, shelter, sound equipment, lighting, security barriers, toilets, refreshments, first aid.
- Health and safety issues:
  - electrical safety, electricity at work regulations and portable appliance testing, currency of electrical safety stickers, visual inspection of equipment cables and plugs for obvious breakages and wear and tear, manual lifting training, identification of hazards, managing risk for risk assessments.

### **B3 Audience considerations for different live music events**

- Size of venue and audience capacity including seating, sight lines and audience access to and within different venues (Equality Act).
- Managing the audience when waiting for entry, inside the venue, exit at the end of the show and in emergencies.
- Travel options for audiences at different venues.
- Sound balance and quality in different venues.

## **Learning aim C: Carry out the organisation, set up and management of a live event**

### **C1 Roles and responsibilities of personnel involved in live music events**

- Identify roles and tasks in the organisation.
- Planning and management of a live event including:
  - production manager, sound engineer(s), lighting engineers, stage manager, backline crew, sound crew, lighting crew, set/stage crew, front of house manager, box office staff, stewards/security staff, promoter.

### **C2 The production process**

- Production meetings and process to include:
    - identification of tasks to be undertaken by teams and individuals, working as part of a team knowing how one role interacts with others, communication and meeting deadlines, identifying actions and outcomes in planning, devising a production schedule, keeping records of meetings, setting deadlines and recording progress on tasks, prioritising factors affecting the success of the live music event and decide on solutions.
  - Sound and lighting requirements for the event including:
    - electrical supply requirements, staging requirements, audience requirements, licensing and insurance requirements, risk assessments, schedule and soundchecks, changes in running order, set times, doors open, curfew, get out.
- Transport for equipment, crew and performers.
- Stage management and running order for the event, liaise with venue staff and/or promoters.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore administrative and technical requirements for staging a live music event</b>		<b>A.D1</b> Evaluate the contribution of administrative and technical factors and how these affect the organisation of a live music event.
<p><b>A.P1</b> Describe administrative factors involved in staging a live music event.</p> <p><b>A.P2</b> Describe technical requirements for equipment in a live music event.</p>	<p><b>A.M1</b> Explain how the administrative factors affect the staging of a live music event.</p> <p><b>A.M2</b> Explain technical requirements for equipment in a live music event.</p>	
<b>Learning aim B: Investigate requirements for staging a live music event in different venues</b>		<b>B.D2</b> Evaluate the impact on the audience of technical and organisational requirements at different venues.
<p><b>B.P3</b> Explain technical and organisational requirements for staging a specific live music event at different venues.</p> <p><b>B.P4</b> Describe the suitability of different venues for the intended audience.</p>	<p><b>B.M3</b> Analyse technical and organisational requirements relevant to staging a specific live music event at different venues.</p> <p><b>B.M4</b> Analyse audience requirements and the suitability of different venues in meeting these.</p>	
<b>Learning aim C: Carry out the organisation, set up and management of a live event</b>		<b>C.D3</b> Perform an effective role with initiative and independence, evaluating how this, and the work of the production team, contributed to the success of the live music event.
<p><b>C.P5</b> Define the roles and responsibilities of members of the production team in staging a live music event.</p> <p><b>C.P6</b> Perform a role in the planning and staging of a specific live music event showing how it has contributed to the outcome.</p>	<p><b>C.M5</b> Perform a role in the planning and staging of a live music event effectively and independently explaining how your role has contributed to the event.</p>	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aims: A and B (A.P1, A.P2, B.P3, B.P4, A.M1, A.M2, B.M3, B.M4, A.D1, B.D2)

Learning aim: C (C.P5, C.P6, C.M5, C.D3)

## Further information for teachers and assessors

### Resource requirements

The centre will need appropriate sound and light equipment for learners to examine and work with so they can make some assessment of it. The centre will need to have links to some local venues or live music events that will allow learners to view a wider range of equipment in use.

### Essential information for assessment decisions

#### Learning aims A and B

**For distinction standard,** learners will produce a report that defines what constitutes a successful live music event in different venues. They should be able to prioritise and evaluate the factors that contribute to the success. This should include a justification for the proposed technical requirements, a comparative evaluation of the administrative factors involved in two different live music events and a rationale for the organisational requirements of these two events. A reasoned assessment of the audience's expectations and response to the events should be included in defining the success of the events. The two venues, or events chosen, will allow for valid and meaningful comparisons and contrasting requirements.

**For merit standard,** learners will be able to produce a report that explains the relevance or importance of administrative, organisational and technical factors in live music events in different venues. This will focus on meeting requirements for two different live music events and explanations will be valid in terms of the requirements, but not show a connection to what constitutes the success of the events or the audience's expectations or response.

**For pass standard,** learners will be able to describe the requirements of two different live music events in terms of the administrative, organisational and technical factors. Learners will have identified the central issues involved in the two different events or venues and have made relevant comments or suggestions as to how these issues are addressed. At this level, however, learners will be making judgemental statements without providing justification or explanation, and will not reference audience expectations or response.

#### Learning aim C

**For distinction standard,** learners will produce an evaluation of the success of the live music event from both the perspective of the team's management of the event and the individual learner's contribution. The success of the event is clearly defined against the intentions laid out in the planning, and is determined by organisational/technical perspectives as well as the audience response. Learners will show some connection between the organisational and technical elements with the audience's response. Learners will contribute to effective planning for the event, taking on responsibilities and discharging them fully and on time. They will communicate effectively with others in the team and show initiative both in contributions to the planning element and in carrying out their duties at the event. They will keep a clear record of their work in the planning and staging of the event and will work proactively to ensure the smooth running of the event, directing the work of others as required by circumstance. Video recording with tutor observations can be particularly valuable as evidence, though it is likely that capturing the required recording is easier to do in meetings, sound checks, technical rehearsals, set runs and dress rehearsals.

**For merit standard,** learners will keep a log of the work they have undertaken for the live music event, relating it to their production role. Learners will expand on this to explain how the work contributes to the staging of the show and relates to its success, which is defined only in terms of the audience response. Learners will expand on the work undertaken by the team and themselves to explain why it is important or relevant to the production. Learners will contribute to the planning of the event, keeping records of the planning and their individual contribution. They will meet deadlines and communicate with others in the team as required. Learners will carry out the role proactively, anticipating what is needed in the event and without needing direction.

**For pass standard,** learners will produce a list of the roles undertaken by the team members and outline the work and responsibilities involved in these roles. The record of their work will be descriptive, showing they have undertaken tasks as required, but without a clear sense of how this is relevant to the event's success. Learners will give a judgemental statement on the success of the event, but without clear explanation or justification for this. They will have been passively involved in the planning, undertaking tasks allotted to them as required and to deadlines. They will have performed their role as tasked and will not have adversely affected the running of the event.

It must be made clear that the production role does not include musical activities. Organising a rehearsal schedule would be part of a production role, but performing in the rehearsals is not.

### Links to other units

This unit links to *Unit 11: Music Promotion*.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers from music production companies
- work experience
- support from local music promotion staff as mentors.

# Unit 15: Music Investigation

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore a music topic through an in-depth investigation using the study of musicology and the techniques of research.

## Unit introduction

Find something out! Explore a topic, ask questions and make discoveries. This unit gives you the opportunity to carry out an in-depth investigation into a chosen area of interest. It requires you to find out information that will be of value to yourself and also to others in the future. The potential for exploration is wide, and you will be expected to choose an appropriate area of study that has ample scope for detailed study. You might, for example want to explore some of the latest performance and production techniques; or the work of a particular record producer or composer.

In this unit, you will plan your investigation, producing schedules and phases of work and timescales for completion. You will identify information sources, extracting, collating and interpreting information and keeping a record of your research trail. The final format and presentation is your choice but should be appropriate to the area of study. It could be a written work with formal citation as used in academic journals or a dissertation; however, it could also be a video documentary, podcast or series of articles or performances.

The work should be of value so that it can be presented and further used as a secondary source in future research. Conducting an investigation in this way is ideal preparation for progression to further study and higher education. It is also invaluable experience for employment where the quality of your work will be carefully scrutinised. Whatever topic you choose, it must be large enough to sustain an extended period of study.

## Learning aims

In this unit you will:

- A** Explore techniques and opportunities for planning investigations
- B** Carry out investigation using appropriate sources
- C** Present findings of research.



## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore techniques and opportunities for planning investigations	<p><b>A1</b> Phases, stages and steps to be undertaken</p> <p><b>A2</b> Identification and justification of topic</p> <p><b>A3</b> Research and investigation timescales</p>	<p>A selection of investigation plans and stages using a variety of formats, lists, mind maps, charts etc.</p> <p>Topic options identified and recorded.</p> <p>Portfolio to include scope of timings such as Gantt charts, schedules etc.</p>
<b>B</b> Carry out investigations using appropriate sources	<p><b>B1</b> Identifying and recording sources and using citation appropriately</p> <p><b>B2</b> Organising and conducting research</p> <p><b>B3</b> Coping with bias and quality issues</p>	<p>Evidence showing: recording of findings in appropriate formats; for example: lists, diaries, schedules, databases, spreadsheets etc.</p>
<b>C</b> Present findings of research	<p><b>C1</b> Consideration of the final format and conclusions</p> <p><b>C2</b> Presentation of the finished investigation</p> <p><b>C3</b> Further development</p>	<p>Presentation of findings.</p> <p>Record of presentation of research findings.</p> <p>Ideas for further development or research.</p>

## Content

### Learning aim A: Explore techniques and opportunities for planning investigations

#### A1 Phases, stages and steps to be undertaken

- Separating out topics:
  - phasing a project to develop a viable and effective investigative plan.
- Deciding on an appropriate methodology:
  - collection of data, interviews, literature reviews, primary and secondary sources
  - when it would be effective to complete each phase of work
  - rehearsal schedules and availability of personnel and resources.
- Validating what sources of material are appropriate.
  - Is data biased or weighted in any particular way?
  - What variety of information is available and what form does it take?
  - How to gather and retain information in a manner and format that will be of help to your investigation.

#### A2 Identification and justification of topic

- Gathering suggestions and areas of interest for further scrutiny and consideration.
- Deciding and agreeing the criteria for choosing a subject/topic/area of interest:
  - agreeing on what is appropriate and suitable
  - focusing on particular perspectives of the subject matter.
- Ensuring the topic can fulfil the depth required for considered investigation and that it will benefit the study of the subject by others.
- The practicality of the choice based on availability of resources and research material and the amount of time required.
- The overall practicality of the investigation.
  - Where musical performance is integral to the investigation, are there other performers available to support the topic?
  - Where practical elements are intended to be included, are there suitable resources available?
- Exploring topics for potential investigation:
  - focus groups and sharing ideas
  - focused small-scale queries, informal discussions, straw polls.
- Pitching ideas to others.
  - Pitches could include presentations and discussions on a topic and feedback from others to help illustrate areas for investigation.

#### A3 Research and investigation timescales

- Deciding on a timetable for completing research:
  - hitting deadlines
  - availability of data, ordering from a supplier, access to people and resources, opening times, and so on
  - fitting in work on the investigation with other work commitments.
- Scheduling of interviews and visits and the logical ordering of activities needed to be undertaken.
- What will be included in the first draft?
  - Tutorials, seminars, second draft and review?
  - Time and scope of the proof-reading and fine-tuning of the final submission.
  - Presentation of project.

## **Learning aim B: Carry out investigations using appropriate sources**

### **B1 Identifying and recording sources and using citation appropriately**

- Finalising what the range of available sources are:
  - what a valid primary and secondary source is and where the information can be found.
- How to use, collate and reference information:
  - books, journals, newspaper, video recordings, sound recordings, CD ROMs, internet and interviews.
- Citation and why it is important in investigations and research that may be published in print or available online:
  - different methods and approaches to citation.
- Using appropriate formats to help manage information:
  - transcribing audio interviews or filming conversations
  - exploring the benefits and weaknesses of different formats for inclusion; particularly across written, recorded, video, graphics and technological formats
  - collation and prioritisation of material in accordance with established and considered criteria; such as context, focus of topic and perspective.

### **B2 Organising and conducting research**

How you organise investigations and manage information, and the various methods that are available to help:

- recommended ways of storing data and backing up data
- logging the research trail, keeping within deadlines when retrieving information
- how and when to use IT tools; such as spreadsheets for collating and sorting data; databases for storing and retrieving specific information; online and mobile platforms; and other tools that can help.

### **B3 Coping with bias and quality issues**

Selecting and rejecting information:

- how to manage the selection process by using quality criteria
- knowing when to discard inappropriate or duplicate information or material that is biased or weighted.

## **Learning aim C: Present findings of research**

### **C1 Consideration of the final format and conclusions**

- Consideration of the best way to disseminate findings and contribute to the musicological field:
  - development of the criteria for success for final production, publication and dissemination.
- Options for the format of the finished investigation:
  - range of formats that are available; such as written academic papers, performances, presentations, online formats or artefacts such as apps, videos or audio recordings
  - strengths and weaknesses of each for the topic being considered.
- Quality criteria for each format in terms of structure, design, coherence, word count, length and pace.
- Production and presentation of the results of an investigation:
  - whether quality criteria have been met
  - issues that may reflect that the investigation is not thorough enough or that indicates areas that have not been considered as previously agreed and discussed.

### **C2 Presentation of the finished investigation**

- Final format for the research findings:
  - comprehension

- accuracy
- understanding
- comparison to other similar investigations.
- Validity and reliability of the conclusion and evaluation.
- Resolution of issues and concerns explored through critical discussion around the topic, including feedback from others in that field.
- Reliability and structure of the references and citation used:
  - bibliography
  - how URLs are referenced
  - referencing of authors, artists, composers, playwrights, manufacturers, organisations and individuals.

### **C3 Further development**

- Consideration of feedback on outcomes/presentation/conclusions.
- Assessment of different skills used.
- Identification of areas for improvement/further development.
- Explore opportunities for further research/investigation.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore techniques and opportunities for planning investigations</b>		<b>A.D1</b> Evaluate and plan potential topics for investigation, highlighting imaginative and comprehensive areas for analysis.
<b>A.P1</b> Describe how selected topics can be extended and developed during an investigation. <b>A.P2</b> Explain timescales and scheduling considerations in planning investigations.	<b>A.M1</b> Explain topics for investigation detailing advantages and disadvantages and areas for extension. <b>A.M2</b> Analyse the planning implications for potential investigation topics.	
<b>Learning aim B: Carry out investigations using appropriate sources</b>		<b>B.D2</b> Demonstrate confidence and comprehensive management of investigation, justifying successes and challenges relating to the processes undertaken.
<b>B.P3</b> Identify and record sources appropriately. <b>B.P4</b> Demonstrate how an investigation is organised and carried out. <b>B.P5</b> Explain selection process for final presentation of research findings.	<b>B.M3</b> Demonstrate confident and responsive management of sources, organisation and quality control of investigation.	
<b>Learning aim C: Present findings of research</b>		<b>C.D3</b> Present own findings, justifying decisions made for research; assessing how far they met the intended purpose, making comprehensive suggestions for improvement in research techniques.
<b>C.P6</b> Present own findings of research on specific topic. <b>C.P7</b> Explain how research techniques can be further developed.	<b>C.M4</b> Present own findings explaining decisions made making detailed suggestions to improve practice in research.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aims: A and B (A.P1, A.P2, B.P3, B.P4, B.P5, A.M1, A.M2, B.M3, A.D1, B.D2)

Learning aim: C (C.P6, C.P7, C.M4, C.D3)

## Further information for teachers and assessors

### Resource requirements

Resources for this unit will depend largely on learners' choice of subject and presentation method. However, all learners will require access to general library facilities, internet, CD-ROMs, journals, newspapers, books, sound and video recordings.

### Essential information for assessment decisions

#### Learning aims A and B

**For distinction standard,** learners will bring evidence together and consider it carefully before drawing a conclusion that will form a serious and robust plan for the chosen investigation. There will be consideration of both positives and negatives and opportunities and threats to its completion but the overall proposal will be robust and coherent. Investigation results will be brought together and considered carefully before drawing a conclusion that will form sensible and comprehensive findings from the investigation.

**For merit standard,** learners will carefully consider all areas of the investigation, and draw connections between investigative intentions and the possibilities for successful completion. All areas of the planning will have been considered and accounted for, with connections made between the plan and the possibilities for successful completion. There should be no gaps in the plan. Learners will show they are confident in their working and are thoughtful and positive in how they continue in their investigations. Learners will not always fully demonstrate connectivity between the range of their investigation and the sources or next steps that need to be undertaken.

**For pass standard,** learners will provide evidence of conclusions being drawn and examples of why topics may be suitable or not suitable for investigation, for example where a topic will require first person interviews or research that will be either too expensive or uncontrolled. Learners will make a theory or hypothesis of how the investigation will progress that may be untested or hypothetical. There will be evidence of a theory for the best way to plan and complete the investigation, with consideration being given to format and a plan with examples and ideas of both positive and negative approaches to the issues. The conclusion on how the investigation should proceed and the format of the final product should be clear. Learners will undertake their investigation in an efficient and systematic manner although only the main features are used. Learners may show some consideration of the material being investigated although they may not demonstrate that they fully discern the topic's breadth.

#### Learning aim C

**For distinction standard,** learners will consider the positives, negatives, opportunities and threats to the completion of the music investigation; but overall the investigation will be complete, robust and coherent.

**For merit standard,** learners will fully explore and consider all areas of the presentation and publishing options, with connections being drawn between the material being covered and how the final presentation will be important to the success of the investigation.

**For pass standard,** learners will develop a conclusion on the best final format of the investigation, presenting evidence to support the hypothesis that includes some examples. An opinion is needed to justify the final choice for presentation that will be backed up by reasons and evidence.

## Links to other units

This unit links to:

- Unit 6: Music in Context
- Unit 7: Critical Listening
- Unit 8: Arranging Music
- Unit 9: Composing Music
- Unit 12: Contemporary Song Writing Techniques
- Unit 21: Improvising Music
- Unit 19: Music Performance Session Styles
- Unit 10: Exploring Theory and Harmony
- Unit 17: Solo Performance
- Unit 13: Music Promotion

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.



# Unit 16: Contemporary Art Music in Practice

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

This unit explores 20th century modern and contemporary art music, with learning through practical experience and listening.

## Unit introduction

Have you heard of Gershwin, Stockhausen and Britten? These famous names represent some of the many different, unique and unusual styles of art music that permeated the 20th century. Much of this music is closely linked to visual art, and composed for art's sake. This unit will help you to become more familiar with this particular type of music development.

In this unit, you will explore the opportunities that have faced the composers of each generation, and the challenges of those who performed these types of art music. You may find some modern art music challenging and sometimes unorthodox and difficult to engage with. This unit will offer ways to help you with understanding the meaning behind modern musical expression through listening and performance.

This unit will support you in engaging with different music and will enhance your chance at employability in the industry while providing links to progression in higher education.

## Learning aims

In this unit you will:

- A** Understand how modern art music developed
- B** Explore modern art music
- C** Carry out a performance of modern art music.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand how modern art music developed	<b>A1</b> Historical development of styles– links to art/architecture <b>A2</b> Musical language <b>A3</b> Developments and adaptations to instruments and techniques	An article/report/presentation describing the chronological order of modern arts music development and detailing musical language, texture and tonality.
<b>B</b> Explore modern art music	<b>B1</b> Context and performance success criteria <b>B2</b> Music narrative and descriptive overview	A review of different genres of modern art music.
<b>C</b> Carry out a performance of modern art music	<b>C1</b> Styles <b>C2</b> Musical preparation <b>C3</b> Musical accuracy	A set of programme notes to support the individual performance. A recorded or live performance consisting of contrasting modern art music styles of the learner's choice.

## Content

### Learning aim A: Understand how modern art music developed

#### A1 Historical development of styles – links to art/architecture

Historical:

- Pre-1945 impressionism – Debussy and Ravel
- serialism: Schoenberg, Berg and Webern – The Second Viennese School
- neoclassicism – Stravinsky, Poulenc, Britten
- Prokofiev
- jazz influenced – Gershwin, Bernstein, Copland
- post-1945 expressionism, postmodernism, conceptualism – Penderecki, Cage
- golden age of film music link – Eric Korngold, Bernard Herrmann
- electro-acoustic, music concrete, pointillism – Schaeffer, Stockhausen, Varese
- minimalism – Riley, Reich, Glass
- contemporary – Corigliano, Del Tredici, Whittaker
- new complexity – Dillon, Ferneyhough
- accessibility – Gorecki, La Monte Young, Adams, Nyman, Eno.

#### A2 Musical language

- Techniques applied by modern art composers:
  - serialism and the 12-tone row – prime order, retrograde, inversion and retrograde inversion – Klangfarbenmelodie (Schoenberg)
  - chance/choice music and the use of indeterminacy – Cage, Xenakis.
- Extended instrumental techniques – Berio.
- Influence of world music on art music.
- African rhythms.
- Gamelan.
- Indian raga scales – quarter tones.
- Modes.

#### A3 Developments and adaptations to instruments and techniques

- Timbre:
  - new instruments designed and used in performance – Martenot, Messiaen, Cage (prepared piano)
  - electronic instruments, e.g Theremin (explore crossover link to pop and film music)
  - manipulated and amplified sound - Stockhausen.
- Tonality:
  - polymodality – Bartok
  - atonality – Penderecki, Stockhausen
  - bitonality – Stravinsky, Ives
  - accessibility – Glass, Reich, Adams, Whittaker
  - jazz-influenced – Bernstein.

### Learning aim B: Explore modern art music

#### B1 Context and performance success criteria

- Who commissioned the work.
- First performance – location, time, current affairs, reception and awards.
- Context among the composer's output.
- Relevance of the music today, sales, popularity, influence.
- Link to other music forms.

## **B2 Music narrative and descriptive overview**

- Communicating the story, subject matter, meaning, purpose and relevance of a whole piece of modern art music.
- Analytical detail of special features of musical language.
- Comparison to other works of the composer and genre.
- Developing the analytical ability to review a professional performance.

## **Learning aim C: Carry out a performance of modern art music**

### **C1 Styles**

Research into the characteristics and style of a modern art music artist and repertoire:

- performance by learners to illustrate more than one modern art style
- style to fall within the learners' available resources
- choice of style in practice
- programme notes for performances, including content and style, to enable an audience to place the music into context and develop their understanding of the piece.

### **C2 Performance preparation**

- Research modern art music standards of performance ability, generating discussion.
- performance ability represented in the programme notes and the realisation of the recorded or live performance.
- learners select music appropriate to their ability.

### **C3 Musical accuracy in performance**

- Stylistic accuracy.
- Evaluation of accuracy.
- Rehearsal notes.
- Comparison to original professional performance.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand how modern art music developed</b>		
<p><b>A.P1</b> Describe how contemporary art music developed, using examples and links to art.</p> <p><b>A.P2</b> Demonstrate the use of appropriate musical language in context.</p> <p><b>A.P3</b> Identify the texture and tonality of contemporary art music examples.</p>	<p><b>A.M1</b> Explain how contemporary art music developed, using detailed examples and links to art.</p> <p><b>A.M2</b> Demonstrate the use of appropriate musical language in context to describe contemporary music examples in detail.</p>	<p><b>A.D1</b> Evaluate how the history of contemporary art music developed, with examples and links to art and using appropriate musical language in context.</p>
<b>Learning aim B: Explore modern art music</b>		
<p><b>B.P4</b> Explain the music narrative of specific contemporary art music in context.</p>	<p><b>B.M3</b> Analyse, with relevant examples, the music narrative of specific contemporary art music in context.</p>	<p><b>B.D2</b> Evaluate the music narrative of specific contemporary art music, giving a detailed and relevant contextual explanation.</p>
<b>Learning aim C: Carry out a performance of modern art music</b>		
<p><b>C.P5</b> Produce relevant programme notes for a piece of contemporary art music.</p> <p><b>C.P6</b> Carry out performances of contemporary art music in an appropriate context.</p>	<p><b>C.M4</b> Produce detailed programme notes for a piece of contemporary art music giving a descriptive overview of the musical narrative.</p> <p><b>C.M5</b> Carry out performances of contemporary art music in a variety of styles and contexts, competently and accurately.</p>	<p><b>C.D3</b> Carry out performances of contemporary art music in a variety of styles, demonstrating artistic flair and interpretation and with detailed, accurate programme notes.</p>

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.P3, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P4, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- rehearsal space for both individual and group sessions
- teacher support (via observation and interaction during rehearsals) and peer evaluation, where possible
- recordings, scores and a place for listening (an essential tool for delivery and assignment work)
- group outings to concerts (built into the study of the unit)
- links with local performers and organisations (useful for performances and for vocational insight)
- workshops run by performers, with session involvement from instrumental teachers where their specialisms allow.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners will clearly analyse the development of modern contemporary art music throughout the 20th century, using detailed musical language appropriately and linking the music to other art forms. Learners will critically explore and evaluate contemporary art music, justifying and defining the narrative and context of the music using a variety of examples. Learners will explain the tonality and texture of a range of art music and compare a variety of modern music styles. They will expertly and realistically review a selection of art music.

**For merit standard,** learners will explain the development of modern contemporary art music throughout the 20th century using musical language appropriately and linking the music to art. Learners will explore contemporary art music examples, explaining the context of the music. Learners will explain the tonality and texture of more than one piece of art music and compare modern music styles. They will review art music in a considered and relevant way.

**For pass standard,** learners will describe the development of modern contemporary art music throughout the 20th century using some musical language appropriately and linking the music to art. Learners will look at some contemporary art music examples and identify the contexts of the music. Learners will identify the tonality and texture of a piece of art music. They will review a piece of art music using relevant observations and commentary.

#### Learning aims B and C

**For distinction standard,** learners will demonstrate the ability to perform a piece of contemporary art music from a wide variety of styles. They will perform either as a soloist or in an ensemble. Learners will produce programme notes independently, demonstrating the ability to explain the piece's construction and meaning and breaking them down in an informative and comprehensible way. They will convey the musical context and narrative clearly and the overall performance will display artistic flair and interpretation.

**For merit standard,** learners will demonstrate the ability to perform a piece of contemporary art music in different styles. They will perform either as a soloist or in an ensemble. Learners will produce programme notes, demonstrating the ability to explain the context of the pieces and breaking them down in an informative way. They will convey the musical context and narrative clearly and the overall performance will be competent and accurate.

**For pass standard,** learners will demonstrate the ability to perform a piece of art music. They will perform either as a soloist or in an ensemble. Learners will create programme notes, demonstrating the ability to describe the context of the piece. They will convey the musical context of the piece and will perform competently with errors that do not detract from the overall performance.

## Links to other units

This unit links to:

- Unit 1: Music Performance Brief
- Unit 6: Music in Context
- Unit 17: Solo Performance
- Unit 18: Music Ensembles.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities to do so. There is no specific guidance related to this unit.



# Unit 17: Solo Performance

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore the preparation and performance of music as a soloist before performing in front of an audience.

## Unit introduction

From recitals and chamber concerts to open mics and headline shows, solo performances have the potential to captivate and inspire an audience. Being able to perform in front of an audience remains one of the most exciting experiences for a musician, regardless of the genre they work in. Live music represents one of the growth areas of the music industry and it is a genuine opportunity to connect with the public, both artistically and financially.

In this unit, you will explore and practise the specific skills associated with performing as a soloist. These will include: how to engage your audience, stage craft, as well as musical practice and rehearsal required. There are many hours of preparation and practice involved and you will develop the process – that all successful musicians undertake – of creative reflection in order to improve. This unit prepares you for studying performance as a soloist as well as for performing live.

The skills and knowledge you gain from this unit are invaluable for the music industry and will prepare you well for progression to further musical study.

## Learning aims

In this unit you will:

- A** Explore skills required for a solo performance
- B** Develop skills for a solo performance
- C** Carry out a solo performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore skills required for a solo performance	<b>A1</b> Solo performance skills <b>A2</b> Technical instrumental or vocal skills	An instructional article, describing skills needed to perform as a soloist on a chosen instrument and how to acquire and improve them.
<b>B</b> Develop skills for a solo performance	<b>B1</b> Designing an effective practice routine <b>B2</b> Following a practice routine to improve as a musician and performer	A practice plan, regular recordings of practice sessions, exercises, a diary/blog, observation records and witness statements.
<b>C</b> Carry out a solo performance	<b>C1</b> Preparation for performance <b>C2</b> Choice of material <b>C3</b> Performance	Recordings of final performances, a log of diary entries and preparation material, observation records and witness statements.

## Content

### Learning aim A: Explore skills required for a solo performance

#### A1 Solo performance skills

- What is different about solo performance – awareness of aspects which differentiate it from performing as part of a group.
- Stage presence:
  - audience engagement; confidence and being comfortable in front of other people; ability to play/sing under pressure
  - awareness of other musicians where appropriate; positioning on stage; microphone technique, awareness of monitors
  - selecting music: appropriate standard, length, genre, style, instrument.
- Interpretation:
  - taking material and presenting it in a personal and interesting way; playing with a high degree of accuracy and not just note for note; making a piece your own; appropriate use of dynamics, phrasing and articulation.
  - responding to interpretation made by other musicians; awareness of their use of dynamics, phrasing, articulation and instrumentation.

#### A2 Technical instrumental or vocal skills

- Physical warm up exercises, including:
  - awareness of posture, physical positioning, body alignment for singing, correct grip and instrument hold, etc.
  - stretches and warm up exercises specific to instrument/voice (for example, finger and wrist stretches for guitar playing; shoulder and back stretches for drums)
  - appropriate relaxation and concentration exercises before practice/performance.
- Technical exercises, including:
  - exercises to improve tone production, intonation and pitching, scales, harmonies
  - exercises to improve speed, fluency, dexterity and develop muscle memory.
- Musical exercises:
  - to improve accuracy, timing and rhythm (working with a metronome, sight reading, playing with others, and so on)
  - to improve control of dynamics and expression.

### Learning aim B: Develop skills for a solo performance

#### B1 Design an effective practice routine

- Appropriateness:
  - awareness of strengths and weaknesses; division of practice time according to what needs attention; choice of exercises appropriate to musical instrument
  - working with other musicians or an accompanist; leading rehearsals; availability of equipment and space
  - choice of material and practice pieces; breaking pieces into sections
  - integration of instrument/voice lessons.
- Effectiveness:
  - measurable and realistic goals; setting interim targets that are: considered, specific and relevant.
- Structure:
  - week by week, day by day allocation of time to be spent; choosing pieces and exercises for incremental improvement, planning out sessions.

#### B2 Following a practice routine to improve as a musician and performer

- Follow a routine:
  - documenting sessions keeping a diary, audio blog or vlog; recording group rehearsals

- structuring other pressures (other subjects or hobbies, for example) around music; making time for practice
- organising and recording practice performances.
- Reflection:
  - looking at speed of progress over time; listening back to rehearsals and identifying weaknesses; watching/listening back over performances; obtaining meaningful feedback after performances; honest self-reflection
  - adapting and amending existing routines in light of reflection; allocating time differently, demonstrating effectiveness.

## **Learning aim C: Carry out a solo performance**

### **C1 Preparation for performance**

- Collaborative preparation:
  - organising and booking rehearsals with other musicians; providing sheet music/backing tracks; attending sound checks and dress rehearsals; working with sound and lighting technicians (as appropriate)
  - professionalism, time-keeping and punctuality, conduct and communication.
- Personal preparation:
  - vocal care, good health and fitness, warm up exercises, calming nerves, personal presentation
  - instrument care and maintenance (if appropriate); for example, sound strings, reeds, drum heads, tuning, clean valves, and so on
  - performance considerations, stage positioning, engaging audience and confidence building exercises
  - personal interpretation of selected material, adding own personality and meaning to chosen piece.

### **C2 Choice of material**

Suitability:

- balancing the technical difficulty with performer ability and available preparation time; allowing for ability and availability of other musicians (if appropriate); performer stamina
- consideration of: venue, audience, overall programme, equipment needed.

### **C3 Performance**

Musical performance skills:

- accuracy and confidence, precision of timing, intonation, notes and tuning
- microphone and instrumental technique; tone production; musical communication with other musicians; interpretation and appropriateness to the style/genre
- stagecraft to include stage presence, positioning and audience engagement.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore skills required for a solo performance</b>		<b>A.D1</b> Justify the use of specific technical instrumental or vocal skills relevant to a solo performance.
<b>A.P1</b> Describe specific skills for solo performance. <b>A.P2</b> Identify technical instrumental or vocal skills for a specific solo performance.	<b>A.M1</b> Explain the use of specific technical, instrumental or vocal skills relevant to a solo performance.	
<b>Learning aim B: Develop skills for a solo performance</b>		<b>B.D2</b> Demonstrate consistent and accomplished development of solo performance skills through a challenging and progressive practice routine.
<b>B.P3</b> Produce an appropriate practice routine for solo performance. <b>B.P4</b> Demonstrate the development of solo performance skills through a practice routine.	<b>B.M2</b> Demonstrate effective development of solo performance skills through a relevant practice routine.	
<b>Learning aim C: Carry out a solo performance</b>		<b>C.D3</b> Present a well-prepared, accomplished solo performance with confident use of performance skills.
<b>C.P5</b> Demonstrate preparation for a solo performance. <b>C.P6</b> Present a solo performance with appropriate performance skills.	<b>C.M3</b> Present an engaging solo performance demonstrating effective preparation and performance skills.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aim: B (B.P3, B.P4, B.M2, B.D2)

Learning aim: C (C.P5, C.P6, C.M3, C.D3)

## Further information for teachers and assessors

### Resource requirements

The special resources required for this unit are:

- although learners will be expected to provide their own instruments, centres would be expected to provide larger instruments for student use; such as drum kits and pianos
- access to basic sound recording, such as that offered by smartphones, is essential in order to document progress
- access to instrumental teachers, specialists, masterclasses or workshops to aid learners with musical techniques would also be beneficial.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners will produce a comprehensive and discursive article or presentation. There will be discussion of the skills used in a solo performance, using examples of different practitioners and various stagecraft skills. The technical and vocal exercises given will be evaluated clearly and there will be a justification for favouring one over another, but with an acknowledgement that other exercises are also of benefit in improving the performer.

**For merit standard,** learners will produce a technically accurate article or presentation on solo performance skills. There will be examples given. There will be an understanding and some explanation of how each exercise works and relates to a skill. These links between exercise and end result will be clearly apparent. Exercises will be correct for the relevant skill but there will be no discussion of why they were chosen over others.

**For pass standard,** learners will produce a coherent article or presentation that describes skills a performer would use in a solo performance. Learners will produce an article or presentation that correctly identifies skills needed to perform as a soloist. The chosen exercises will be relevant but may not be the most suitable exercises possible and learners may require some support in order to decide on them.

#### Learning aim B

**For distinction standard,** learners will design a practice routine that identifies areas for improvement and develops their performance skills. Learners will identify a range of beneficial exercises for their practice routine to assist them in preparing for their solo performance. Learners will have diligently followed their routine and documented the process. Their blog or diary will include a balanced reflection of their improvement during the practice routine.

**For merit standard,** learners will design a practice routine that will effectively assist their solo performance skills. The evidence for this will be that a clear routine has been followed; this could be in the form of a diary, blog or vlog. There will be a regular monitoring of progress and audio-visual recordings to document this and demonstrating their development of performance skills.

**For pass standard,** learners will design a practice routine broadly following those set down in textbooks or outlined by tutors with some individual changes. Routines and practice pieces will demonstrate limited opportunity for improvement. Learners will identify a range of exercises, activities and pieces that will lead to a basic improvement in their specific instrumental or vocal ability.

#### Learning aim C

**For distinction standard,** learners will sensitively and eruditely select material to perform. It will demonstrate a clear link to the skills and pieces worked on during the period of practice and their justification for their choices will reflect this. They will perform an accomplished set, clearly demonstrating musical and technical flair, excellent communication with other musicians and obvious stagecraft. They will have a personal sense of interpretation and be able to not just hold an

audience's attention but to make them feel truly engaged. They will be completely confident and self-starting during the period of preparation and this will be reflected in their final diary.

**For merit standard,** learners will select and perform music that is fairly well suited to their abilities, the general programme of the performance and the available backing musicians. They will perform with technical accuracy and demonstrate a good degree of performance considerations effectively; such as stage presence and precision of timing and confidence. Musical communication and awareness will be present and they will perform confidently on stage. During the preparation period they will require some support (for example, to aid in final dress rehearsals/technical run-throughs) but will independently liaise with other musicians, organise parts and practice space and time.

**For pass standard,** learners will select and perform broadly suitable pieces of music but these will be based more on their personal preference than fully considering their ability, the event or the other musicians. They will demonstrate a degree of musicianship and performance consideration, such as timing, microphone techniques, interpretation appropriate to the style/genre and will perform accurately; however, this will not be maintained throughout the performance. However, the mistakes that are made will not be so many as to detract from the performance as a whole. If they are performing with other musicians on stage there will be some acknowledgement of them but not clear musical communication. In addition, there will be little evidence of audience engagement or interaction. The period of preparation will require some significant support from tutors to organise and possibly lead rehearsals, book spaces and coordinate parts. There will be no evidence of reflection on the impact the practice routine has had on the final performance.

## Links to other units

This unit links to:

- Unit 1: Music Performance Brief
- Unit 2: Music Skills Development
- Unit 21: Improvising Music.

## Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers
- participation in audience assessment of performances
- design/ideas to contribute to unit assignment/case study/project materials
- support from local musicians as mentors.



# Unit 18: Music Ensembles

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will work as part of a musical ensemble and develop their skills and techniques in rehearsal and performance.

## Unit introduction

Musicians very rarely work in isolation and the ability to work as part of an ensemble is an essential skill for any musician. Whether you are part of a pop duo or a large symphony orchestra, the skills of teamwork and communication are vital.

In this unit, you will become part of a musical group and will develop your ensemble skills by taking part in rehearsals as both a leader and participant. You will eventually present the product of your rehearsals to an audience.

There are many employment opportunities for successful ensemble practitioners in the areas of live performance, session music, music theatre, community music and commercial bands. The ability to set up and lead your own ensemble can also be a very lucrative venture. Learners progressing to higher education will regularly find themselves in situations where secure ensemble skills are required.

## Learning aims

In this unit you will:

- A** Explore ensemble skills and techniques
- B** Develop rehearsal and performance skills for ensembles
- C** Carry out a performance as part of a music ensemble.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<p><b>A</b> Explore ensemble skills and techniques</p>	<p><b>A1</b> Personal ensemble management skills</p> <p><b>A2</b> Ensemble performance skills and techniques</p>	<p>Video evidence and observation records of learner's personal approach to rehearsals. Baseline and milestone rehearsal footage would be a good form of evidence to show improvement over time.</p>
<p><b>B</b> Develop rehearsal and performance skills for ensembles</p>	<p><b>B1</b> Planning rehearsals for ensembles</p> <p><b>B2</b> Running rehearsals for ensembles</p>	<p>Rehearsal plans and schedules. Video evidence of learners running rehearsals. Observation records from tutor and peers.</p>
<p><b>C</b> Carry out a performance as part of a music ensemble</p>	<p><b>C1</b> Presentation skills for an ensemble performance</p> <p><b>C2</b> Performance skills for an ensemble</p>	<p>Video footage of the learner in performance.</p>

## Content

### Learning aim A: Explore ensemble skills and techniques

#### A1 Personal ensemble management skills

- Attendance and punctuality.
- Personal organisation of instruments, equipment and music.
- Awareness of health and safety issues.
- Personal practice between rehearsals.
- Rehearsal etiquette:
  - attentiveness
  - no mobile phones
  - waiting your turn.

#### A2 Ensemble performance skills and techniques

- Listening to others.
- Accuracy of pitch and rhythm.
- Playing in time.
- Playing in tune.
- Adjusting to other members of the group.
- Following direction.
- Balancing own part within the ensemble.
- Awareness of own part within the ensemble.
- Music reading.

### Learning aim B: Develop rehearsal and performance skills for ensembles

#### B1 Planning rehearsals for ensembles

- Selecting and booking rehearsal space.
- Selecting and booking required equipment.
- Setting up of rehearsal space.
- Selecting appropriate repertoire for skill set of ensemble.
- Arranging music for the ensemble.
- Preparing parts for ensemble members.
- Knowledge of the music.
- Target setting for rehearsal sessions.

#### B2 Running rehearsals for ensembles

- Warm up and tuning up.
- Team-building exercises.
- Communicating with the ensemble both verbally and non-verbally.
- Taking the lead of an ensemble.
- Taking direction as part of ensemble.
- Counting in and setting tempo.
- Demonstrating/vocalising parts.
- Conducting, beating time and maintaining tempo.
- Identifying problems and inaccuracies - critical listening.
- Advising on phrasing, articulation, dynamics and balance.
- Problem solving and troubleshooting.
- Maintaining rehearsal discipline.
- Monitoring progress and planning for next session.

## **Learning aim C: Carry out a performance as part of a music ensemble**

Learners should participate in an ensemble performance

### **C1 Presentation skills for an ensemble performance**

- Selection of appropriate venue for ensemble.
- Programming material.
- Stage set up and layout.
- Group image:
  - costume
  - make up.
- Technical aspects:
  - lighting
  - microphone placement
  - projections.
- Appropriate entrance and exit from the stage.
- Verbal introductions and announcements.
- Appropriate volume level for venue.
- Engagement with audience.
- Confidence and dealing with nerves.
- Memorisation of music.
- Communication within ensemble.

### **C2 Performance skills for an ensemble**

- Accuracy of pitch and rhythm.
- Dynamics, articulation and phrasing.
- Fitting individual part in with other ensemble members.
- Playing in tune.
- Stylistic accuracy.
- Dealing with unexpected occurrences.
- Reaction and adapting to mistakes.
- Non-verbal communication with ensemble members.
- Appropriate individual volume level and blend.
- Maintaining stage discipline.
- Following musical direction.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore ensemble skills and techniques</b>		
<p><b>A.P1</b> Demonstrate an appropriate level of personal management in practising ensemble skills and techniques.</p> <p><b>A.P2</b> Demonstrate a competent level of ensemble performance skills and techniques in rehearsal.</p>	<p><b>A.M1</b> Demonstrate a confident and fluent level of ensemble management and performance skills and techniques.</p>	<p><b>A.D1</b> Demonstrate initiative, musical proficiency and personal management to achieve successful outcomes in music ensemble skills and techniques.</p>
<b>Learning aim B: Develop rehearsal and performance skills for ensembles</b>		
<p><b>B.P3</b> Plan for music rehearsals by making suitable judgements as to the needs of the ensemble.</p> <p><b>B.P4</b> Demonstrate running a music rehearsal for a performance deploying appropriate techniques, processes and skills.</p>	<p><b>B.M2</b> Demonstrate appropriate planning and management skills when running a rehearsal for an ensemble performance.</p>	<p><b>B.D2</b> Demonstrate consistency and efficient planning and management of rehearsals for an ensemble performance showing initiative and resilience.</p>
<b>Learning aim C: Carry out a performance as part of a music ensemble</b>		
<p><b>C.P5</b> Demonstrate presentation skills as part of an ensemble.</p> <p><b>CP.6</b> Perform appropriately as part of a music ensemble.</p>	<p><b>C.M3</b> Demonstrate effective presentation skills performing confidently as part of an ensemble.</p>	<p><b>C.D3</b> Demonstrate assured presentation skills performing fluently as part of an ensemble.</p>

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of one summative assignment for this unit. The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, B.P4, C.P5, C.P6, A.M1, B.M2, C.M3, A.D1, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

Learners will need access to rehearsal spaces and equipment such as instruments, microphones and a PA system. A suitable space for the final performance is also necessary.

### Essential information for assessment decisions

#### Learning aims A, B and C

**For distinction standard**, learners will select material that is fully appropriate for the ensemble. They will take full account of the skill set of the ensemble and will prepare rehearsal resources in a clear and fitting manner. They will command the rehearsals that they have responsibility for leading and will make a real impact in the rehearsal room. They will deal with any problems that arise in a proficient manner. As a member of an ensemble, learners will rehearse as part of a group showing high levels of expertise. They will have a thorough grasp of their individual part and will be able to sensitively fit this part in with other members of the group, making adjustments as necessary and following direction. In performance, learners will perform in an assured way with fluency and complete accuracy. They will communicate with the audience, both verbally and non-verbally, in a manner that fully fits the occasion and venue.

**For merit standard**, learners will select appropriate material for the ensemble and demonstrate a sound working knowledge of the music when leading the rehearsal. They will show assurance in rehearsals and be able to assertively lead the rehearsal bringing about improvements in a broadly efficient way. As a member of an ensemble, learners will rehearse as part of a group showing self-assurance. They will show an appreciation for the need to be in tune, in time and be able to follow and respond to direction. In performance, learners will demonstrate poise and focus, showing an awareness of their role in the ensemble and how this fits in with other performers. Their performance may lack genuine flair and interpretation but it will be accurate. They will communicate with the audience, both verbally and non-verbally, with self-assurance and composure.

**For pass standard**, learners will select material for the ensemble that is broadly suitable for their skill set. They will prepare for rehearsals with some thought but there may be some areas that have not been fully considered. They will demonstrate a range of skills and techniques when leading the rehearsal to bring about improvements and their approach will generally be appropriate for the needs of the music and the ensemble. As a member of an ensemble, learners will rehearse as part of a group displaying suitable personal management skills; they will be prepared for rehearsals and demonstrate a sense of rehearsal etiquette. There may be an inconsistency in the level of skill pass learners demonstrate in rehearsal; they could be very good at playing in time but may struggle when following direction. Overall, the level of skill demonstrated should be fitting to the needs of the music and the ensemble. Learners will give a fitting performance showing competence in a range of ensemble skills. There may be some inaccuracy in learners' performance but this will not detract from the overall performance. You should expect learners to communicate with the audience, both verbally and non-verbally, in a way that is broadly appropriate for the occasion.

### Links to other units

This unit links to:

- Unit 1: Music Performance Brief
- Unit 2: Music Skills Development.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers

- participation in audience assessment of performances
- design/ideas to contribute to unit assignment/case study/project materials
- support from local musicians as mentors.



# Unit 19: Music Performance Session Styles

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

This unit allows learners to explore the styles of music encountered in the role of a modern session musician.

## Unit introduction

Working as a session musician is one of the most exciting and varied careers available to musicians today. From one-off studio sessions with producers to world tours, skilled session musicians are the backbone of the music industry. Session musicians can be required to learn parts quickly so technical musical knowledge is critical, as is the skill to play in different situations.

In this unit, you will explore a range of genres and styles, investigating their scales, tonality, rhythms, riffs and groove. It will give you greater insight into the skills and knowledge needed to be a working session musician. You will develop your own musical skills as well as the skills of collaboration for performance in different settings such as the recording studio and the stage.

This unit examines skills that can be developed and explored for employment in this area of the music industry while providing skills and knowledge that can be developed further when progressing to higher education.

## Learning aims

In this unit you will:

- A** Explore music genres and styles
- B** Develop skills in music of different genres and styles
- C** Perform music in different genres and styles.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore music genres and styles	<b>A1</b> Musical genres from the 1950s onwards <b>A2</b> Musical style	Presentation or a blog that explores key styles and genres of music, highlighting the historical and theoretical aspects.
<b>B</b> Develop skills in music of different genres and styles	<b>B1</b> Individual practice and development <b>B2</b> Rehearsal and development of genres and styles	Practise and rehearse. Evidence documenting a sustained period of developmental practical work both with peers and individually.
<b>C</b> Perform music in different genres and styles	<b>C1</b> Performance of different genres and styles <b>C2</b> Interpretation of musical styles	Audio recordings and video recordings of sessions and performances showing different genres and styles.

## Content

### Learning aim A: Explore music genres and styles

#### A1 Musical genres from the 1950s onwards

- Blues such as:
  - Delta blues, country blues, gospel blues, folk blues, jump blues, boogie-woogie, Chicago blues, rhythm and blues.
- Country and folk such as:
  - country and western, bluegrass, cajun, zydeco, rockabilly, country rock, traditional regional (Irish, English, Scottish etc.) folk, folk rock.
- Jazz such as:
  - Dixieland, trad. jazz, swing, bebop, cool jazz, Latin jazz, jazz rock, jazz fusion.
- Rock such as:
  - rock and roll, psychedelic rock, prog rock, classic rock, hard rock, heavy metal, punk, stadium rock, grunge, indie rock.
- Soul such as:
  - doo-wop, gospel, soul, funk, neo soul, contemporary R&B.
- Dance such as:
  - Philly soul, disco, house, garage, techno, electronica, dubstep.
- Rap such as:
  - hip-hop, rap, gangsta rap, rap rock, UK garage, grime, trap.
- Caribbean and Latin such as:
  - ska, rocksteady, reggae, dancehall, bashment, salsa, samba, soca, reggaeton.

#### A2 Musical style

- Musical styles:
  - theoretical and historical aspects of the use of – harmony, choice of chord extensions, scales, riffs, melodic conventions, rhythmic conventions, tonality, roles of instruments, textures, lyrics, vocal techniques used and role of improvisation.
- Sonic conventions:
  - theoretical and historical aspects of – instrument type and model, choice of amplifier and settings, use of effects and live processing, pedals, tone, choice of synthesiser model, synthesiser settings, live processing, samplers, choice of samples.
- Stylistic interpretation:
  - theoretical and historical aspects of phrasing, groove, instrumentation, arrangement, performance conventions, instrument specific techniques.

### Learning aim B: Develop skills in music of different genres and styles

#### B1 Individual practice and development

- Practical preparation such as:
  - working from lead sheets, tabs, chord charts, notation
  - working out songs by ear from CDs, playlists, MP3s and notating them
  - equipment and voice care, effects and tone
  - choosing material suitable to musicians and technical ability, targeting listening lists, agreeing arrangements.
- Musical preparation such as:
  - learning stylistically appropriate scales, chords, riffs, rhythms
  - technical exercises to develop accuracy and speed suitable to chosen genres
  - tone production, recording own practice for improvement and checking against original recordings.
- Developing music such as:

- working out chords and harmonies from lead sheets, working out chord voicing and voice leading
- practising improvisation and solos
- writing parts, lyrics and working out arrangement ideas, rhythms, textural considerations.
- Working with others:
  - being musical director, leading rehearsals or sectionals
  - taking direction, responding to feedback, working with a producer.

## **B2 Rehearsal and development of genres and styles**

Preparation:

- stylistic traits of each genre for all players in an ensemble, shared aims and objectives, listening to each other
- rehearsals, workshops, jam sessions, dress rehearsals and sound checks
- order of solos, cues, running order (for live performance), keys, lyrics, arrangement development, group improvisation.

## **Learning aim C: Perform music in different genres and styles**

### **C1 Performance of different genres and styles**

- Performance situations such as:
  - joining an established band/group
  - working with a covers band
  - guest performances with a house band
  - providing parts for an electronic dance music (EDM) producer
  - working as a studio musician
  - working with a singer or working with a writer to demo recordings of differing genres and styles
  - providing backing vocals.
- Specific skills such as:
  - reading from charts or notation, at sight
  - transposing to fit with other musicians, at sight
  - changing feel and groove as requested
  - improvising solos or parts.

### **C2 Interpretation of musical styles**

- Interpretation:
  - instrumental set-ups for each style
  - 'sounds' of styles and genres and how to obtain them
  - idiomatic instrumental techniques and characteristics of styles
  - styles of notable musicians in a genre and key techniques.
- Specific skills:
  - stage presence and performance attitude for different settings
  - responding to cues and other musicians
  - musical communication
  - reading from tabs, charts or notation, improvisation
  - accuracy, timing and feel.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore music genres and styles</b>		<b>A.D1</b> Evaluate musical genres and styles, comparing similarities and differences with a coherent and complete overview.
<b>A.P1</b> Explain differences of musical genres. <b>A.P2</b> Explain musical styles of different genres.	<b>A.M1</b> Analyse musical genres and styles highlighting similarities and differences.	
<b>Learning aim B: Develop skills in music of different genres and styles</b>		<b>B.D2</b> Practise different genres and styles of music effectively and consistently, showing enhanced technical ability and understanding.
<b>B.P3</b> Identify different styles and genres to practise. <b>B.P4</b> Practise different styles and genres for performance individually or collaboratively.	<b>B.M2</b> Practise different styles and genres for performance competently, showing progress.	
<b>Learning aim C: Perform music in different genres and styles</b>		<b>C.D3</b> Perform music of different genres and styles, showing precise and accurate performance with wholly appropriate stylistic interpretation.
<b>C.P5</b> Demonstrate the performance of different genres and styles of music in performance. <b>C.P6</b> Demonstrate interpretation of different genres and styles in performance.	<b>C.M3</b> Perform music of different genres and styles showing secure performance with appropriate interpretation skills.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aim: B (B.P3, B.P4, B.M2, B.D2)

Learning aim: C (C.P5, C.P6, C.M3, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a wide range of recorded material from the genres specified in learning aim A
- performance and recording space, in line with learning aim C, and suitable software/hardware to facilitate the production of recordings (simple direct to stereo recording equipment will suffice in the majority of situations)
- video recording equipment, in particular for performances (simple sound recording devices such as phones are beneficial during preparation stages)
- workshops and masterclasses with genre specific musicians.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners will express opinion on the stylistic considerations exemplified in musical genres. They will discuss in careful detail the players and creators involved and the musical context, and will draw together their understanding into a coherent and complete view of the genres and styles.

Learners will draw connections among different genres and identify the influence one has had on another, in addition to how this can be seen through their related uses of certain elements such as harmony. As well as using accurate source material, learners may include themselves performing on their given instrument to help illustrate their point.

**For merit standard,** learners will consider all the factors concerned in establishing a genre and will explore the ways in which performers employ musical and sonic characteristics. Their evidence will include specific, accurate examples of musicians playing the genre in question although these examples may be drawn from a limited pool. They will acknowledge the interrelated nature of stylistic elements and how one can influence the sound of another.

**For pass standard,** learners will produce work that shows consideration of style and genres. They will identify obvious musical and sonic characteristics that differentiate genres such as choices of instruments, tempo and basic rhythms. They will provide a little exploration of how these characteristics are used and all will be correctly identified as indicative of the given genre.

#### Learning aim B

**For distinction standard,** learners will effectively practise and rehearse music, taking apart the genres and styles being explored. Learners will develop performance and listening skills, showing that they have advanced their understanding and technique. They will show evidence of consistent and effective practice techniques, with understanding of the genres demonstrated. Learners will show continuous development in their technical ability and stylistic interpretation through careful practice and rehearsal.

**For merit standard,** learners will practise and rehearse music, showing understanding of the genres and styles being explored. Learners will develop performance and listening skills, advancing their technique. They will identify genres, demonstrating adequately the musical styles required. Learners will advance their understanding through practice and rehearsal, developing their technical ability and understanding.

**For pass standard,** learners will practise and rehearse music of a number of different genres and styles. Learners will use performance and listening skills to improve technique. They will show they have practised and rehearsed, developing their technical ability and understanding.

#### Learning aim C

**For distinction standard,** learners will perform music, making contributions that fit with the genre and style being played. They will demonstrate wholly appropriate use of idiomatic features and conventions, bringing their own sense of flair and interpretation. Their performances will be

sensitive to the genre and, if in an ensemble, they will respond in a musical way to other players. Learners will play with a very high degree of technical and musical skill. In addition to the development evidence, their playing will show the results of practice and preparation, for example stylistically accurate tone and timbre choice.

**For merit standard,** learners will perform music that is clearly recognisable as in keeping with the genre. Their performance will be appropriate to the genre and, if in an ensemble, learners will communicate consistently with other players. They may take a lead role or play some solos that will be competent and broadly accurate if improvised, and fully accurate if written, showing some musical flair.

**For pass standard,** learners will perform music showing acknowledgement of the genre with broadly stylistically accurate parts. Their performances will be technically and musically acceptable within the context of the chosen genre and musical style. They will respond to other players if part of an ensemble.

### Links to other units

Unit 1: Music Performance Brief

Unit 14: Live Music Events

Unit 18: Music Ensembles

### Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers
- participation in audience assessment of performances
- design/ideas to contribute to unit assignment/case study/project materials
- support from local musicians as mentors.



# Unit 20: Vocal Development

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop, improve and maintain their voice through the application of skills and techniques used in regular and sustained practice.

## Unit introduction

The voice stands apart from other musical instruments by being the most personal. It is always with the performer, developing with them and changing as they progress through life. It is an instrument that needs great care and relies on the whole body in order to produce sound.

A proficient singer will be able to communicate the meaning of a song through a whole host of factors, from the way in which it is sung through to the use of facial expressions and gestures.

In this unit, you will look closely at the voice, and will begin to explore how vocal exercises contribute to overall musical competence. You will refine practice routines through the practical application of different vocal techniques. You will develop the ability to sing at sight through the realisation of a vocal line written in staff notation. You will take part in a variety of practical workshops that focus on improving technique as a soloist and as part of an ensemble.

The skills covered in this unit are particularly relevant to those who are considering working in the music industry as a singer, coach or tutor. You should try and explore different vocal roles such as lead and backing vocals and the role of the performer in a chorus or on stage. The voice is a central component in many performance roles and with a thorough understanding of singing techniques and performance skills learners can work in the music industry or apply for higher education.

## Learning aims

In this unit you will:

- A** Explore how vocal exercises can contribute to the development and maintenance of vocal techniques
- B** Develop the realisation of vocal lines presented as staff notation
- C** Carry out vocal techniques when performing an individual line as a soloist and in an ensemble.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<p><b>A</b> Explore how vocal exercises can contribute to the development and maintenance of vocal techniques</p>	<p><b>A1</b> The structure and physiology of the voice</p> <p><b>A2</b> Vocal exercises and technique</p> <p><b>A3</b> Designing and establishing a structured practice routine</p>	<p>A report and log/diary focusing on the development of vocal technique through the use of a series of vocal exercises, showing an awareness of vocal health.</p> <p>This should include a practice log and an evaluation of personal development.</p> <p>Audio-visual evidence and observation records/witness statements will support it.</p>
<p><b>B</b> Develop the realisation of vocal lines presented as staff notation</p>	<p><b>B1</b> Developing skills to sing from written notation</p> <p><b>B2</b> Developing singing from written notation</p>	<p>Present different examples in which learners demonstrate their progress and achievements over time. This should include audio-visual evidence of each performance and a copy of the notation used by the learner for each performance.</p>
<p><b>C</b> Carry out vocal techniques when performing an individual line as a soloist and in an ensemble</p>	<p><b>C1</b> Effective programme design</p> <p><b>C2</b> Solo performance skills</p> <p><b>C3</b> Ensemble performance skills</p>	<p>A balanced 20–30 minute recital of solo and ensemble pieces, in which the learner performs an undoubled part.</p> <p>There needs to be a minimum of 10 minutes solo and a minimum of 10 minutes of ensemble pieces.</p> <p>Evidence will be an audio-visual recording, which will be supported by an observation record/witness statement.</p>

## Content

### **Learning aim A: Explore how vocal exercises can contribute to the development and maintenance of vocal techniques**

#### **A1 The structure and physiology of the voice**

- Parts of the vocal instrument including larynx, vocal cords, soft and hard palate and tongue.
- The role of the diaphragm in breathing, supporting sound and the escape of air.
- The role of the whole body in supporting the production of the voice, including posture, balance, strength and overall health and fitness levels.
- Vocal health including how to develop vocal stamina and protect your voice.

#### **A2 Vocal exercises and technique**

- Vocal exercises, including:
  - the use of vocal warm-ups, including posture, alignment and breathing exercises
  - agility exercises
  - resonance exercises.
- Development of vocal techniques, including:
  - intonation
  - registers, range and voice placement
  - tone and resonance
  - projection including clarity of diction and support of vowels
  - breath control including deep breathing, snatching breaths, control of breath and using muscles to control exhalation
  - phrasing including the shaping of a melodic line
  - articulation including vowel sounds, diphthongs and consonants
  - flexibility and development of range.
  - musicality including interpretation of mood and character, expression and style.

#### **A3 Designing and establishing a structured practice routine**

- Time management, including how long will be spent for each practice session, exercise and piece.
- Setting SMART musical aims and reviewing progress.
- Choosing appropriate technical exercises.
- Making the most of practice time when working collaboratively within an ensemble.
- Breaking down individual pieces for self-study.
- Skills audit for reading written notation.
- Setting targets for improvement and reviewing progress.

### **Learning aim B: Develop the realisation of vocal lines presented as staff notation**

#### **B1 Developing skills to sing from written notation**

- Treble or bass clef as appropriate to range of voice.
- Rhythmic patterns appropriate to skills level.
- Time signatures appropriate to skills level.
- Range of voice, singing lines appropriate to range.
- Key major and minor appropriate to skills level.
- Intervals, a variety of intervals to be included in exercises.
- Lyrics, melody lines sung to 'ah' and to lyrics.
- Accuracy and fluency in realisation of written notation.

#### **B2 Developing singing from written notation**

- Appropriate sight singing exercises for development.

- Using keyboard to realise written notation.
- Using online tutorials and resources.

### **Learning aim C: Carry out vocal techniques when performing an individual line as a soloist and in an ensemble**

#### **C1 Effective programme design**

- Choosing appropriate songs that suit vocal ability level and audience.
- Creating a balanced programme with some degree of contrast and sufficient scope for learners to demonstrate a range of vocal techniques.

#### **C2 Solo performance skills**

The ability to hold an independent vocal line, with:

- accuracy; including melody, rhythm, diction and memorisation
- microphone technique, where appropriate to style
- intonation and tonal quality
- dynamics
- musicality including interpretation of mood and character, expression and awareness of style
- stage presence and confidence in delivery and presentation, including communication with the audience, gestures, eye contact and facial expressions.

#### **C3 Ensemble performance skills**

Ability to hold an independent vocal line that is either a melody or harmony part, with:

- accuracy; including intonation, melody, rhythm, diction and memorisation
- effective use of backing vocals or other harmony parts
- working with accompaniment
- microphone technique, where appropriate to the style
- blending, balance and sense of ensemble
- appropriate communication with the ensemble when performing
- appropriate communication with the audience including gesture, eye contact and facial expression
- musicality; including interpretation of mood and character, expression and awareness of style.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore how vocal exercises can contribute to the development and maintenance of vocal techniques</b>		<b>A.D1</b> Evaluate how vocal exercises have contributed to the development and maintenance of vocal techniques as part of a regular and sustained practice routine.
<b>A.P1</b> Explain how vocal exercises contribute to the development and maintenance of vocal techniques. <b>A.P2</b> Demonstrate how to follow a regular and sustained practice routine.	<b>A.M1</b> Analyse how vocal exercises have contributed to the development and maintenance of vocal techniques as part of a regular and sustained practice routine.	
<b>Learning aim B: Develop the realisation of vocal lines presented as staff notation</b>		<b>B.D2</b> Demonstrate singing skills using written notation with accuracy and fluency.
<b>B.P3</b> Demonstrate singing skills using written notation	<b>B.M2</b> Demonstrate singing skills using written notation with accuracy and attention to detail.	
<b>Learning aim C: Carry out vocal techniques when performing an individual line as a soloist and in an ensemble</b>		<b>C.D3</b> Produce and perform a varied and contrasting programme for a solo vocal performance using accurate, confident and musical performance skills
<b>C.P4</b> Produce a programme for a solo vocal performance selecting appropriate songs for ability level. <b>C.P5</b> Perform solo and ensemble pieces as part of a vocal performance using appropriate performance skills.	<b>C.M3</b> Perform solo and ensemble pieces from a programme as part of a vocal performance using effective performance skills.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aim: B (B.P3, B.M2, B.D2)

Learning aim: C (C.P4, C.P5, C.M3 C.D3)

## Further information for teachers and assessors

### Resource requirements

The specialist resources for this unit are:

- access to specialist support from vocal teachers/tutors/visiting practitioners
- a range of printed vocal music, including exercises suitable for developing sight singing and literature on vocal techniques
- audio and video recordings of vocal performances, including those available online
- a suitable rehearsal and performance space and video recording and playback equipment.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard,** learners will consider in the report and log/diary, the advantages and disadvantages of using a range of vocal exercises to develop technique and vocal health. Learners will evaluate the use of their chosen exercises and suggest alternative methods of improving vocal technique and health. The report and log/diary will include recommendations on how to set a regular and sustained practice routine, particularly with reference to the development of technique and maintenance of good vocal health. An initial baseline assessment should be used to allow different learners to design their own practice routine based on their existing skills. This should cover different techniques and exercises, and the report should evaluate the rationale for their choices.

**For merit standard,** learners will analyse and show understanding of the impact of using vocal exercises on the development of their voice and vocal health. The report and log/diary should highlight the relationship between the specific exercises chosen and their own vocal technique. An initial baseline assessment should be used to allow different learners to design their own practice routine based on their existing skills. This should cover different techniques and exercises, and the report should analyse the rationale for their choices.

**For pass standard,** learners will produce a report and log/diary explaining vocal techniques they have developed through regular use of the vocal exercises they have selected. An initial baseline assessment should be used to allow different learners to design their own practice routine based on their existing skills. This should cover different techniques and exercises; and the report should demonstrate the rationale for their choices.

#### Learning aim B

**For distinction standard,** learners will be proficient in their realisation of a number of pieces from previously unseen written notation. Learners will show improvement from the beginning that shows their development as they sing increasingly more difficult vocal lines. The audio-visual evidence will show a confident and skilled realisation that is performed with accuracy and attention to detail. Notation that includes clear performance directions should also be given as evidence.

**For merit standard,** learners will show in their evidence an accurate approach and will have attention to detail of the given materials. Learners will show improvement from the start that shows their development as they sing increasingly more difficult vocal lines. The audio-visual evidence will show a skilled realisation that is performed with accuracy and attention to detail. Notation of the exercises completed will be provided.

**For pass standard,** learners will show in their evidence a limited approach to the given materials. Learners will show basic improvement from the start when singing different vocal lines. Notation will be provided of the exercises completed.

## Learning aim C

**For distinction standard,** learners will design a programme that is varied and contrasting, and chosen to highlight the vocal ability of the solo singer. Learners' performance will show a degree of confidence, creativity and a high level of accurate musicianship and performance skills in both the solo and ensemble music performances.

**For merit standard,** learners will design a programme that is varied and balanced, and chosen to suit the vocal ability of the solo singer. Learners' performance will be accurate and effective and their performance skills will be demonstrated in both the solo and ensemble music performances.

**For pass standard,** learners will produce a programme that is appropriate to their ability level. There may be some variation in the choice of songs and the selection may be limited. Learners' performance will show appropriate performance skills in the solo and ensemble music performances.

## Links to other units

This unit links to:

- Unit 1: Music Performance Brief
- Unit 3: Creating a Music Product
- Unit 19: Music Performance Session Styles
- Unit 17: Solo Performance.

## Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers
- participation in audience assessment of performances
- design/ideas to contribute to unit assignment/case study/project materials
- support from local musicians as mentors.



# Unit 21: Improvising Music

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop the ability to improvise when performing in a range of musical styles and contexts.

## Unit introduction

Most styles of music incorporate some element of improvisation and both professional and amateur musicians are frequently required to be creative and play spontaneously. Some styles, such as jazz, make extensive use of improvisation and musicians who want to perform in these styles must be able to improvise in order to succeed. Improvisation is a musical skill which can be learned, developed and refined. To improvise effectively, musicians need to understand the elements and conventions of the style in which they are working. They also need to be able to hear and respond to musical structures such as chord progressions, riffs, melodies and rhythmic patterns.

In this unit, you will explore and develop improvisational skills and techniques in different styles and musical contexts, ranging from social music making, sometimes called 'jam sessions', to the work of professional musicians. You will experience improvisational music from different cultures and traditions from around the world and be encouraged to respond to a range of stimuli, working both solo and in groups.

The skills developed in this unit will help learners who want to become performers, whether in employment or higher education.

## Learning aims

In this unit you will:

- A** Understand elements and conventions of improvisational musical styles
- B** Develop improvisational skills and techniques
- C** Demonstrate improvisation skills for music in performance.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Understand elements and conventions of improvisational musical styles	<p><b>A1</b> Different improvisational musical styles</p> <p><b>A2</b> Facilitation of workshops and activities exploring the elements and conventions of different improvisational musical styles</p>	<p>A report and/or presentation focusing upon different improvisational musical styles.</p> <p>Evidence of workshop participation and outcomes, e.g. video evidence, diary/blog entries, self, peer, tutor and/or workshop leader evaluation of workshop participation.</p>
<b>B</b> Develop improvisational skills and techniques	<p><b>B1</b> Facilitate learners taking part in regular practice and rehearsal activities designed to develop improvisation skills</p> <p><b>B2</b> Experimentation with the use of improvisational techniques and devices</p>	<p>Evidence of participation in personal and group practice and rehearsals, e.g. video evidence, diary/blog entries, target-setting/review documentation, self, peer and tutor evaluation of the practice and rehearsal process.</p>
<b>C</b> Demonstrate improvisation skills for music in performance	<p><b>C1</b> How to make significant use of improvisation in two or more contrasting musical performances</p>	<p>Evidence, including video, of performances and self, peer and tutor evaluation of performance outcomes.</p>

## Content

### **Learning aim A: Understand elements and conventions of improvisational musical styles**

#### **A1 Different improvisational musical styles**

Different styles including: British, Irish and North American folk music, blues, jazz and R&B, country and western, rock, metal and punk, gospel and soul, Indian classical music, African music, samba and other Central/South American styles, western art music styles.

#### **A2 Facilitation of workshops and activities exploring the elements and conventions of different improvisational musical styles**

Practise and develop skills in workshops exploring different styles as listed in A1.

### **Learning aim B: Develop improvisational skills and techniques**

#### **B1 Facilitate learners taking part in regular practice and rehearsal activities designed to develop improvisation skills**

- Aural perception.
- Identification of tonality.
- Identification of scales.
- Identification of chords.
- Playing variations based on scales, exercises and existing melodies and chord progressions.
- Improvising melodies or accompaniments based on lead sheets and/or chord charts.

#### **B2 Experiment with the use of improvisational techniques and devices**

- Variation of pitch, rhythm, tonality.
- Ornamentation.
- Harmonising against existing melodic material.
- Improvising melodies based on scales and/or chord progressions.
- Responding to musical and non-musical stimuli, e.g. visual, textual, narrative.
- Solo improvisation.
- Ensemble improvisation.

### **Learning aim C: Demonstrate improvisation skills for music in performance**

#### **C1 How to make significant use of improvisation in two or more contrasting musical performances**

- Vocal or instrumental.
- Solo or ensemble.
- Learners should demonstrate a range of the skills and techniques listed under learning aim B.
- Performances must be of sufficient length to enable reliable assessment decisions to be made.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Understand elements and conventions of a range of improvisational musical styles</b>		<b>A.D1</b> Justify choices of style and conventions when exploring contrasting improvisational music when playing an instrument.
<b>A.P1</b> Explain the stylistic elements and conventions of different improvisational musical styles. <b>A.P2</b> Demonstrate stylistic elements and conventions of contrasting musical styles.	<b>A.M1</b> Analyse and illustrate the stylistic elements and conventions of a range of improvisational musical styles when playing an instrument.	
<b>Learning aim B: Develop improvisational skills and techniques</b>		<b>B.D2</b> Demonstrate contrasting improvisational skills which respond accurately and fluently to stimuli and other musicians.
<b>B.P3</b> Describe how to develop and improve improvisational skills through practice and rehearsal activities. <b>B.P4</b> Demonstrate a range of vocal and/or instrument specific improvisational techniques and devices.	<b>B.M2</b> Demonstrate vocal and/or instrumental improvisational skills which have been developed through practice and respond to stimuli and other musicians.	
<b>Learning aim C: Demonstrate improvisation skills for music in performance</b>		<b>C.D3</b> Perform, making significant use of improvisation, in contrasting musical styles, demonstrating competence, confidence and appropriate musical imagination.
<b>C.P5</b> Perform, making use of improvisation, in contrasting improvisational musical styles.	<b>C.M3</b> Perform, making significant use of improvisation, in contrasting musical styles, demonstrating competence and confidence.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aim: B and C (B.P3, B.P4, B.M2, B.D2, C.P5, C.M3, C.D3)

## Further information for teachers and assessors

### Resource requirements

Learners will require:

- access to practice and rehearsal facilities, including instruments
- access to a range of musical examples in audio and video format
- access to a sources of information such as books, websites
- access to live performances with, wherever possible, opportunities for workshop, masterclass and/or Q & A sessions with performers.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners will present portfolio evidence demonstrating their ability to improvise imaginatively in a performance setting, creating musically appropriate responses to other musicians in the stylistic elements and conventions of the chosen improvisational styles.

**For merit standard**, learners will be able to draw together the findings of their investigations and analyse the stylistic elements and conventions of the chosen improvisational musical styles. They will illustrate the presentation with specific recorded examples of pieces typical of the styles and demonstrations of improvisational techniques and/or devices specific to them. Work should be factually accurate, using clear and correct musical terminology.

**For pass standard**, learners will present portfolios which contain a range of evidence drawn from participation in workshops and similar practical activities in which they will have explored different improvisational musical styles. This will include video evidence of demonstrating improvisational techniques and/or devices specific to particular improvisational musical styles to a reasonably proficient standard. Learners' reports will include information on the stylistic elements and conventions of two (or more) improvisational musical styles. Different learners should cover different musical styles, focusing on improvisational techniques and/or devices specific to the chosen styles and including specific musical examples, explaining how they are typical of the musical styles in question. There may be some factual inaccuracies and/or a lack of clarity in terminology.

#### Learning aim B

**For distinction standard**, learners will present portfolio evidence demonstrating their fluent and imaginative use of improvisational skills and techniques in a performance setting.

**For merit standard**, learners will present portfolio evidence showing they are able to improvise in response to a range of musical stimuli and to the improvisations of other musicians.

**For pass standard**, learners will present portfolio evidence describing and applying processes which develop improvisational skills vocally and/or instrumentally. Learners will be able to describe the vocal and/or instrumental techniques and devices they are learning, referring to specific musical examples. Learners at this level are likely to lack fluency and imagination in their improvisational work.

#### Learning aim C

**For distinction standard**, learners will improvise fluently, developing and sustaining musical ideas and demonstrating musical imagination in response to the improvisations of other musicians.

**For merit standard**, learners will perform with a significant use of improvisational techniques and devices with evidence of ability to respond to the musical contributions of others. Performances at this level will be competent, confident and fluent, but there is likely to be some lack of musical imagination.

**For pass standard**, learners will perform music from two or more improvisational styles; the length of each performance, and the overall duration of performance, will be sufficient to enable reliable assessment decisions to be made. Learners will make use of improvisational techniques and

devices in performance, but this is likely to be lacking in fluency and imagination and there will be little evidence of response to other musicians.

### **Links to other units**

This unit links to:

- Unit 7: Critical Listening
- Unit 17: Solo Performance
- Unit 19: Music Performance Sessions Styles
- Unit 20: Vocal Development.

### **Employer involvement**

This unit would benefit from employer involvement in the form of:

- guest speakers
- participation in audience assessment of performances
- design/ideas to contribute to unit assignment/case study/project materials
- support from local musicians as mentors.

## **Unit 22: Music Software Skills**

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore and carry out audio editing, controlling **Musical Instrument Digital Interface** (MIDI) data and mixing a multi-track recording using music production software.

## Unit introduction

The lines between recording engineer, producer and musician have become increasingly blurred since the rise to prominence of the Digital Audio Workstation (DAW) in the early 2000s. Today's music production industry is far removed from the formal studio-based environment dominated by the large record companies during previous decades. Contemporary music production techniques are now almost exclusively undertaken using music software and located in a variety of settings, including the home studio.

In this unit, you will cover the operations and functions of music production software. You will learn how to set up a DAW by connecting essential external devices, and gain familiarity with creating projects and working with the key functions in the software environment. You will develop creative MIDI-editing and audio-editing skills; finally producing multi-track audio recording while using advanced processes, such as mix automation and bouncing down to a variety of file types.

As a recording engineer, producer or musician, you will need to understand and acquire practical skills in a range of music software operations and functions; such as audio editing and control of MIDI data. This unit will give you these skills and prepare you well for using them both in industry or higher education.

## Learning aims

In this unit you will:

- A** Explore the operations and functions of music software
- B** Develop audio- and MIDI-editing skills
- C** Carry out mixing of an audio recording in a given music software brief.



## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the operations and functions of music software	<b>A1</b> The operations of music software <b>A2</b> The functions of music software	Production of a multimedia user guide package that will explore the key operations and functions of music software.
<b>B</b> Develop audio- and MIDI-editing skills	<b>B1</b> Develop audio-editing skills <b>B2</b> Develop MIDI editing skills	A portfolio of audio examples and composition that demonstrate how to accurately edit audio and MIDI in music software.
<b>C</b> Carry out mixing of an audio recording in a given music software brief	<b>C1</b> Preparing for a mix <b>C2</b> Adjusting level, pan, EQ and dynamic controls <b>C3</b> Effects processing <b>C4</b> Applying automation tools, and undertaking a bounce down	Mixing of a given multi-track audio recording and a computer generated production report.

## Content

### Learning aim A: Explore the operations and functions of music software

#### A1 Operations of music software

Systems and software:

- practise the set-up of music software: connecting a MIDI device, connecting an audio interface, connecting speakers and headphones, adjusting input/output settings, naming tracks and regions
- familiarity of working with projects: creating a project, creating a session, working with templates, understanding file types, demonstrating file organisation including saving, locating and opening
- familiarity of navigating the interface: menus, mix window, edit window, arrange window, piano roll, score editor, media lists, toolbars, using key commands and shortcuts
- familiarity of working with a variety of media: bit depth, sample rate, file format, importing audio, importing video, merging projects.

#### A2 Functions of music software

Specific music software functions:

- using a Transport Bar: play, record, forward, rewind, playhead position, tempo, time signature, cycle modes, metronome
- working with editing tools: scrolling, zooming, loop playback, selecting, moving, copy/paste, grid modes, trim functions, cursor options
- familiarity with time scales and rulers: bars, beats, minutes and seconds, samples, frames, tempo, markers.

### Learning aim B: Develop audio- and MIDI-editing skills

#### B1 Audio-editing skills in a music software project

Skills to shape audio for music production projects:

- working with and shaping waveforms: destructive & non-destructive edits, understanding zero crossings, trim, cut, resizing, deleting
- creative tasks: using audio 'comping' tools, creating crossfades, creating and editing loops, reversing a sample to create an effect, exploring strip silence features, using beat detection tools, using quantization tools, time stretching audio to match a project tempo, audio pitch editing.

#### B2 MIDI-editing skills in a music software project

Skills to shape MIDI for music production projects:

- working with a piano roll: add notes, select notes, delete notes, mute notes, snap to grid, move notes, copy notes, change pitch of notes, resize notes, step input, edit note velocity, quantize note timing, quantize note pitch
- working with a Score Editor: view tracks as music notation, select & edit score symbols, add notes, copy notes, resize notes, change pitch of notes, change clef, amend staff style, add chord symbols and grids, add lyrics and text
- working with a List Editor: note events, control change events, program change events
- working with a Drum Editor: beat programming, groove tracks, humanisation.

### Learning aim C: Carry out mixing of an audio recording in a given music software brief

#### C1 Preparing for the mix

Examine a recording project to establish the scope of work needed: review recorded material, establish genre specific conventions and expectations, set-up of the mix window, comparison with a commercial release in a similar style.

## **C2 Adjusting level, pan, EQ and dynamic controls**

- Working with the channel strip: gain stages, volume levels, balance, panning, mute, solo, inserts, sends, groups, EQ, auxiliary channels
- Applying Dynamic Control: noise gate, compression, limiting.

## **C3 Effects processing**

- Reverb, delay, distortion, modulation effects, pitch correction, use of channel strip sends to an effect on an auxiliary channel.

## **C4 Applying automation tools, and undertaking a bounce down**

- Working with automation within a mix: offline automation, recording automation (write mode), playing back automation (read mode), volume automation, pan automation, effects send automation.
- Understanding and applying bounce down options and parameters: bit depth, sample rate, file types, and bounce in place, dithering, PCM bounce options, MP3 bounce options.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the operations and functions of music software</b>		<b>A.D1</b> Demonstrate the set-up packages for a DAW, evaluating how the operations and functions of a music software package are used in contrasting music production projects.
<p><b>A.P1</b> Demonstrate independent set-up of an external MIDI controller to a digital audio workstation.</p> <p><b>A.P2</b> Demonstrate independent set-up of an external audio interface to a digital audio workstation.</p> <p><b>A.P3</b> Describe the operations and functions of a music software package.</p>	<p><b>A.M1</b> Demonstrate how to set up packages to a DAW accurately and independently.</p> <p><b>A.M2</b> Explain how the operations and functions of a music software package are used creatively within a music production project.</p>	
<b>Learning aim B: Develop audio- and MIDI-editing skills</b>		<b>B.D2</b> Justify actions taken when creatively and accurately using a specific music software package.
<p><b>B.P4</b> Produce audio examples that show editing in a music software package.</p> <p><b>B.P5</b> Produce MIDI examples that show editing in a music software package.</p>	<b>B.M3</b> Demonstrate creative MIDI and audio editing techniques when using a music software package to make music.	
<b>Learning aim C: Carry out mixing of a multi-track audio recording</b>		<b>C.D3</b> Demonstrate how to mix a multi-track audio recording accurately, confidently and professionally.
<p><b>C.P6</b> Produce a mix of a multi-track audio recording using a music software package.</p> <p><b>C.P7</b> Demonstrate a successful bounce down of a mix down of a multi-track audio recording to a stereo file.</p>	<b>C.M4</b> Produce a mix and bounce down of a multi-track recording using a music software package.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and further information on setting assignments is given on our website.

There is a maximum number of three summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.P3, A.M1, A.M2, A.D1)

Learning aim: B (B.P4, B.P5, B.M3, B.D2)

Learning aim: C (C.P6, C.P7, C.M4, C.D3)

## Further information for teachers and assessors

### Resource requirements

The special resources required for this unit are access to:

- suitable computers (PC or Apple Mac) with up-to-date music production software installed
- music production software capable of detailed editing of both MIDI and audio. The software should also have wide ranging mixing functionality, and include dynamic control and effects 'plug-ins' (compressors, gates, reverb and delay)
- adequate speaker monitoring for demonstration; along with headphones for private study
- a suitable external MIDI controller keyboard
- a suitable external audio interface
- word processing software for the creation of written reports utilising screenshots or equivalent.

### Essential information for assessment decisions

#### Learning aim A

**For distinction standard**, learners will evaluate why each operation and function is important to the production process and the final outcome of the music that is being produced. The user guide should include an evaluation of the role that key operations and functions of a DAW have in contrasting music production projects. Overall, the user guide should be logically structured and use correct technical language and musical references. It should be easy to understand by a third party who may be using a DAW for the first time. Learners will demonstrate that they have a clear grasp of how a DAW is used in the wider context of music production.

**For merit standard**, learners will explain clearly, with good use of technical and musical language, how the key operations and functions of music software can be used creatively in the context of a music production project. For example, the user guide may discuss the use of a variety of project templates, and how MIDI and audio projects may require the user to reference beats, bars, timescales and rulers in different ways. Overall, the user guide will have a good structure, will be technically accurate and easy to understand. Some reference could be made to the wider context of music production.

**For pass standard**, learners will demonstrate that they can successfully connect a MIDI controller and an audio interface to the DAW computer. As well as making the appropriate physical cable connections, learners should be able to describe issues surrounding hardware and software compatibility. Learners could, therefore, further describe any systems parameter adjustments that may need to be made within the software interface, and show that the hardware works once connected. Demonstrations should be primarily evidenced by video. Overall, learners will demonstrate the accurate connection of equipment and good use of terminology, but the language used may not always be in-depth, or look at the wider context of music production.

#### Learning aim B

**For distinction standard**, learners will demonstrate, through written work, a justification of the actions they have taken throughout the creation of their music production composition. The report will provide evidence that learners have made choices that have enhanced the recorded material. The report should include screenshots of work undertaken in the music software including pre-mix audio editing.

Overall, the report will be logically structured and use correct technical language and musical references. Learners can submit a single written report to cover the distinction criteria for learning aims B and C, although the evidence should include justification of actions taken in producing both their production composition and mix-down.

**For merit standard**, learners will demonstrate the creative effect editing has had on a music production composition. The composition will combine sequenced MIDI material with recorded audio or audio samples. Learners will not be assessed on the merits of the composition itself, since this is

a technical editing task. However, the production will be sufficiently coherent as a piece of music so learners can demonstrate creative audio and MIDI editing techniques that have enhanced the final outcome of the piece.

A written report must supplement the composition work and will include annotated screenshots that highlight specific aspects of editing in the production of the composition. Learners will explain why they have used specific editing techniques at given points in their composition and how these adjustments have enhanced the final outcome of the piece. The report should have a good structure, will be technically and musically accurate and easy to understand.

**For pass standard,** learners will produce examples of how they have used music software to undertake audio editing and MIDI editing. The examples will demonstrate how learners have successfully undertaken these editing techniques. Assessment will be in the form of a portfolio that includes 'before and after' audio clips along with screenshots of the music software project. Evidence should consist of at least five audio editing and five MIDI editing techniques as outlined in the unit content.

### Learning aim C

**For distinction standard,** learners will demonstrate, through written work, a justification of the actions they have taken throughout the mix process. The report will provide evidence that learners have made choices that have enhanced the recorded material. The report will include screenshots of work undertaken in the music software including pre-mix audio editing. Overall, the report will be logically structured and use correct technical language and musical references.

Learners can submit a single written report to cover the distinction criteria for learning aims B and C, although the evidence should include justification of actions taken in producing both their production composition and mix-down.

**For merit standard,** learners will demonstrate, in addition to preparatory work, their ability to successfully mix the given multi-track audio recording by use of sympathetic adjustment of level, pan, EQ and dynamic controls so that all of the recorded material is well balanced and blended together. There must be evidence of effective control of effects processing and automation across a number of channels. Learners will complete an additional bounce down to provide two different stereo formats in total in their portfolio of evidence. The files should be capable of playback on a computer media player application, and not be subject to any distortion/clipping or editing glitches.

**For pass standard,** learners will demonstrate, through their practical and written work, how they have prepared and undertaken mixing. This will include how they have reviewed the raw audio files, and what research they may have undertaken into similar sounding recordings in the genre.

Learners will mix and bounce down the given multi-track audio recording to a rudimentary standard that would include evidence of adjustment of level, some use of stereo, and the application of EQ and/or dynamic control. Learners will create a successful mix that somewhat enhances the raw material as a music recording.

The report will include annotated screenshots of work undertaken in the music software, such as set-up of the mix and edit/main windows.

### Links to other units

This unit links to:

- Unit 3: Creating a Music Product
- Unit 11: Music for Sound and the Moving Image.

### Employer involvement

This unit would benefit from employer involvement in the form of:

- guest speakers
- design/ideas to contribute to unit assignment/case study/project materials

- support from local musicians as mentors.

## 4 Planning your programme

### How do I choose the right BTEC National qualification for my learners?

BTEC Nationals come in a range of sizes, each with a specific purpose. You will need to assess learners very carefully to ensure that they start on the right size of qualification to fit into their 16–19 study programme, and that they take the right pathways or optional units that allow them to progress to the next stage.

Some learners may want to take a number of complementary qualifications or keep their progression options open. These learners may be suited to take a BTEC National Certificate or Extended Certificate. Learners who then decide to continue with a fuller vocational programme can transfer to a BTEC National Diploma or Extended Diploma, for example for their second year.

Some learners are sure of the sector they want to work in and are aiming for progression into that sector via higher education. These learners should be directed to the two-year BTEC National Extended Diploma as the most suitable qualification.

As a centre, you may want to teach learners who are taking different qualifications together. You may also wish to transfer learners between programmes to meet changes in their progression needs. You should check the qualification structures and unit combinations carefully as there is no exact match among the different sizes. You may find that learners need to complete more than the minimum number of units when transferring.

When learners are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

### Is there a learner entry requirement?

As a centre it is your responsibility to ensure that learners who are recruited have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have qualifications at or equivalent to Level 2.

Learners are most likely to succeed if they have:

- five GCSEs at good grades and/or
- BTEC qualification(s) at Level 2
- achievement in English and mathematics through GCSE or Functional Skills.

Learners may demonstrate ability to succeed in various ways. For example, learners may have relevant work experience or specific aptitude shown through diagnostic tests or non-education experience. It is likely that the majority of learners will be at a fairly advanced level of musicianship when they enter the course, however, this is not compulsory, and they will learn how to independently develop their skills through autonomous projects, personal practice and reflection.



### **What is involved in becoming an approved centre?**

All centres must be approved before they can offer these qualifications – so that they are ready to assess learners and so that we can provide the support that it is needed. Further information is given in *Section 8*.

### **What level of sector knowledge is needed to teach these qualifications?**

We do not set any requirements for tutors but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector.

### **What resources are required to deliver these qualifications?**

As part of your centre approval you will need to show that the necessary material resources and work spaces are available to deliver BTEC Nationals. For some units, specific resources are required. This is indicated in the units.

### **How can myBTEC help with planning for these qualifications?**

myBTEC is an online toolkit that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities, such as choosing a valid combination of units, creating assignment briefs and creating assessment plans. For further information see *Section 10*.

### **Which modes of delivery can be used for these qualifications?**

You are free to deliver BTEC Nationals using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

### **What are the recommendations for employer involvement?**

BTEC Nationals are vocational qualifications and, as an approved centre, you are encouraged to work with employers on the design, delivery and assessment of the course to ensure that learners have a programme of study that is engaging and relevant and that equips them for progression. There are suggestions in many of the units about how employers could become involved in delivery and/or assessment but these are not intended to be exhaustive and there will be other possibilities at local level.

### **Support**

It is important that you give learners high-quality opportunities that are directly relevant to their study. We will support you in this through guidance materials and by giving you examples of best practice.

### **What support is available?**

We provide a wealth of support materials, including curriculum plans, delivery guides, authorised assignment briefs, additional papers for external assessments and examples of marked learner work.

You will be allocated a Standards Verifier early on in the planning stage to support you with planning your assessments. There will be extensive training programmes as well as support from our Subject Advisor team.

For further details see *Section 10*.

## **How will my learners become more employable through these qualifications?**

All BTEC Nationals are mapped to relevant occupational standards (see *Appendix 1*).

Employability skills, such as team working and entrepreneurialism, and practical hands-on skills have been built into the design of the learning aims and content. This gives you the opportunity to use relevant contexts, scenarios and materials to enable learners to develop a portfolio of evidence that demonstrates the breadth of their skills and knowledge in a way that equips them for employment.

# 5 Assessment structure and external assessment

## Introduction

BTEC Nationals are assessed using a combination of *internal assessments*, which are set and marked by tutors, and *external assessments* which are set and marked by Pearson:

- mandatory units have a combination of internal and external assessments
- all optional units are internally assessed.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the unit and in line with requirements from employers and higher education.

In developing an overall plan for delivery and assessment for the programme you will need to consider the order in which you deliver units, whether delivery is over short or long periods and when assessment can take place. Some units are defined as synoptic units (see *Section 2*). Normally, a synoptic assessment is one that a learner would take later in a programme and in which a learner will be expected to apply learning from a range of units. Synoptic units may be internally- or externally-assessed.

We have addressed the need to ensure that the time allocated to final assessment of internal and external units is reasonable so that there is sufficient time for teaching and learning, formative assessment and development of transferrable skills.

In administering internal and external assessment, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview with signposting to relevant documents is given in *Section 7*.

## Internal assessment

Our approach to internal assessment for these qualifications will be broadly familiar to experienced centres. It offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3*, and the requirements for delivering assessment given in *Section 6*.

## External assessment

A summary of the external assessment for this qualification is given in *Section 2*. You should check this information carefully, together with the unit specification and the sample assessment materials, so that you can timetable learning and assessment periods appropriately.

Learners must be appropriately prepared for assessment.

### Key features of external assessment in music

In music, after consultation with stakeholders, we have developed the following.

- *Unit 4: Music Composition Brief* in which learners produce a composition using technology in response to an industry-specific brief. This is based on realistic working commissions and is a task-based assessment.
- *Unit 5: Professional Practice in the Music Industry* in which learners respond to an industry-specific scenario where they show understanding of the skills and knowledge required to work in the industry. This is a task-based assessment with time given for research.
- *Unit 6: Music in Context* in which learners are expected to learn and show their understanding of the external factors that have affected the development of music since the 1950s. This is a task-based assessment with time given for research.

- *Unit 7: Critical Listening* in which learners are given the opportunity to show how they have developed their skills in listening and analysis of different genres of music. This is essential for any musician and is assessed through a written exam.

## Units

The externally-assessed units have a specific format which we explain in *Section 3*. The content of units will be sampled across external assessments over time through appropriate papers and tasks. The ways in which learners are assessed are shown through the assessment outcomes and grading descriptors.

## Sample assessment materials

Each externally-assessed unit has a set of sample assessment materials (SAMs) that accompanies this specification. The SAMs are there to give you an example of what the external assessment will look like in terms of the feel and level of demand of the assessment.

The SAMs show the range of possible question types that may appear in the actual assessments and give you a good indication of how the assessments will be structured. While SAMs can be used for practice with learners, as with any assessment the content covered and specific details of the questions asked will change in each assessment.

A copy of each of these assessments can be downloaded from our website. An additional sample of each of the Pearson-set units will be available before the first sitting of the assessment to allow your learners further opportunities for practice.

## 6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *Pearson Quality Handbook*. All members of the assessment team need to refer to this document.

For BTEC Nationals it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. Centres can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

When internal assessment is operated effectively it is challenging, engaging, practical and up to date. It must also be fair to all learners and meet national standards.

### Principles of internal assessment

#### Assessment through assignments

For internally-assessed units, the format of assessment is an assignment taken after the content of the unit, or part of the unit if several assignments are used, has been delivered. An assignment may take a variety of forms, including practical and written types. An assignment is a distinct activity completed independently by learners that is separate from teaching, practice, exploration and other activities that learners complete with direction from, and formative assessment by, teachers.

An assignment is issued to learners as an assignment brief with a defined start date, a completion date and clear requirements for the evidence that they need to provide. There may be specific observed practical components during the assignment period. Assignments can be divided into tasks and may require several forms of evidence. A valid assignment will enable a clear and formal assessment outcome based on the assessment criteria.

#### Assessment decisions through applying unit-based criteria

Assessment decisions for BTEC Nationals are based on the specific criteria given in each unit and set at each grade level. To ensure that standards are consistent in the qualification and across the suite as a whole, the criteria for each unit have been defined according to a framework. The way in which individual units are written provides a balance of assessment of understanding, practical skills and vocational attributes appropriate to the purpose of qualifications.

The assessment criteria for a unit are hierarchical and holistic. For example, if an M criterion requires the learner to show 'analysis' and the related P criterion requires the learner to 'explain', then to satisfy the M criterion a learner will need to cover both 'explain' and 'analyse'. The unit assessment grid shows the relationships among the criteria so that assessors can apply all the criteria to the learner's evidence at the same time. In *Appendix 2* we have set out a definition of terms that assessors need to understand.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a learner has completed all the assessment for a unit then the assessment team will give a grade for the unit. This is given simply according to the highest level for which the learner is judged to have met all the criteria. Therefore:

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and therefore the Pass and Merit criteria), these define outstanding performance across the unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and therefore the Pass criteria) through high performance in each learning aim
- to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and therefore attainment at Level 3 of the national framework.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments. Learners who do not satisfy the Pass criteria should be reported as Unclassified.

### **The assessment team**

It is important that there is an effective team for internal assessment. There are three key roles involved in implementing assessment processes in your centre, each with different interrelated responsibilities, the roles are listed below. Full information is given in the *Pearson Quality Handbook*.

- The Lead Internal Verifier (the Lead IV) has overall responsibility for the programme, its assessment and internal verification to meet our requirements, record keeping and liaison with the Standards Verifier. The Lead IV registers with Pearson annually. The Lead IV acts as an assessor, supports the rest of the assessment team, makes sure that they have the information they need about our assessment requirements and organises training, making use of our guidance and support materials.
- Internal Verifiers (IVs) oversee all assessment activity in consultation with the Lead IV. They check that assignments and assessment decisions are valid and that they meet our requirements. IVs will be standardised by working with the Lead IV. Normally, IVs are also assessors but they do not verify their own assessments.
- Assessors set or use assignments to assess learners to national standards. Before taking any assessment decisions, assessors participate in standardisation activities led by the Lead IV. They work with the Lead IV and IVs to ensure that the assessment is planned and carried out in line with our requirements.

### **Effective organisation**

Internal assessment needs to be well organised so that the progress of learners can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you through, for example, providing training materials and sample documentation. Our online myBTEC service can help support you in planning and record keeping. Further information on using myBTEC can be found in *Section 10* and on our website.

It is particularly important that you manage the overall assignment programme and deadlines to make sure that learners are able to complete assignments on time.

### **Learner preparation**

To ensure that you provide effective assessment for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualifications. Learners need to understand how assignments are used, the importance of meeting assignment deadlines, and that all the work submitted for assessment must be their own.

You will need to give learners a guide that explains how assignments are used for assessment, how assignments relate to the teaching programme, and how learners should use and reference source materials, including what would constitute plagiarism. The guide should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

## Setting effective assignments

### Setting the number and structure of assignments

In setting your assignments, you need to work with the structure of assignments shown in the *Essential information for assignments* section of a unit. This shows the structure of the learning aims and criteria that you must follow and the recommended number of assignments that you should use. For some units we provide authorised assignment briefs, for all the units we give you suggestions on how to create suitable assignments. You can find these materials along with this specification on our website. In designing your own assignment briefs you should bear in mind the following points.

- The number of assignments for a unit must not exceed the number shown in *Essential information for assignments*. However, you may choose to combine assignments, for example to create a single assignment for the whole unit.
- You may also choose to combine all or parts of different units into single assignments, provided that all units and all their associated learning aims are fully addressed in the programme overall. If you choose to take this approach you need to make sure that learners are fully prepared so that they can provide all the required evidence for assessment and that you are able to track achievement in the records.
- A learning aim must always be assessed as a whole and must not be split into two or more tasks.
- The assignment must be targeted to the learning aims but the learning aims and their associated criteria are not tasks in themselves. Criteria are expressed in terms of the outcome shown in the evidence.
- You do not have to follow the order of the learning aims of a unit in setting assignments but later learning aims often require learners to apply the content of earlier learning aims and they may require learners to draw their learning together.
- Assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. Learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.
- As assignments provide a final assessment, they will draw on the specified range of teaching content for the learning aims. The specified content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out one practical performance, or an investigation of one organisation, then they will address all the relevant range of content that applies in that instance.

### Providing an assignment brief

A good assignment brief is one that, through providing challenging and realistic tasks, motivates learners to provide appropriate evidence of what they have.

An assignment brief should have:

- a vocational scenario, this could be a simple situation or a full, detailed set of vocational requirements that motivates the learner to apply their learning through the assignment
- clear instructions to the learner about what they are required to do, normally set out through a series of tasks
- an audience or purpose for which the evidence is being provided
- an explanation of how the assignment relates to the unit(s) being assessed.

## Forms of evidence

BTEC Nationals have always allowed for a variety of forms of evidence to be used, provided that they are suited to the type of learning aim being assessed. For many units, the practical demonstration of skills is necessary and for others, learners will need to carry out their own research and analysis. The units give you information on what would be suitable forms of evidence to provide learners with the opportunity to apply a range of employability or transferable skills. Centres may choose to use different suitable forms for evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

Full definitions of types of assessment are given in *Appendix 2*. These are some of the main types of assessment:

- written reports
- projects
- time-constrained practical assessments with observation records and supporting evidence
- recordings of performance
- sketchbooks, working logbooks, reflective journals
- presentations with assessor questioning.

The form(s) of evidence selected must:

- allow the learner to provide all the evidence required for the learning aim(s) and the associated assessment criteria at all grade levels
- allow the learner to produce evidence that is their own independent work
- allow a verifier to independently reassess the learner to check the assessor's decisions.

For example, when you are using performance evidence, you need to think about how supporting evidence can be captured through recordings, photographs or task sheets.

Centres need to take particular care that learners are enabled to produce independent work.

For example, if learners are asked to use real examples, then best practice would be to encourage them to use their own or to give the group a number of examples that can be used in varied combinations.



## Making valid assessment decisions

### Authenticity of learner work

Once an assessment has begun, learners must not be given feedback on progress towards fulfilling the targeted criteria.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work.

Assessors must ensure that evidence is authentic to a learner through setting valid assignments and supervising them during the assessment period. Assessors must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Assessors must complete a declaration that:

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

Centres can use Pearson templates or their own templates to document authentication.

During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 7*.

### Making assessment decisions using criteria

Assessors make judgements using the criteria. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive. For example, the inclusion of a concluding section may be insufficient to satisfy a criterion requiring 'evaluation'.

Assessors should use the following information and support in reaching assessment decisions:

- the *Essential information for assessment decisions* section in each unit gives examples and definitions related to terms used in criteria
- the explanation of key terms in *Appendix 2*
- examples of assessed work provided by Pearson
- your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Pass and Merit criteria relate to individual learning aims. The Distinction criteria as a whole relate to outstanding performance across the unit. Therefore, criteria may relate to more than one learning aim (for example A.D1) or to several learning aims (for example DE.D3.). Distinction criteria make sure that learners have shown that they can perform consistently at an outstanding level across the unit and/or that they are able to draw learning together across learning aims.

### Dealing with late completion of assignments

Learners must have a clear understanding of the centre policy on completing assignments by the deadlines that you give them. Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission, in line with your centre policies.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who do not complete assignments by your planned deadline or the authorised extension deadline may not have the opportunity to subsequently resubmit.

If you accept a late completion by a learner, then the assignment should be assessed normally when it is submitted using the relevant assessment criteria.

## Issuing assessment decisions and feedback

Once the assessment team has completed the assessment process for an assignment, the outcome is a formal assessment decision. This is recorded formally and reported to learners.

The information given to the learner:

- must show the formal decision and how it has been reached, indicating how or where criteria have been met
- may show why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence
- must be validated by an IV before it is given to the learner.

## Resubmission of improved evidence

An assignment provides the final assessment for the relevant learning aims and is normally a final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assignment brief.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected
- making sure that giving a further opportunity can be done in such a way that it does not give an unfair advantage over other learners, for example through the opportunity to take account of feedback given to other learners
- checking that the assessor considers that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days in the same academic year.

A resubmission opportunity must not be provided where learners:

- have not completed the assignment by the deadline without the centre's agreement
- have submitted work that is not authentic.

## Planning and record-keeping

For internal processes to be effective, an assessment team needs to be well organised and keep effective records. The centre will also work closely with us so that we can quality assure that national standards are being satisfied. This process gives stakeholders confidence in the assessment approach.

The Lead IV must have an assessment plan, produced as a spreadsheet or using myBTEC. When producing a plan the assessment team may wish to consider:

- the time required for training and standardisation of the assessment team
- the time available to undertake teaching and carry out assessment, taking account of when learners may complete external assessments and when quality assurance will take place
- the completion dates for different assignments
- who is acting as IV for each assignment and the date by which the assignment needs to be verified
- setting an approach to sampling assessor decisions through internal verification that covers all assignments, assessors and a range of learners
- how to manage the assessment and verification of learners' work so that they can be given formal decisions promptly
- how resubmission opportunities can be scheduled.

The Lead IV will also maintain records of assessment undertaken. The key records are:

- verification of assignment briefs
- learner authentication declarations
- assessor decisions on assignments, with feedback given to learners
- verification of assessment decisions.

Examples of records and further information are given in the *Pearson Quality Handbook*.

# 7 Administrative arrangements

## Introduction

This section focuses on the administrative requirements for delivering a BTEC qualification. It will be of value to Quality Nominees, Lead IVs, Programme Leaders and Examinations Officers.

## Learner registration and entry

Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for internal and external assessment. You need to refer to the *Information Manual* for information on making registrations for the qualification and entries for external assessments.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

## Access to assessment

Both internal and external assessments need to be administered carefully to ensure that all learners are treated fairly, and that results and certification are issued on time to allow learners to progress to chosen progression opportunities.

Our equality policy requires that all learners should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner. We are committed to making sure that:

- learners with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

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

## Administrative arrangements for internal assessment

### Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in the *Information Manual*. We may ask to audit your records so they must be retained as specified.

### Reasonable adjustments to assessment

A reasonable adjustment is one that is made before a learner takes an assessment to ensure that they have fair access to demonstrate the requirements of the assessments. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website in the document *Supplementary guidance for reasonable adjustment and special consideration in vocational internally assessed units*.

### Special consideration

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate special consideration in line with our policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

### Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in our policy *Enquiries and appeals about Pearson Vocational Qualifications*.

## Administrative arrangements for external assessment

### Entries and resits

For information on the timing of assessment and entries please refer to the annual examinations timetable on our website. Learners are permitted to have one resit of an external assessment where necessary.

### Access arrangements requests

Access arrangements are agreed with Pearson before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

Access arrangements should always be processed at the time of registration. Learners will then know what type of arrangements are available in place for them.

### Granting reasonable adjustments

For external assessment, a reasonable adjustment is one that we agree to make for an individual learner. A reasonable adjustment is defined for the individual learner and informed by the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors to include:

- the needs of the learner with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the learner with the disability and other learners.

Adjustment may be judged unreasonable and not approved if it involves unreasonable costs, timeframes or affects the integrity of the assessment.

### Special consideration requests

Special consideration is an adjustment made to a student's mark or grade after an external assessment to reflect temporary injury, illness or other indisposition at the time of the assessment. An adjustment is made only if the impact on the learner is such that it is reasonably likely to have had a material effect on that learner being able to demonstrate attainment in the assessment.

Centres are required to notify us promptly of any learners that they believe have been adversely affected and request that we give special consideration. Further information can be found in the special requirements section on our website.

## Conducting external assessments

Centres must make arrangement for the secure delivery of external assessments. External assessments for BTEC qualifications include examinations, set tasks and performance.

Each external assessment has a defined degree of control under which it must take place. Some external assessments may have more than one part and each part may have a different degree of control. We define degrees of control as follows.

### High control

This is the completion of assessment in formal invigilated examination conditions.

### Medium control

This is completion of assessment, usually over a longer period of time, which may include a period of controlled conditions. The controlled conditions may allow learners to access resources, prepared notes or the internet to help them complete the task.

### Low control

These are activities completed without direct supervision. They may include research, preparation of materials and practice. The materials produced by learners under low control will not be directly assessed.

Further information on responsibilities for conducting external assessment is given in the document *Instructions for Conducting External Assessments*, available on our website.

## Dealing with malpractice in assessment

Malpractice means acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or that may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actions (or attempted actions) of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where incidents (or attempted incidents) of malpractice have been proven.

Malpractice may arise or be suspected in relation to any unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners please see Pearson's *Centre Guidance: Dealing with Malpractice*, available on our website.

The procedures we ask you to adopt vary between units that are internally-assessed and those that are externally assessed.

### Internally-assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The *Centre Guidance: Dealing with Malpractice* document gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information, examples and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

### Externally-assessed units

External assessment means all aspects of units that are designated as external in this specification including preparation for tasks and performance. For these assessments centres must follow the JCQ procedures set out in the latest version of *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* ([www.jcq.org.uk](http://www.jcq.org.uk)).

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

### Learner malpractice

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

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



## Teacher/centre malpractice

Heads of centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of centres are requested to inform the Investigations Team by submitting a JCQ M2(a) form (downloadable from [www.jcq.org.uk/malpractice](http://www.jcq.org.uk/malpractice)) with supporting documentation to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist.

Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

Heads of centres/Principals/Chief Executive Officers or their nominees are required to inform learners and centre staff suspected of malpractice of their responsibilities and rights; see *6.15 of JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures*.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results and/or certificates while an investigation is in progress. Depending on the outcome of the investigation results and/or certificates may be released or withheld.

We reserve the right to withhold certification when undertaking investigations, audits and quality assurances processes. You will be notified within a reasonable period of time if this occurs.

## Sanctions and appeals

Where malpractice is proven we may impose sanctions or penalties.

Where learner malpractice is evidenced, penalties may be imposed such as:

- mark reduction for external assessments
- disqualification from the qualification
- being barred from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures we may impose sanctions such as:

- working with you to create an improvement action plan
- requiring staff members to receive further training
- placing temporary blocks on your certificates
- placing temporary blocks on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from heads of centres (on behalf of learners and/or members or staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our *Enquiries and Appeals* policy, which is on our website. In the initial stage of any aspect of malpractice, please notify the Investigations Team by email via [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) who will inform you of the next steps.

## Certification and results

Once a learner has completed all the required components for a qualification, even if final results for external assessments have not been issued, then the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

### Results issue

After the external assessment session, learner results will be issued to centres. The result will be in the form of a grade. You should be prepared to discuss performance with learners, making use of the information we provide and post-results services.

### Post-assessment services

Once results for external assessments are issued, you may find that the learner has failed to achieve the qualification or to attain an anticipated grade. It is possible to transfer or reopen registration in some circumstances. The *Information Manual* gives further information.

### Changes to qualification requests

Where a learner who has taken a qualification wants to resit an externally-assessed unit to improve their qualification grade, you firstly need to decline their overall qualification grade. You may decline the grade before the certificate is issued. For a learner receiving their results in August, you should decline the grade by the end of September if the learner intends to resit an external assessment.

## Additional documents to support centre administration

As an approved centre you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- *Pearson Quality Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations, entering for external assessments and claiming certificates.
- *Lead Examiners' Reports*: these are produced after each series for each external assessment and give feedback on the overall performance of learners in response to tasks or questions set.
- *Instructions for the Conduct of External Assessments*: this explains our requirements for the effective administration of external assessments, such as invigilation and submission of materials.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
  - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - age of learners
  - centre guidance for dealing with malpractice
  - recognition of prior learning and process.

This list is not exhaustive and a full list of our regulatory policies can be found on our website.

## 8 Quality assurance

### Centre and qualification approval

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

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

### Continuing quality assurance and standards verification

On an annual basis, we produce the *Pearson Quality Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

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

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

The methods we use to do this for BTEC Level 3 include:

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

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC Level 3 programmes. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

## 9 Understanding the qualification grade

This section explains the rules that we apply in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

The final grade awarded for a qualification represents a holistic performance across all of the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some units will be balanced by a lower outcome in others.

In the event that a learner achieves more than the required number of optional units, the mandatory units along with the optional units with the highest grades will be used to calculate the overall result, subject to the eligibility requirements for that particular qualification title.

### Awarding and reporting for the qualification

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

### Eligibility for an award

To achieve any qualification grade learners must:

- complete and report an outcome for all units within a valid combination (NB: Unclassified (U) and N are permitted unit outcomes), and
- achieve the minimum number of points at a grade threshold, and
- for a Diploma or Extended Diploma only, achieve sufficient GLH at pass or N or above, see table below.

Qualification	Required GLH at Pass or above (for internal units) and N or above (for external units)
Diploma	600
Extended Diploma	900

It is the responsibility of a centre to ensure that a correct unit combination is adhered to. Learners who do not achieve sufficient points for a qualification may be eligible to achieve a smaller qualification in the same suite provided they have completed the correct combination of units, met the appropriate qualification grade points threshold and have not exceeded the permitted amount of GLH graded at U for the smaller qualification size.

### Calculation of the qualification grade

The qualification grade is an aggregation of a learner's unit level performance. BTEC Nationals are Level 3 qualifications and are awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Certificate, Extended Certificate, Foundation Diploma	P to D*
Diploma	PP to D*D*
Extended Diploma	PPP to D*D*D*

The *Calculation of Qualification Grade* table, shown further on in this section, shows the minimum thresholds for calculating these grades. The table will be kept under review over the lifetime of the qualification. In the event of any change, centres will be informed before the start of teaching for the relevant cohort and an updated table will be issued on our website.

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated. They may receive a Notification of Performance for individual units. The *Information Manual* gives full information.

### Points available for internal units

The table below shows the number of **points** available for internal units. For each internal unit, points are allocated depending on the grade awarded.

	Unit size	
	60 GLH	90 GLH
U	0	0
Pass	6	9
Merit	10	15
Distinction	16	24

### Points available for external units

External units will be awarded **points** based on performance in the assessment. The points scores available for each external unit are as follows.

	Unit size	
	90 GLH	120 GLH
U	0–5	0–7
N	6–8	8–11
Pass	9–14	12–19
Merit	15–23	20–31
Distinction	24	32

Pearson will automatically calculate the points for each external unit once the external assessment has been marked and grade boundaries have been set. For more details about how we set grade boundaries in the external assessment please go to our website.

### Claiming the qualification grade

Subject to eligibility, Pearson will automatically calculate the qualification grade for your learners when the internal unit grades are submitted and the qualification claim is made. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the relevant *Calculation of Qualification Grade* table for the cohort.

## Calculation of qualification grade

Applicable for registration from 1 September 2016.

Extended Certificate		Foundation Diploma		Diploma		Extended Diploma	
360 GLH		510 GLH		720 GLH		1080 GLH	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0
Pass	36	P	51	PP	72	PPP	108
				MP	88	MPP	124
						MMP	140
Merit	52	M	73	MM	104	MMM	156
				DM	124	DMM	176
						DDM	196
Distinction	74	D	104	DD	144	DDD	216
				D*D	162	D*DD	234
						D*D*D	252
Distinction*	90	D*	130	D*D*	180	D*D*D*	270

The table is subject to review over the lifetime of the qualification. The most up-to-date version will be issued on our website.

## Examples of grade calculations based on table applicable to registrations from September 2016

### Example 1: Achievement of an Extended Diploma with a PPP grade

	GLH	Type (Int/Ext)	Grade	Unit points
Unit A	120	Ext	Pass	13
Unit B	90	Ext	N	7
Unit C	120	Ext	U	4
Unit D	120	Ext	Merit	22
Unit E	90	Int	Pass	9
Unit F	90	Int	Pass	9
Unit G	90	Int	Merit	15
Unit H	60	Int	U	0
Unit I	60	Int	Pass	6
Unit J	60	Int	Merit	10
Unit K	60	Int	Merit	10
Unit L	60	Int	Pass	6
Unit M	60	Int	Pass	6
<b>Totals</b>	<b>1080</b>		<b>PPP</b>	<b>117</b>

The learner has 180 GLH at U and therefore has 900 GLH at Pass/N or above

The learner has sufficient points for a PPP grade

### Example 2: Achievement of an Extended Diploma with a D\*DD grade

	GLH	Type (Int/Ext)	Grade	Unit points
Unit A	120	Ext	Merit	28
Unit B	90	Ext	Pass	13
Unit C	120	Ext	Distinction	32
Unit D	120	Ext	Merit	27
Unit E	90	Int	Distinction	24
Unit F	90	Int	Distinction	24
Unit G	90	Int	Merit	15
Unit H	60	Int	Distinction	16
Unit I	60	Int	Distinction	16
Unit J	60	Int	Merit	10
Unit K	60	Int	Merit	10
Unit L	60	Int	Distinction	16
Unit M	60	Int	Pass	6
<b>Totals</b>	<b>1080</b>		<b>D*DD</b>	<b>237</b>

The learner has sufficient points for a D\*DD grade



### Example 3: An Unclassified result for an Extended Diploma

	GLH	Type (Int/Ext)	Grade	Unit points
Unit A	120	Ext	Pass	12
Unit B	90	Ext	Pass	13
Unit C	120	Ext	U	3
Unit D	120	Ext	Merit	25
Unit E	90	Int	U	0
Unit F	90	Int	Merit	15
Unit G	90	Int	Merit	15
Unit H	60	Int	Pass	6
Unit I	60	Int	Pass	6
Unit J	60	Int	Merit	10
Unit K	60	Int	Merit	10
Unit L	60	Int	Pass	6
Unit M	60	Int	Pass	6
<b>Totals</b>	<b>1080</b>		<b>U</b>	<b>127</b>

The learner has 210 GLH at U

The learner has sufficient points for MPP but has not met the minimum requirement for 900 GLH at Pass/N or above

# 10 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC National qualifications with confidence. On our website you will find a list of resources to support teaching and learning, and professional development.

## Support for setting up your course and preparing to teach

### Specification

This **specification** (for teaching from September 2016) includes details on the administration of qualifications and information on all the units for the qualification.

### Delivery Guide

This free guide gives you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. It explains the key features of BTEC Nationals (for example employer involvement and employability skills). It also covers guidance on assessment (internal and external) and quality assurance. The Guide tells you where you can find further support and gives detailed unit-by-unit delivery guidance. It includes teaching tips and ideas, assessment preparation and suggestions for further resources.

### Schemes of work

Free sample schemes of work are provided for each mandatory unit. These are available in Word™ format for ease of customisation.

### Curriculum models

These show how the BTECs in the suite fit into a 16–19 study programme, depending on their size and purpose. The models also show where other parts of the programme, such as work experience, maths and English, tutorial time and wider study, fit alongside the programme.

### Study skills activities

A range of case studies and activities is provided, they are designed to help learners develop the study skills they need to successfully complete their BTEC course. The case studies and activities are provided in Word™ format for easy customisation.

### myBTEC

myBTEC is a free, online toolkit that lets you plan and manage your BTEC provision from one place. It supports the delivery, assessment and quality assurance of BTECs in centres and supports teachers with the following activities:

- checking that a programme is using a valid combination of units
- creating and verifying assignment briefs (including access to a bank of authorised assignment briefs that can be customised)
- creating assessment plans and recording assessment decisions
- tracking the progress of every learner throughout their programme.

To find out more about myBTEC, visit the myBTEC page on the support services section of our website. We will add the new BTEC National specifications to myBTEC as soon possible from January 2016 onwards.

## Support for teaching and learning

Pearson Learning Services provides a range of engaging resources to support BTEC Nationals, including:

- textbooks in e-book and print formats
- revision guides and revision workbooks in e-book and print formats
- teaching and assessment packs, including e-learning materials via the Active Learn Digital Service.

Teaching and learning resources are also available from a number of other publishers. Details of Pearson's own resources and of all endorsed resources can be found on our website.

## Support for assessment

### Sample assessment materials for externally-assessed units

Sample assessments are available for the Pearson-set units. One copy of each of these assessments can be downloaded from the website/available in print. For each suite an additional sample for one of the Pearson-set units is also available, allowing your learners further opportunities for practice.

Further sample assessments will be made available through our website on an ongoing basis.

### Sample assessment materials for internally-assessed units

We do not prescribe the assessments for the internally-assessed units. Rather, we allow you to set your own, according to your learners' preferences and to link with your local employment profile.

We do provide a service in the form of Authorised Assignment Briefs, which are approved by Pearson Standards Verifiers. They are available via our website or free on myBTEC.

### Sample marked learner work

To support you in understanding the expectation of the standard at each grade, examples of marked learner work at PM/MD grades are linked to the Authorised Assignment Briefs.

## Training and support from Pearson

### People to talk to

There are many people who are available to support you and provide advice and guidance on delivery of your BTEC Nationals. These include:

- Standards Verifiers – they can support you with preparing your assignments, preparing learner work for sampling and ensuring that your assessment plan is set up correctly
- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and so can answer sector-specific queries on planning, teaching, learning and assessment
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling
- Regional Quality Managers – they are based around the UK, including Northern Ireland, and are BTEC experts who can advise you on quality of delivery and assessment for BTECs to help your centre develop high-quality provision
- Curriculum Development Managers (CDMs) – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. CDMs often run network events
- Customer Services – the 'Support for You' section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

### Training and professional development

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC National qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

#### 'Getting Ready to Teach'

These events are designed to get teachers ready for delivery of the BTEC Nationals. They include an overview of the qualifications' structures, planning and preparation for internal and external assessment, and quality assurance.

#### Teaching and learning

Beyond the 'Getting Ready to Teach' professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.

## Appendix 1 Links to industry standards

BTEC Nationals have been developed in consultation with industry and appropriate sector bodies to ensure that the qualification content and approach to assessment aligns closely to the needs of employers. Where they exist, and are appropriate, National Occupational Standards (NOS) and professional body standards have been used to establish unit content.

In the music sector, the following approach has been used:

- the mandatory content has been mapped to NOS to reflect the essential skills and knowledge needed for entry to employment.

A detailed mapping to NOS and/or other occupational standards can be found on our website.

## Appendix 2 Glossary of terms used for internally-assessed units

This is a summary of the key terms used to define the requirements in the units.

Term	Definition
Accomplished	Demonstrate skills, expertise and mastery of activity or instrument.
Accurate	Perform music with precision and without error.
Analyse	Outcome of methodical and detailed examination breaking down a topic to interpret and study the interrelationships between the parts.
Articulate	Express fluently and clearly.
Assured	Confident in own technique, understanding or knowledge when applying practical skills.
Coherent	Logically or aesthetically consistent and holding together as a harmonious or credible whole.
Collaborate	Work jointly with others.
Competent	Having the necessary knowledge or skill to do something suitably or sufficiently in amount or extent.
Comprehensive	Full, covering a range of factors related to goals, briefs or objectives.
Confident	Demonstrate secure application of skills or processes.
Considered	A well thought out and developed idea, proposal or response.
Consistent	Able to reliably repeat an action that progresses towards achieving an aim.
Control/Controlled	Being in command of skills and techniques.
Creative	Using techniques, equipment and processes to express ideas or feelings in new ways.
Define	State or describe the nature, scope or meaning of a subject as objective facts.
Demonstrate	Carry out and apply knowledge, understanding and/or skills in a practical situation.
Describe	Give a clear account that includes all the relevant features and characteristics – ‘painting a picture with words’.
Discuss	Consider different aspects of a topic and how they interrelate, and the extent to which they are important.
Diverse	A variety of, to show a complete range.
Ease	Without noticeable difficulty or effort.
Effective	Show control over techniques, equipment and processes to efficiently meet the details and broad aims of a requirement.
Engagement/Engaging	Connecting with and responding to the material.

<b>Term</b>	<b>Definition</b>
Evaluate	Drawing on varied information, themes or concepts to consider aspects such as strengths, weaknesses, alternative actions, relevance or significance. Inquiries lead to a supported judgement showing relationship to its context, often in a conclusion.
Explain	Work shows clear details and gives reasons and/or evidence to support an opinion, view or argument. Learners can show comprehension of origins, functions and objectives of a subject and its suitability for purpose.
Flair	Performed in a creative manner, with finesse.
Fluent	Expressed with apparent ease and confidence.
Identify	Indicate the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.
Imaginative	Develop ideas and concepts in new, engaging and inventive ways.
Insightful	Having or showing an accurate and deep understanding, being perceptive and discerning.
Interpret	State the meaning, purpose or qualities of something through the use of imagery, words or another means of expression.
Justify	Give reasons or evidence to support an opinion or prove something right or reasonable.
Musicality	Musical shape, balance and expression.
Outline	Learners' work, performance or practice gives a summary or overview or a brief description.
Perceptive	Showing an observant and discerning understanding.
Qualitative	Relating to, measuring, or measured by the quality of something rather than its quantity.
Reflect	Think carefully and review information and/or performance – includes articulating ideas, concepts, activities, findings or features.
Responsive	Reacting in a positive and thoughtful manner.
Review	Assess formally, appraising existing information or prior events with the intention of instituting change if necessary.
Secure	Well-practised, confident in own ability and skills.
Show	Learners' work, performance or practice presents evidence using knowledge, understanding and skills.
State	Learners can express the condition of, or facts about something definitely or clearly.
Summarise	Learners can express the condition of, or facts about something definitely or clearly.
Sustained	Maintained through successive stages or over an extended period.

This is a key summary of the types of evidence used for BTEC Nationals.

<b>Type of evidence</b>	<b>Definition and purpose</b>
Industry scenario	A specific example to which all learners must select and apply knowledge. Used to show application to a realistic context where direct experience cannot be gained.
Individual project	A self-directed, large-scale activity requiring planning, research, exploration, outcome and review. Used to show self-management, project management and/or deep learning including synopticity.
Development log	A record kept by learners to show their process of development. Used to show method, self-management and skill development.
Performance	A defined and constrained opportunity to perform, to show skills in a structured context where the focus is on the skills/process rather than the specific outcome.



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