

Pearson BTEC Level 3 Nationals in Music Performance

Sample Assessment Materials:

Unit 3: Ensemble Music Performance

For use with: Certificate and Extended Certificate

Version 4.0

Edexcel, BTEC and LCCI qualifications

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The Department for Education (DfE) is currently considering this qualification for inclusion in performance tables in England.

This draft specification shows you our proposed content and overall approach. During the DfE approval process, we may be asked to make changes to any section in the specification, including content, assessments or first teaching and assessment dates.

When the DfE gives final approval for inclusion in performance tables in England, we will:

- confirm first teaching date
- confirm the first external assessment date
- issue the final version of the specification.

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

Music Performance

Unit 3: Ensemble Music Performance

Certificate/Extended Certificate

Sample assessment material for first teaching
September 2018

- This task booklet contains material for the completion of the set task under supervised conditions.
- This task booklet is specific to each series and this material must only be issued to learners who have been entered to undertake the task in the relevant series.
- This task booklet may be given to learners as soon as it is received, so that learners can start the development period in advance of the final supervised assessment period.
- This set task should be undertaken according to the instructions provided in this booklet.

Level

3

Part

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Total Marks

80

Instructions to Teachers/Tutors

This paper must be read in conjunction with the unit information in the unit specification and the BTEC Nationals Information for Conducting External Assessments (ICEA) document. See the Pearson website for details.

The set task will be released in January before the May/June submission window. It is recommended learners spend approximately 30 hours in preparation for the assessment activities under monitored supervision.

During this period:

- work and resources can be brought out of the informally supervised environment, but these must be monitored, so that learners' final work can be authenticated.

There are five activities to the set task. These must be completed under **formal supervision**. The time allowed for this task is **two hours** for activity 5, **plus** the time stipulated in Activities 1, 2, 3 and 4 for the video recordings.

Activities 1 and 2 must be completed by the end of March, with Activities 3, 4 and 5 completed in a two week period at the end of the assessment period as stipulated by Pearson. Centres should arrange supervised sessions to fit their timetable with Activities 4 and 5 being completed in the period immediately following the completion of Activity 3..

Learners are allowed to bring up to two A4 sides of notes into Activities 2 and 5. These must be hard copies and can be handwritten or word processed. If word processed, the font size must be 10 point minimum. Learners' notes:

- should be written in bullet point form
- must not contain full sentences or extended writing
- must be checked by the tutor prior to the supervised assessment period
- learner notes and bibliography must be retained securely by the centre after the completion of the set task and may be requested by Pearson if there is suspected malpractice.

The ensemble performance must consist of three or more people performing **undoubled**, simultaneously sounding, independent parts, with or without additional backing or accompaniment as appropriate. Each performer must make a significant contribution in order to demonstrate they have met the assessment outcomes. Centres must seek approval to use non-assessed candidates in order to meet minimum requirements.

The video recordings of each learner and group must be carried out by the supervising teacher under formal supervision. Four recordings (rehearsal session, debrief, stylistic presentation, performance) must be submitted. The recordings should not be edited, amended or manipulated. Learners may not be assisted during the recording. Centres should ensure when learners are generating evidence for assessment that each individual learner and their musical part is clearly distinguishable from the wider group. Videos should be comprised of clear wide shots that allows all learners to be clearly seen and with a sound quality that ensures all musical parts are audible.

For activity 1 the recording should focus on learners who are being assessed during that rehearsal in order to provide evidence of the individual's contribution. The evidence for no more than **two** learners should come from a single digital recording. The rehearsal debrief must be filmed immediately after the rehearsal and the learners must remain under supervised conditions until it is completed. Learners must not confer during this period but are allowed to prepare notes as they reflect on the rehearsal.

Learners may not reattempt their stylistic presentation or debrief unless there has been a technical problem, such as failure of the recording device, lighting failure or if there are circumstances that would merit special consideration.

Maintaining security

During the supervised assessment period:

- The assessment areas must only be accessible to the individual learner and to named members of staff.
- Learners must not bring anything into the supervised environment or take anything out without the tutor's knowledge and approval.
- Learners can only access their work under supervision.
- Any work learners produce under supervision must be kept securely.
- During any break, materials must be kept securely.
- Any materials being used by learners must be collected in at the end of each session, stored securely and handed back at the beginning of the next session.
- Learner notes should be retained by the centre after the completion of the assessment and may be requested by Pearson
- There should be no internet access available.

Outcomes for submission

A clearly labelled digital folder to be submitted by each learner containing:

- digital video recording of a group rehearsal
- digital video recording of the individual rehearsal debrief
- digital video recording of the ensemble music performance to an audience
- digital video recording of the stylistic presentation
- digital written response completed and saved as a PDF.

Each learner must submit a completed authentication sheet.

All learner work must be authenticated by a teacher before being submitted to Pearson.

Instructions for Learners

Read the set task information carefully.

There are 5 activities to this task. Plan your time carefully to allow for the preparation and completion of all activities.

You can bring up to two A4 sides into each of Activity 2 and Activity 5. These must be hard copies and can be handwritten or word processed. If word processed, the font size must be 10 point minimum. Your notes:

- should be written in bullet point form
- must not contain full sentences or extended writing.

You will complete all the activities within the set task under supervision.

For activity 5, you will have access to a computer, but not to the internet.

Your teacher/tutor may clarify the wording that appears in this task but cannot provide any guidance in completion of the task.

Outcomes for submission

You will need to submit a clearly labelled digital folder containing:

- digital video recording of a group rehearsal
- digital video recording of the individual rehearsal debrief
- digital video recording of the ensemble music performance to an audience
- digital video recording of the stylistic presentation
- digital written response completed and saved as a PDF..

You must also submit a completed authentication sheet.

Set Task Information

A late night talk show is holding open auditions for a new band to appear on every episode of the show. The band will play the opening and closing credits and will also be expected to play versions of different songs each week. The producers are accepting submissions of three songs from groups of 3 to 8 musicians. The producers are open to any ensemble of instruments and/or voices. The pieces must be performed live to an audience. The performance must be between 6 and 15 minutes. The audience will want to see an entertaining performance created in response to the song choices. Your ensemble will need to work creatively together drawing on all your strengths to create a cohesive and well-rehearsed performance. The producers will also want to see not only good individual instrumental technique but the ability to play cohesively as a group. You are required to perform songs from the list provided.

The ensemble performance must consist of three or more people performing **undoubled**, simultaneously sounding, independent parts, with or without additional backing or accompaniment as appropriate. Each performer must make a significant contribution in order to demonstrate they have met the assessment outcomes.

Songs:

Pick three of these songs. You must perform the songs in a style that is suitable for your ensemble but cannot perform them in the style of the original recording. You will not be assessed on the arrangement but on your technical proficiency and the creative musical expression of your individual part within the performance.

List:

- Deep Purple – Black Night
- Etta James – I’d Rather go Blind
- Aloe Blacc – I Need a Dollar
- Jack White and Loretta Lynn – Portland Oregon
- Lauryn Hill – Ex Factor
- Blur – Tender
- Jess Glynne – Right Here
- Young Fathers – Get Up
- Pixies – Here Comes Your Man
- Bat for Lashes – Daniel

You must complete ALL activities.

At the beginning of all recordings you must clearly identify yourself by stating:

- your full name
- your full registration number
- the centre name
- the centre number.

Activity 1 Rehearsal – Contribute to a group rehearsal session

Your ensemble must pick 3 songs, taken from the list in this booklet. You will decide on an appropriate style for your ensemble to perform the songs. You cannot perform them in the style of the original recording. You will develop the material over time and provide evidence of a **significant individual contribution** towards a single group rehearsal session. This will be to demonstrate your **individual ability** when working within an ensemble.

Your **individual contribution** to a rehearsal session will be evidenced through a video recording of between 8 and 10 minutes.

You will be assessed on:

- your individual engagement, focus and discipline during the rehearsal session
- your contribution to the progression of the rehearsal session
- your individual ability to show collaborative working during rehearsal session
- your individual ability to respond to musical developments during the rehearsal session.

(Total for Activity 1 = 16 marks)

Activity 2 – Carry out a rehearsal debrief

You will provide a debrief of between 3 and 5 minutes regarding activity 1.

Your debrief of the rehearsal will be carried out as an individual to a tutor/ teacher. This will be evidenced through a video recording. You will not be asked questions during the recording.

When debriefing to your tutor/teacher you will be assessed on how you communicate:

- your reasons for any actions and decisions made during the rehearsal
- your understanding of any strengths and areas for improvement from the rehearsal
- your individual and group targets and goals for the next rehearsal

(Total for Activity 2 = 12 marks)

Activity 3– Performance

You will perform the 3 songs chosen at the start of Activity 1 as part of an ensemble to an audience. You will use relevant performance skills to communicate your creative intention.

Your performance will be evidenced through a video recording which should last 6-15 minutes.

You will be assessed on:

- your individual ability to demonstrate:
 - technical ability
 - control of rhythm and timing
 - musical expression
 - confidence and command of own musical role
- your individual ability to communicate with the audience and group members during performance.
- the centre number.

(Total for Activity 3 = 24 marks)

Activity 4 - Stylistic presentation

You must submit a video lasting 3–5 minutes, where you explain how you have deployed musical elements and stylistic features in one song from your performance. You should include musical illustrations on your instrument or voice to show how you manipulated musical elements and handled stylistic features within your selected style.

You will be assessed on your:

- justification of musical ideas and intentions
- explanation of how musical elements and stylistic features have been deployed
- critical analysis of the material and how it is appropriate for purpose

(Total for Activity 4 = 16 marks)

Activity 5 – Critical Review

Your response will be marked in reference to the other evidence in your portfolio for accuracy and validity.

You must critically analyse the process from the start of the rehearsals to how they relate to the final performance. This includes the success of your final work and how it is appropriate for the event, audience and purpose.

You will be assessed on:

- your evaluation of your own processes when learning individual parts and during group rehearsals and how they relate to the performance
- your evaluation of the group communication during the rehearsal process **and** performance
- your evaluation of your individual role during the performance
- your suggestions for further development of the performance
- your justification of how you selected and applied your musical knowledge and skills in relation to the performance.

You have 2 hours to complete the written response under formal supervision.

(Total for Activity 5 = 12 marks)

TOTAL FOR TASK=80 MARKS

Unit 3: Ensemble Music Performance - sample marking grid

General Marking Guidance

- All learners must receive the same treatment. Examiners must mark the first learner in exactly the same way as they mark the last.
- Marking grids should be applied positively. Learners must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the marking grid not according to their perception of where the grade boundaries may lie.
- All marks on the marking grid should be used appropriately.
- All the marks on the marking grid are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the learner's response is not rewardable according to the marking grid.
- Where judgment is required, a marking grid will provide the principles by which marks will be awarded.
- When examiners are in doubt regarding the application of the marking grid to a learner's response, a senior examiner should be consulted.

Specific Marking guidance

The marking grids have been designed to assess learner work holistically. Rows within the grids identify the assessment focus/outcome being targeted. When using a marking grid, the 'best fit' approach should be used.

- Examiners should first make a holistic judgement on which band most closely matches the learner response and place it within that band. Learners will be placed in the band that best describes their answer.
- The mark awarded within the band will be decided based on the quality of the answer in response to the assessment focus/outcome and will be modified according to how securely all bullet points are displayed at that band.
- Marks will be awarded towards the top or bottom of that band depending on how they have evidenced each of the descriptor bullet points.

Activity 1: Contribute to a rehearsal session 12 Marks				
0	1-4	5-8	9-12	13-16
Level of response not worthy of credit.	<ul style="list-style-type: none"> Shows limited engagement during the rehearsal Shows limited focus and discipline during the rehearsal Shows limited application of techniques to contribute to the progression of the rehearsal Shows limited collaborative working with others in the group during the rehearsal process. Shows limited response to musical developments during rehearsal 	<ul style="list-style-type: none"> Shows mostly adequate engagement during the rehearsal Shows mostly adequate focus and discipline during the rehearsal Shows sufficient application of techniques contribute to the progression of the rehearsal Shows sufficient collaborative working with others in the group during the rehearsal process. Shows adequate response to musical developments during rehearsal 	<ul style="list-style-type: none"> Shows clear engagement during the rehearsal Shows clear focus and discipline during the rehearsal Shows skillful application of techniques contribute to the progression of the rehearsal Shows assured collaborative working with others in the group during the rehearsal process. Shows clear and effective response to musical developments during rehearsal that shows control 	<ul style="list-style-type: none"> Shows sustained and mature engagement during the rehearsal Shows sustained and mature focus and discipline during the rehearsal Shows skillful and dynamic application of techniques contribute to the progression of the rehearsal Shows accomplished collaborative working with others in the group during the rehearsal process. Shows perceptive and dynamic response to musical developments, during rehearsal that shows control and confidence

Activity 2 Debrief of a rehearsal session		12 Marks		
0	1-3	4-6	6-9	10-12
Level of response not worthy of credit.	<ul style="list-style-type: none"> • Limited communication of reason for actions and decisions made during rehearsal. • Shows limited understanding of the strengths and areas for improvement of the rehearsal • Limited targets and goals identified for the next rehearsal. 	<ul style="list-style-type: none"> • Mostly adequate communication of reason for actions and decisions made during rehearsal. • Shows mostly adequate understanding of the strengths and areas for improvement of the rehearsal • Mostly adequate targets and goals identified for the next rehearsal. 	<ul style="list-style-type: none"> • Assured communication of reason for actions and decisions made during rehearsal which is supported through examples. • Shows sound understanding of the strengths and areas for improvement of the rehearsal which is supported through examples • Clear and logical targets and goals identified for the next rehearsal which are supported through examples 	<ul style="list-style-type: none"> • Comprehensive and articulated communication of reason for actions and decisions made during rehearsal supported which is supported through justified examples. • Shows comprehensive understanding of the strengths and areas for improvement of the rehearsal which is supported through justified examples • Clear and logical targets and goals identified for the next rehearsal which is supported through justified examples

Activity 3 Ensemble performance (Technical Accuracy)		12 marks		
0	1-3	4-6	6-9	10-12
Level of response not worthy of credit.	<ul style="list-style-type: none"> • Demonstrates limited technical proficiency in the use of instrumental/.vocal techniques • Demonstrates limited control of rhythm and timing in the playing of individual parts • Limited accuracy of musical material. • Demonstrates limited contribution to the overall performance through own musical role 	<p>Demonstrates adequate technical proficiency in the use of instrumental/.vocal techniques</p> <ul style="list-style-type: none"> • Demonstrates broadly appropriate control of rhythm and timing in the playing of individual parts • Musical material is accurate, with some minor errors that do not detract from the overall performance. • Demonstrates an appropriate contribution to the overall performance through own musical role 	<p>Demonstrates confident and fluent technical proficiency in the use of instrumental/.vocal techniques</p> <ul style="list-style-type: none"> • Demonstrates confident and secure control of rhythm and timing in the playing of individual parts • Musical material is accurately played. • Demonstrates an important and significant contribution to the overall performance through own musical role 	<ul style="list-style-type: none"> • Demonstrates consistent and focused technical proficiency in the use of instrumental/.vocal techniques • Demonstrates consistent, sensitive and responsive control of rhythm and timing in the playing of individual parts • Musical material is accurately played with fluency. • Demonstrates an invaluable and crucial contribution to the overall performance through own musical role

Activity 2: Ensemble performance (Creative expression)		12marks		
0	1-3	4-6	6-9	10-12
Level of response not worthy of credit.	<ul style="list-style-type: none"> • Demonstrates limited accuracy in the stylistic interpretation of individual parts with some appropriate stylistic choices • Demonstrates limited musical expression when playing individual parts • Demonstrates limited performance stagecraft 	<ul style="list-style-type: none"> • Demonstrates accuracy in the stylistic interpretation of individual parts with broadly appropriate stylistic choices • Demonstrates broadly appropriate musical expression when playing individual parts • Demonstrates adequate performance stagecraft 	<ul style="list-style-type: none"> • Demonstrates confident and accurate stylistic interpretation of individual parts, appropriate stylistic choices throughout • Demonstrates fluent and secure musical expression when playing individual parts • Demonstrates confident and consistent performance stagecraft 	<ul style="list-style-type: none"> • Demonstrates consistent accuracy in the stylistic interpretation of individual parts, musically original and creative appropriate stylistic choices throughout • Demonstrates creative and original musical expression when playing individual parts • Demonstrates responsive and engaging performance stagecraft

Task 4 (16 marks)				
Stylistic video v				
0	1-4	5-8	9-12	13-16
No rewardable material	<ul style="list-style-type: none"> • Limited justification of musical ideas and intentions for the material presented. • Limited attempt to explain how musical elements and stylistic features have been deployed. • Limited analysis of how the material presented is appropriate for the event intended purpose. 	<ul style="list-style-type: none"> • Some justification of musical ideas and intentions for the material, presented but with some inconsistencies and lacking examples. • Some explanation of how musical elements and stylistic features have been deployed but with some inconsistencies and lacking examples. • Some analysis of how the material presented is appropriate for the intended purpose but with some gaps in coverage. 	<ul style="list-style-type: none"> • Competent justification of musical ideas and intentions for the material, presented with reference to examples. • Competent explanation of how musical elements and stylistic features have been deployed, with reference to examples. • Coherent critical analysis how the material presented is appropriate for the intended purpose. 	<ul style="list-style-type: none"> • Detailed justification of musical ideas and intentions for the material, presented with clear reference to relevant examples. • Detailed explanation of how musical elements and stylistic features have been deployed, with clear reference to relevant examples. • Detailed critical analysis how the material presented is appropriate for the intended purpose.

N.B This grid will be marked in reference to the rest of the submission to check the validity and accuracy of the responses.

Activity 4: Reflection 12 marks				
0	1-3	4-6	6-9	10-12
Level of response not worthy of credit.	<ul style="list-style-type: none"> • Limited evaluation of own processes when learning individual parts and during group rehearsals • Limited evaluation of group communication during the rehearsal process and performance • Limited evaluation of individual role during the performance • Limited suggestions for how the performance could be developed in the future • Limited justification of the selection and application of musical skills in relation to the performance 	<ul style="list-style-type: none"> • Coherent evaluation of own processes when learning individual parts and during group rehearsals • Coherent evaluation of group communication during the rehearsal process and performance • Coherent evaluation of individual role during the performance • Coherent suggestions for how the performance could be developed in the future • Coherent justification of the selection and application of musical skills in relation to the performance 	<ul style="list-style-type: none"> • Developed and balanced evaluation of own processes when learning individual parts and during group rehearsals • Developed and balanced evaluation of group communication during the rehearsal process and performance • Developed and balanced evaluation of individual role during the performance using examples to support • Developed and balanced suggestions for how the performance could be developed in the future using clear targets which have direction • Developed and balanced justification of the selection and application of musical skills in relation to the performance using examples to support 	<ul style="list-style-type: none"> • Comprehensive evaluation of own processes when learning individual parts and during group rehearsals using justified examples to support • Comprehensive evaluation of group communication during the rehearsal process and performance using justified examples to support • Comprehensive evaluation of individual role during the performance using justified examples to support • Comprehensive suggestions for how the performance could be developed in the future using clear targets which have direction • Comprehensive justification of the selection and application of musical skills in relation to the performance using justified examples to support