Specification

Edexcel BTEC Level 5 Diploma in Music (QCF)

For first teaching September 2010

Edexcel, a Pearson company, is the UK's largest awarding body, offering academic and vocational qualifications and testing to more than 25,000 schools, colleges, employers and other places of learning in the UK and in over 100 countries worldwide. Qualifications include GCSE, AS and A Level, NVQ and our BTEC suite of vocational qualifications from entry level to BTEC Higher National Diplomas, recognised by employers and higher education institutions worldwide.

We deliver 9.4 million exam scripts each year, with more than 90% of exam papers marked onscreen annually. As part of Pearson, Edexcel continues to invest in cutting-edge technology that has revolutionised the examinations and assessment system. This includes the ability to provide detailed performance data to teachers and students which helps to raise attainment.

References to third party material made in this specification are made in good faith. Edexcel does 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.)

BTEC Professional qualification titles covered by this specification

Edexcel BTEC Level 5 Diploma in Music

This qualification has been accredited to the Qualifications and Credit Framework (QCF) and is eligible for public funding as determined by the Department for Education (DfE) under Sections 96 and 97 of the Learning and Skills Act 2000.

The qualification title listed above features in the funding lists published annually by the DfE and the regularly updated website www.education.gov.uk/. The QCF Qualification Accreditation Number (QAN) should be used by centres when they wish to seek public funding for their learners. Each unit within a qualification will also have a QCF unit code.

The QCF qualification and unit codes will appear on learners' final certification documentation.

The Qualification Accreditation Number for the qualification in this publication is:

Edexcel BTEC Level 5 Diploma in Music   500/9922/X

This qualification title will appear on learners' certificates. Learners need to be made aware of this when they are recruited by the centre and registered with Edexcel.

Welcome to BTEC Level 5 Diploma in Music

We are delighted to introduce our new qualification, which will be available for teaching from September 2010. This qualification has been revised and conforms with the requirements of the new QCF (Qualifications and Credit Framework).

Focusing on the BTEC Level 5 Diploma in Music

The three BTEC Level 5 Diploma in Music pathways (Songwriting, Live Sound and Music Performance) have been designed to provide specialist vocational programmes linked to professional body requirements, industry requirements and National Occupational Standards (where appropriate), with a strong work-related emphasis.
The BTEC Level 5 Diploma in Music provides a key progression path to the BTEC Level 5 HND Diploma in Music.

Straightforward to implement, teach and assess

Implementing BTECs couldn't be easier. They are designed to easily fit into your curriculum and can be studied independently or alongside existing qualifications, to suit the interests and aspirations of learners. The clarity of assessment makes grading learner attainment simpler.

Engaging for everyone

Learners of all abilities flourish when they can apply their own knowledge, skills and enthusiasm to a subject. BTEC qualifications make explicit the link between theoretical learning and the world of work by giving learners the opportunity to apply their research, skills and knowledge to work-related contexts and case studies. These applied and practical BTEC approaches give all learners the impetus they need to achieve and the skills they require for workplace or education progression.

Recognition

BTECs are understood and recognised by a large number of organisations in a wide range of sectors. BTEC qualifications are developed with key industry representatives and Sector Skills Councils (SSC) to ensure that they meet employer and student needs — **in this case the Creative and Cultural Skills SSC**. Many industry and professional bodies offer successful BTEC students exemptions for their own accredited qualifications.

All you need to get started

To help you off to a flying start, we've developed an enhanced specification that gives you all the information you need to start teaching BTEC. This includes:

- a framework of equivalencies, so you can see how this qualification compares with other Edexcel vocational qualifications

- information on rules of combination, structures and quality assurance, so you can deliver the qualification with confidence

- explanations of the content's relationship with the learning outcomes

- guidance on assessment, and what the learner must produce to achieve the unit.

Don't forget that we're always here to offer curriculum and qualification updates, local training and network opportunities, advice, guidance and support.

Contents

What are BTEC Level 5 Professional qualifications?

BTEC Professional qualifications are qualifications at Level 4 to Level 8 in the Qualifications and Credit Framework (QCF) and are designed to provide professional work-related qualifications in a range of sectors. They give learners the knowledge, understanding and skills that they need to prepare for employment. The qualifications also provide career development opportunities for those already in work. Consequently they provide a course of study for full-time or part-time learners in schools, colleges and training centres.

BTEC Professional qualifications provide much of the underpinning knowledge and understanding for the National Occupational Standards for the sector, where these are appropriate. They are supported by the relevant Standards Setting Body (SSB) or Sector Skills Council (SSC). A number of BTEC Professional qualifications are recognised as the knowledge components of Apprenticeships Frameworks.

On successful completion of a BTEC Professional qualification, learners can progress to or within employment and/or continue their study in the same, or related vocational area.

The QCF is a framework which awards credit for qualifications and units and aims to present qualifications in a way that is easy to understand and measure. It enables learners to gain qualifications at their own pace along flexible routes.

There are three sizes of qualification in the QCF:

- Award (1 to 12 credits)

- Certificate (13 to 36 credits)

- Diploma (37 credits and above).

Every unit and qualification in the framework will have a credit value.

The credit value of a unit specifies the number of credits that will be awarded to a learner who has achieved the learning outcomes of the unit.

The credit value of a unit is based on:

- one credit for those learning outcomes achievable in 10 hours of learning

- learning time – defined as the time taken by learners at the level of the unit, on average, to complete the learning outcomes of the unit to the standard determined by the assessment criteria.

The credit value of the unit will remain constant in all contexts, regardless of the assessment method used for the qualification(s) to which it contributes.

Learning time should address all learning (including assessment) relevant to the learning outcomes, regardless of where, when and how the learning has taken place.

Edexcel BTEC Level 5 Diploma

The Edexcel BTEC Level 5 Diploma offers an engaging programme for those who are clear about the vocational area they want to learn more about. These learners may wish to extend their programme through the study of a complementary NVQ or other related vocational or personal and social development qualification. These learning programmes can be developed to allow learners to study complementary qualifications without duplication of content.

For adult learners the Edexcel BTEC Level 5 Diploma can extend their knowledge and understanding of work in a particular sector. It is a suitable qualification for those wishing to change career or move into a particular area of employment following a career break.

Key features of the Edexcel BTEC Level 5 Diploma in Music

The Edexcel BTEC Level 5 Diploma in Music have been developed to give learners the opportunity to:

- develop the knowledge, understanding and skills of learners in the fields of songwriting, live sound and music performance

- focus on the development of higher-level skills in a music performance or music production context

- develop a range of skills and techniques and attributes essential for successful performance in working life.

- achieve nationally recognised level 5 vocationally specific qualifications.

National Occupational Standards

Where relevant, Edexcel BTEC Level 5 qualifications are designed to provide some of the underpinning knowledge and understanding for the National Occupational Standards (NOS), as well as developing practical skills in preparation for work and possible achievement of NVQs in due course. NOS form the basis of National Vocational Qualifications (NVQs). Edexcel BTEC Level 5 (QCF) qualifications do not purport to deliver occupational competence in the sector, which should be demonstrated in a work context.

Each unit in the specification identifies links to elements of the NOS in Annexe C.

The Edexcel BTEC Level 5 Diploma in Music relates to the following NOS:

- Technical Theatre

- Live Events and Promotion

- Music Business (Record Labels)

- Cultural Venue Operations

Rules of combination

The rules of combination specify the credits that need to be achieved, through the completion of particular units, for the qualification to be awarded. All accredited qualifications within the QCF have rules of combination.

Rules of combination for the Edexcel BTEC Level 5 qualifications

When combining units for an Edexcel BTEC Level 5 in Music, it is the centre's responsibility to ensure that the following rules of combination are adhered to.

Edexcel BTEC Level 5 Diploma in Music (Music Performance)

1   Qualification credit value: a minimum of 75 credits

2   Minimum credit to be achieved at, or above, the level of the qualification: 45 credits

3   All credits must be achieved from the units listed in this specification

Edexcel BTEC Level 5 Diploma in Music (Live Sound)

1   Qualification credit value: a minimum of 80 credits

2   Minimum credit to be achieved at, or above, the level of the qualification: 65 credits

3   All credits must be achieved from the units listed in this specification

Edexcel BTEC Level 5 Diploma in Music (Songwriting)

1   Qualification credit value: a minimum of 80 credits

2   Minimum credit to be achieved at, or above, the level of the qualification: 50 credits

3   All credits must be achieved from the units listed in this specification

Edexcel BTEC Level 5 Diploma in Music (Music Performance)

The Edexcel BTEC Level 5 Diploma in Music (Music Performance) is a 75-credit and 300 guided learning hour (GLH) qualification that consists of four mandatory units plus one optional unit that provide for a combined total of 75 credits (where at least 45 credits must be at Level 5 or above.

Edexcel BTEC Level 5 Diploma in Music (Music Performance)			
Unit	Mandatory units	Credit	Level
4	Creative Arts Professional Practice	15	5
12	Music Performance Skills	15	5
13	Music Performance Studies	15	4
15	Planning for Public Performance	15	5
Unit	Optional units		
1	Aural Perception	15	4
2	Band Rehearsal and Performance	15	5
7	Improvisation in Music	15	5

Edexcel BTEC Level 5 Diploma in Music (Live Sound)

The Edexcel BTEC Level 5 Diploma in Music (Live Sound) is an 80-credit and 320 guided learning hour (GLH) qualification that consists of four mandatory units plus optional units that provide for a combined total of 80 credits (where at least 65 credits must be at Level 5 or above).

Edexcel BTEC Level 5 Diploma in Music (Live Sound)			
Unit	Mandatory units	Credit	Level
4	Creative Arts Professional Practice	15	5
5	Critical Music Listening	15	5
9	Live Sound Systems Specification and Operation	15	5
16	Project Design, Implementation and Evaluation	20	5
Unit	Optional units		
8	Live Sound for Small Venues	15	4
10	The Music Business in the 21st Century	15	5
14	Music, Health and the Law	15	5

Edexcel BTEC Level 5 Diploma in Music (Songwriting)

The Edexcel BTEC Level 5 Diploma in Music (Songwriting) is an 80-credit and 320 guided learning hour (GLH) qualification that consists of four mandatory units plus optional units that provide for a combined total of 80 credits (where at least 50 credits must be at Level 5 or above).

Edexcel BTEC Level 5 Diploma in Music (Songwriting)			
Unit	Mandatory units	Credit	Level
3	Composition in Context	15	5
4	Creative Arts Professional Practice	15	5
6	Harmony and Composition	15	4
16	Project Design, Implementation and Evaluation	20	5
Unit	Optional units		
10	The Music Business in the 21st Century	15	5
11	Music Composition Techniques	15	4
17	Singing Techniques and Styles	15	4

Assessment

All units within this qualification are internally assessed. The qualifications are criterion referenced, based on the achievement of all the specified learning outcomes.

To achieve a 'pass' a learner must have successfully passed **all** the assessment criteria.

Guidance

The purpose of assessment is to ensure that effective learning has taken place to give learners the opportunity to:

- meet the standard determined by the assessment criteria and
- achieve the learning outcomes.

All the assignments created by centres should be reliable and fit for purpose, and should be built on the unit assessment criteria. Assessment tasks and activities should enable learners to produce valid, sufficient and reliable evidence that relates directly to the specified criteria. Centres should enable learners to produce evidence in a variety of different forms, including performance observation, presentations and posters, along with projects, or time-constrained assessments.

Centres are encouraged to emphasise the practical application of the assessment criteria, providing a realistic scenario for learners to adopt, and making maximum use of practical activities. The creation of assignments that are fit for purpose is vital to achievement and their importance cannot be over-emphasised.

The assessment criteria must be clearly indicated in the assignments briefs. This gives learners focus and helps with internal verification and standardisation processes. It will also help to ensure that learner feedback is specific to the assessment criteria.

When designing assignments briefs, centres are encouraged to identify common topics and themes. A central feature of vocational assessment is that it allows for assessment to be:

- current, ie to reflect the most recent developments and issues
- local, ie to reflect the employment context of the delivering centre
- flexible to reflect learner needs, ie at a time and in a way that matches the learner's requirements so that they can demonstrate achievement.

Qualification grade

Learners who achieve the minimum eligible credit value specified by the rule of combination will achieve the qualification at pass grade.

In the Edexcel BTEC Level 5 Professional qualifications each unit has a credit value which specifies the number of credits that will be awarded to a learner who has achieved the learning outcomes of the unit. This has been based on:

- one credit for those learning outcomes achievable in 10 hours of learning time

- learning time being defined as the time taken by learners at the level of the unit, on average, to complete the learning outcomes of the unit to the standard determined by the assessment criteria

- the credit value of the unit remaining constant regardless of the method of assessment used or the qualification to which it contributes.

Quality assurance of centres

Edexcel BTEC Levels 4-7 qualifications provide a flexible structure for learners enabling programmes of varying credits and combining different levels. For the purposes of quality assurance, all individual qualifications and units are considered as a whole.

Centres delivering the Edexcel BTEC Levels 4-7 qualifications must be committed to ensuring the quality of the units and qualifications they deliver, through effective standardisation of assessors and verification of assessor decisions. Centre quality assurance and assessment is monitored and guaranteed by Edexcel.

The Edexcel quality assurance processes will involve:

- centre approval for those centres not already recognised as a centre for BTEC qualifications

- approval for the Edexcel BTEC Levels 4-7 qualifications and units

For state funded Further Education Institutions (FEI) in the UK and the Republic of Ireland the Edexcel quality:

- Where an FEI offers Edexcel BTEC Levels 4 -7 provision in more than one sector, the college appoints its own external examiners and Edexcel reviews the college's quality assurance procedures in an annual Licence Centre Review.

- Where only one sector is offered, Edexcel allocates an External Examiner who will conduct an annual visit to quality assure the programmes.

For private colleges, training providers and international centres:

- Edexcel allocates an External Examiner for each sector offered, who will conduct an annual visit to quality assure the programmes.

Approval

Centres are required to declare their commitment to ensuring the quality of the programme of learning and providing appropriate assessment opportunities for learners that lead to valid and accurate assessment outcomes. In addition, centres will commit to undertaking defined training and online standardisation activities.

Centres already holding BTEC approval are able to gain qualification approval online. New centres must complete a centre approval application.

Quality Assurance Guidance

Details of quality assurance for the Edexcel BTEC Levels 4-7 qualifications are available on our website (www.edexcel.com) under Signposts to Quality (http://www.edexcel.com/quals/BTEC/quality/Pages/default.aspx).

Programme design and delivery

Mode of delivery

Edexcel does not normally define the mode of delivery for Edexcel BTEC Level 4 to Level 8 qualifications. Centres are free to offer the qualifications using any mode of delivery (such as full-time, part-time, evening only, distance learning) that meets their learners' needs. Whichever mode of delivery is used, centres must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists delivering the units. This is particularly important for learners studying for the qualification through open or distance learning.

Learners studying for the qualification on a part-time basis bring with them a wealth of experience that should be utilised to maximum effect by tutors and assessors. The use of assessment evidence drawn from learners' work environments should be encouraged. Those planning the programme should aim to enhance the vocational nature of the qualification by:

- liaising with employers to ensure a course relevant to learners' specific needs

- accessing and using non-confidential data and documents from learners' workplaces

- including sponsoring employers in the delivery of the programme and, where appropriate, in the assessment

- linking with company-based/workplace training programmes

- making full use of the variety of experience of work and life that learners bring to the programme.

Resources

Edexcel BTEC Level 5 qualifications are designed to give learners an understanding of the skills needed for specific vocational sectors. Physical resources need to support the delivery of the programme and the assessment of the learning outcomes, and should therefore normally be of industry standard. Staff delivering programmes and conducting the assessments should be familiar with current practice and standards in the sector concerned. Centres will need to meet any specific resource requirements to gain approval from Edexcel.

Where specific resources are required these have been indicated in individual units in the *Essential resources* sections.

Delivery approach

It is important that centres develop an approach to teaching and learning that supports the vocational nature of Edexcel BTEC Level 5 qualifications and the mode of delivery. Specifications give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature. Tutors and assessors need to ensure that appropriate links are made between theory and practical application and that the knowledge base is applied to the sector. This requires the development of relevant and up-to-date teaching materials that allow learners to apply their learning to actual events and activity within the sector. Maximum use should be made of learners' experience.

Access and recruitment

Edexcel's policy regarding access to its qualifications is that:

- they should be available to everyone who is capable of reaching the required standards

- they should be free from any barriers that restrict access and progression

- there should be equal opportunities for all wishing to access the qualifications.

Centres are required to recruit learners to BTEC qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications and that the qualification will meet their needs. Centres should take appropriate steps to assess each applicant's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the learner within the centre during their programme of study and any specific support that might be necessary to allow the learner to access the assessment for the qualification. Centres should consult Edexcel's policy on learners with particular requirements.

Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a higher level qualification.

Restrictions on learner entry

The Edexcel BTEC Level 5 Diploma in Music is accredited on the QCF for learners aged 16 and above.

Access arrangements and special considerations

Edexcel's policy on access arrangements and special considerations for BTEC and Edexcel NVQ qualifications aims to enhance access to the qualifications for learners with disabilities and other difficulties (as defined by the 1995 Disability Discrimination Act and the amendments to the Act) without compromising the assessment of skills, knowledge, understanding or competence.

Further details are given in the policy document *Access Arrangements and Special Considerations for BTEC and Edexcel NVQ Qualifications*, which can be found on the Edexcel website (www.edexcel.com). This policy replaces the previous Edexcel policy (Assessment of Vocationally Related Qualifications: Regulations and Guidance Relating to Learners with Special Requirements, 2002) concerning learners with particular requirements.

Recognition of Prior Learning

Recognition of Prior Learning (RPL) is a method of assessment (leading to the award of credit) that considers whether a learner can demonstrate that they can meet the assessment requirements for a unit through knowledge, understanding or skills they already possess and so do not need to develop through a course of learning.

Edexcel encourages centres to recognise learners' previous achievements and experiences whether at work, home and at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning.

RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be sufficient, reliable and valid.

Unit format

All units in the Edexcel BTEC Level 5 Professional qualifications have a standard format. The unit format is designed to give guidance on the requirements of the qualification for learners, tutors, assessors and those responsible for monitoring national standards.

Each unit has the following sections.

Unit title

The unit title is accredited on the QCF and this form of words will appear on the learner's Notification of Performance (NOP).

Unit code

Each unit is assigned a QCF unit code that appears with the unit title on the National Database of Accredited Qualifications.

QCF level

All units and qualifications within the QCF will have a level assigned to them, which represents the level of achievement. There are nine levels of achievement, from Entry Level to Level 8. The level of the unit has been informed by the QCF level descriptors and, where appropriate, the NOS and/or other sector/professional benchmarks.

Credit value

All units have a credit value. The minimum credit value that may be determined for a unit is one, and credits can only be awarded in whole numbers. Learners will be awarded credits for the successful completion of whole units.

Guided learning hours

Guided learning hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments or homework where the learner is not present.

Unit aim

The aim provides a clear summary of the purpose of the unit and is a succinct statement that summarises the learning outcomes of the unit.

Unit introduction

The unit introduction gives the reader an appreciation of the unit in the vocational setting of the qualification, as well as highlighting the focus of the unit. It gives the reader a snapshot of the unit and the key knowledge, skills and understanding gained while studying the unit. The unit introduction also highlights any links to the appropriate vocational sector by describing how the unit relates to that sector.

Learning outcomes

The learning outcomes of a unit set out what a learner is expected to know, understand or be able to do as the result of a process of learning.

Assessment criteria

The assessment criteria of a unit specify the standard a learner is expected to meet to demonstrate that a learning outcome, or set of learning outcomes, has been achieved. The learning outcomes and assessment criteria clearly articulate the learning achievement for which the credit will be awarded at the level assigned to the unit.

Unit content

The unit content identifies the breadth of knowledge, skills and understanding needed to design and deliver a programme of learning to achieve each of the learning outcomes. This is informed by the underpinning knowledge and understanding requirements of the related National Occupational Standards (NOS), where relevant. The content provides the range of subject material for the programme of learning and specifies the skills, knowledge and understanding required for achievement of the unit.

Each learning outcome is stated in full and then the key phrases or concepts related to that learning outcome are listed in italics followed by the subsequent range of related topics.

Relationship between content and assessment criteria

The learner should have the opportunity to cover all of the unit content.

It is not a requirement of the unit specification that all of the content is assessed. However, the indicative content will need to be covered in a programme of learning in order for learners to be able to meet the standard determined in the assessment criteria.

Content structure and terminology

The information below shows the unit content is structured and gives the terminology used to explain the different components within the content.

- Learning outcome: this is shown in bold at the beginning of each section of content.

- Italicised sub-heading: it contains a key phrase or concept. This is content which must be covered in the delivery of the unit. Colons mark the end of an italicised sub-heading.

- Elements of content: the elements are in plain text and amplify the sub-heading. The elements must be covered in the delivery of the unit. Semi-colons mark the end of an element.

- Brackets contain amplification of content which must be covered in the delivery of the unit.

- 'eg' is a list of examples, used for indicative amplification of an element (that is, the content specified in this amplification could be covered or could be replaced by other, similar material).

Essential guidance for tutors

This section gives tutors additional guidance and amplification to aid understanding and a consistent level of delivery and assessment. *Essential resources* – identifies any specialist resources needed to allow learners to generate the evidence required for each unit. The centre will be asked to ensure that any requirements are in place when it seeks approval from Edexcel to offer the qualification.

Units

Unit 1: Aural Perception

Unit code: K/601/1541

QCF Level 4:   BTEC Professional

Credit value: 15

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to listen critically to music, to transcribe and analyse it and to use appropriate musical vocabulary.

Unit introduction

Listening skills are fundamental to the lives of professional musicians in all roles and in all fields of music. Having a good musical ear is a prerequisite of professional musical life and a tool that can be relied on throughout a musical career. This unit develops aural perception skills working with a wide range of musical styles – pop music, classical music and music from around the world. Through regular exercises in listening, learners will develop the skills needed to transcribe melodies and rhythms. They will learn how to analyse a piece of music using appropriate musical vocabulary, identifying and understanding the musical characteristics, and recognising the different stylistic elements involved.

On completion of this unit, learners will be able to transcribe music using conventional staff notation and other systems of notation where appropriate. They will understand and use appropriate musical vocabulary and be able to identify and describe the musical characteristics of different styles of music. They will be able to analyse and identify the key structural points of different musical forms. Learners will be able to write an analysis of a piece of music with reference to style, structure, instrumentation, texture, dynamics, recording techniques and use of music technology.

Learners will gain the skills they need to operate on a day–to–day basis in a musical environment, offering a knowledgeable and accurate use of vocabulary to engage in musical debate, transcription and discussion.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria	
1 Understand the stylistic elements of music	1.1	explain the key elements of different styles of music
	1.2	assess different aspects of musical performance
	1.3	evaluate the musical characteristics of different pieces
2 Be able to recognise the melodic and rhythmic elements of music	2.1	produce melodic transcriptions
	2.2	produce rhythmic transcriptions
3 Understand the structural elements of music	3.1	explain common musical structures
	3.2	evaluate structural devices used in music
4 Be able to transcribe the harmonic elements of music	4.1	produce transcriptions of chord symbols
	4.2	construct triads in different positions
	4.3	produce transcriptions of chord progressions

Unit content

1 **Understand the stylistic elements of music**

Style: aspects eg genre, period, mood or character, composer or performer(s)

Performance: aspects eg timbre and texture, instrumentation, dynamics, articulation, intonation, use of technology eg recording techniques and effects

Music: characteristics eg rhythmic complexity, time signatures, tempo, use of harmony, scale or modality, phrase lengths, form

2 **Be able to recognise the melodic and rhythmic elements of music**

Melody: scales and modes; key signatures; pitch names; simple and compound intervals; concords and discords

Rhythms: time signatures eg simple and compound time, duple, triple and quadruple; note values eg rests, ties and dots; triplets; tempo eg metronome markings and bpm; Italian terms; pulse and metre; note groupings; syncopation; drum patterns

3 **Understand the structural elements of music**

Structures: common structures eg 12-bar blues, verse and chorus, dance music collages, binary and ternary form

Structural devices: phrases; riffs eg loops, ostinato, canon; middle eight; intro and outro; hooks

4 **Be able to transcribe the harmonic elements of music**

Symbols: Roman numerals; chord charts

Triads: triad construction; positions and inversions; major and minor

Chord progressions: standard chord progressions; cadences eg perfect, imperfect, plagal and interrupted; cycle of fifths; III – VI – II – V – I; turnarounds and modulations

Essential guidance for tutors

Essential resources

Learners should have access to: practice rooms and a music studio with a piano or keyboard, facilities to play recorded music, a collection of scores, some simple percussion instruments and a whiteboard with manuscript.

There should also be access to a wide selection of recordings which should include examples of Western art music, contemporary art music, popular music and jazz, world music, and music from film and television.

Learners should be encouraged to practise this subject regularly. They may find interactive computer software useful.

Essential guidance for tutors

Unit 2: Band Rehearsal and Performance

Unit code: **Y/601/1552**

QCF Level 5: **BTEC Professional**

Credit value: **15**

Guided learning hours: 60

Unit aim

The aim of this unit is to enable the learner to develop, use and refine the skills required to rehearse and perform in a musical ensemble or band.

Unit introduction

The ability to work well and successfully as part of a band or ensemble is essential for any musician aspiring to a professional career within the music business. All musicians should have the ability to take direction, as well as create and innovate within a group structure. To do this, learners must be prepared to develop both the practical and aesthetic skills that are required for rehearsal and performance. Learners will gain expertise in the additional skills that are required for the planning and execution of a public performance. These include tasks such as the marketing and promotion of a musical event, how to formulate musical direction, management, organisational skills and communication with an audience.

The concept of this unit is that the learner participates effectively in the planning and rehearsal of a musical event and makes an active musical contribution to the final performance. They must then be able to reflect on their own performance and the performance of the band, and evaluate the event as a whole in order to develop the skills gained to use for further musical events.

In the first two outcomes learners must plan a successful performance by looking at repertoire, rehearsals and an appropriate venue for their musical event, as well as considering the additional skills of event organisation, management and promotion. In the second two outcomes learners take part in the musical event organised, demonstrating awareness of the use of technical equipment such as instrumentation, amplification, PA systems, lighting and health and safety. Finally, learners must consider the effectiveness of rehearsal and the quality of personal and group performance, plus the success and professionalism of the delivery overall.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria	
1 Be able to contribute to the planning of a performance	1.1	select pieces for performance and develop rehearsal strategies needed
	1.2	research and evaluate a range of venues
	1.3	plan the roles of different personnel needed for the planning and promotion of a musical event
	1.4	contribute to the effective promotion of a musical event
2 Understand musical direction and rehearsal techniques	2.1	evaluate a series of structured rehearsals
	2.2	assess musical direction for rehearsal and performance
	2.3	explain resources and accessories required for performance and maintenance of equipment
	2.4	assess health and safety in rehearsal and performance
3 Be able to participate in a series of public performances	3.1	use resources and equipment required for a live music event
	3.2	organise and take part in a musical performance in a professional and reliable manner
	3.3	demonstrate an appropriate quality of performance and self-presentation
4 Be able to evaluate rehearsals and performances	4.1	evaluate the effectiveness of the structured rehearsal series for each performance
	4.2	use evaluations of previous rehearsal series to inform the plans for each subsequent series
	4.3	evaluate each performance
	4.4	evaluate the effectiveness of the promotion of the musical event

Unit content

1 Be able to contribute to the planning of a performance

Selection: repertoire; performance personnel and roles; additional personnel; venue; date(s); equipment; use of any dress/uniform/costume

Rehearsal: personal and group rehearsal discipline; rehearsal times; rehearsal space; musical arrangements

Venue: concert hall; theatre; hotel; club; pub; university/college; outdoor stage; church; youth club; civic hall

People: managers; agents; venue management; venue staff

Promotion: promoters; self-promotion; publicists; public relations; use of media eg posters, radio, TV, print, website(s); use of social networking sites

2 Understand musical direction and rehearsal techniques

Rehearsal: tuning; use and maintenance of instruments and equipment; placement of equipment; acoustics; volume; health and safety; discipline; sustained concentration and focus

Musical direction: conducting; giving and taking direction; leadership; maintaining discipline; troubleshooting

3 Be able to participate in a series of public performances

Equipment: instruments; amplification; auxiliary equipment eg leads, effects pedals, strings, sticks, reeds; public address (PA) system; lighting; stands; health and safety

Professionalism: presentation; stage show; announcements; programme notes; time management

Performance: quality of performance; self-confidence; communication

4 Be able to evaluate rehearsals and performances

Rehearsals: effectiveness and success of rehearsals; number of rehearsals needed; attendance

Performance: success of performance; success of promotion; number in audience; reaction of audience

Essential guidance for tutors

Essential resources

In addition to material generally available, learners will need access to rehearsal and performance space. If possible, larger instruments such as pianos, drum kits, PA and backline amplification should be provided. Music and microphone stands may also be required.

Other important equipment includes video/audio recording equipment, computer with word-processing and desktop publishing software, CD and hi-fi system.

Unit 3: Composition in Context

Unit code: J/601/1594

QCF Level 5: BTEC Professional

Credit value: 15

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to produce complete compositions according to given guidelines such as those provided by commissions.

Unit introduction

The work of a professional composer involves writing pieces to order, working to deadlines and producing high-quality performance materials. Most of the work of professional composers is produced in response to commissions. Composers will have to follow guidelines outlining the length of composition, instrumental forces, title, purpose, for example occasion, incidental music, venue, delivery dates. They will need to work towards and meet deadlines and be able to work effectively with other artists such as artistic directors. In order to pursue a career as a composer, students will need a working knowledge of writing for different sound combinations as well as the ability to compose in different styles.

In this unit, learners will engage with a variety of musical styles and combinations of sounds through creative exercises and projects leading to tutor-designed commissions, as well as real commissions where these can be found. Pastiche-style work will be balanced with compositional work, allowing learners more creative autonomy.

On completion of this unit learners will be able to write idiomatically for instruments, voices, electro-acoustic or other media. They will be able to compose in different styles and complete compositions according to various guidelines such as those given by commissions.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Be able to compose in different styles	1.1 reproduce the characteristics of different styles of music
	1.2 create compositions using different stylistic elements
2 Be able to compose for different combinations of sounds	2.1 produce compositions using different types of instrumentation idiomatically
	2.2 manipulate and develop different timbres and textures idiomatically
3 Be able to create a piece of music according to a commission	3.1 follow the guidelines of a commission
	3.2 create a piece of music meeting the brief of the commission
4 Be able to create a portfolio of compositions	4.1 create a portfolio of contrasting compositions
	4.2 produce the composition portfolio using appropriate presentation and editing methods

Unit content

1 **Be able to compose in different styles**

Styles: periods eg classical, baroque; schools eg impressionism, minimalism; genres eg lieder, reggae, drum and bass; places eg Spanish flamenco, African drumming

Musical characteristics: stylistic elements eg tonality, instrumentation, structure, rhythmic, melodic and harmonic devices

2 **Be able to compose for different combinations of sounds**

Instrumentation: instruments; voices; electro-acoustic or other media; capabilities and range of different instruments and voices

Timbre and texture: characteristics of instruments; playing techniques; number of parts; density; layers; counterpoint; accompaniments; doublings; backings; imitation; drum patterns

3 **Be able to create a piece of music according to a commission**

Commission: type of composition; length of composition; instrumental forces; title; purpose eg occasion, incidental music; venue; interim review meetings with the commissioner; delivery dates

Meeting the brief: following guidelines; making revisions; meeting deadlines; providing materials; producing score and extracting parts; communicating musical intentions clearly; attending rehearsals; understanding the medium, occasion and venue

4 **Be able to create a portfolio of compositions**

Portfolio: contrasting pieces; range of styles/genres; range of instrumental and vocal examples

Presentation: conventions of particular styles and genres; CD and DVD; MIDI and audio files; scores in appropriate format eg full score or short score; lead sheet; chord chart; guitar tablature; graphic scores; relevant computer software eg Sibelius, Finale, Logic; editing

Essential guidance for tutors

Essential resources

A wide range of recordings of different music will be needed, including Western classical, contemporary art, popular, jazz and music from around the world. Access to a range of scores is also required.

Learners will benefit from access to keyboards, as well as computer software packages ideally including film editing software. Frequent opportunities should be provided for the performance of the learner's compositions.

Unit 4: Creative Arts Professional Practice

Unit code:	**H/601/1621**
QCF Level 5:	**BTEC Professional**
Credit value:	**15**

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to understand the current professional environment, employment opportunities and demands of their specialist area and their ability to respond accordingly.

Unit introduction

Employment in the arts is centred in small-to medium-sized enterprises, with very large numbers of people being self-employed and on contract. The pattern across the sector is that at some point in their working lives people will have a period of self-employment or contract work. The term 'portfolio career' is now an accepted and common term to describe the way artists work.

Professional practice in the creative arts industries requires a mixture of generic transferable skills and conventions, as well as more specific demands for different fields within the industry. Practitioners must adhere to employment law relevant to their employment status, and promote their services using appropriate marketing strategies and by building a reputation for being effective and reliable. A well-presented CV is vital for anyone seeking employment, and whether planning to work as a performer, composer, engineer, producer, or live sound engineer, a CV within the performing arts industry requires some form of portfolio evidence of the work that the practitioner undertakes.

This unit gives skills that allow the learner to maintain a level of personal currency within the industry, develop a targeted and current profile as a practitioner, and maximise employment opportunities within the relevant specialism. Learners will also develop the ability to function within the relevant legal and statutory framework.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes		Assessment criteria	
1	Understand current developments in the relevant specialisms within the industry	1.1	analyse current developments, market funding mechanisms and methods of access for practitioners in the chosen art form
		1.2	evaluate change in practice and audience demands in the art form
2	Be able to sustain and extend a current personal profile as a practitioner	2.1	devise and maintain a current CV/portfolio of work or a database of agents and professional contacts
		2.2	develop a Continuing Professional Development (CPD) strategy based on research into an art form and current/future opportunities
3	Understand how to sustain employment opportunities within the specialism	3.1	assess the range of employment opportunities in the chosen field
		3.2	evaluate marketing strategies for practitioners within the relevant specialism
		3.3	explain the support offered by creative industries, trade bodies and unions in supporting employment
4	Be able to apply the relevant legal and statutory framework to the art form	4.1	apply the relevant legal and statutory framework when practising chosen art form
		4.2	explore the support offered by professional bodies within a particular specialism.

Unit content

1 **Understand current developments in the relevant specialisms within the industry**

Developments: current eg new technologies and techniques, audience demand and niche markets, funding mechanisms and access methodology, current artistic developments and trends, interface between art forms

Market research: information gathering eg arts events, magazines, exhibitions and demonstrations, questioning, brochures, radio, television, internet forums, message boards, polls, statistics

2 **Be able to sustain and extend a current personal profile as a practitioner**

Continuing professional development: development of an individual skill base; engagement in self-assessment; devising and maintaining a valid CV/portfolio of work; personal publicity and promotion; contracts and agents; personal budget

3 **Understand how to sustain employment opportunities within the relevant specialism**

Employment: type eg self-employed, contracted, salaried; national insurance; tax eg self-assessment and recording income and expenditure, invoices, entrepreneurial, cash-in-hand

Strategies: methods eg marketing, opportunities abroad, trade press

Trade bodies: support offered eg union membership, portfolio development, skills base, jobs market

4 **Be able to apply the relevant legal and statutory framework to the art form**

Professional bodies: appropriate eg manufacturer organisations, trade bodies, magazine and journal networks

Regulations: relevant eg health and safety legislation, copyright/PRS, MCPS, contracts, licences, venue regulations, tax, union support

Essential guidance for tutors

Essential resources

Learners will require access to relevant literature, for example current legislative and statutory documents, Arts Council reports, quality newspapers and magazines, annual reports from a range of arts organisations, government papers and consultation documents.

Unit 5: Critical Music Listening

Unit code: **K/601/1328**

QCF Level 5:   **BTEC Professional**

Credit value: **15**

Guided learning hours: 60

Unit aim

This unit aims to develop learners' critical listening abilities necessary to function successfully as a performer, producer or engineer.

Unit introduction

The musical environment is a complex and demanding place. Anyone working with music needs to appreciate – and distinguish between – a range of sonic qualities, from performance characteristics through timbral identities to technical matters. The skill of the sound engineer's art is wholly dependent on the ability to aurally identify a range of sonic variances, timbral combinations, volume and balance levels, ambience qualities and equipment coloration. The impact of the performer will rely on attention to musical detail and expertise in recognising and eradicating unwanted and adverse sonic features. The successful musician will be able to function in both the performance and studio environments.

Acquiring and developing critical music listening skills expands creative opportunities. Film music necessitates a wide timbral appreciation. Electronic manipulation with creative synthesis and sampling requires an appreciation and knowledge of the tonal palette.

Learners should take every opportunity to listen to and analyse a wide variety of performances. Live and recorded sound generates different sonic problems with their own considerations. While the majority of recordings are highly processed, all final mixes can generate discussion on the separate elements outlined. Focusing closely on an individual instrument throughout a song will reveal many aspects of the art of listening – listening as opposed to simply hearing.

In this unit, musical sounds or elements refer to traditional instruments or any other sources.

On completion of this unit, learners will have developed a deeper understanding of music and sonic listening skills and awareness.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria	
1 Understand individual musical characteristics in a performance or recording	1.1	evaluate pitch elements
	1.2	analyse harmonic elements
	1.3	evaluate nuances and differences between timbral elements
2 Understand essential musical ingredients that contribute to a performance or production	2.1	analyse the sonic and musical effectiveness of homogenous musical combinations
	2.2	explain the sonic characteristics of disparate musical combinations
	2.3	evaluate the elements in similar and dissimilar groupings that influence a musical performance
3 Understand sonic problems that may have a negative effect upon music performance or production	3.1	identify musical shortcomings
	3.2	explain balance and timbre problems
	3.3	explain extraneous problems that detract from musical or sonic effectiveness
4 Be able to accurately balance combinations of musical and other sonic elements in a performance or production	4.1	carry out appropriate timbral and sonic corrections and/or adjustments to individual and group elements
	4.2	justify appropriate balance and/or placement decisions to individual and group sonic situations
	4.3	create appropriate and musically sympathetic effects or sonic enhancements to individual or group elements
	4.4	create a product that demonstrates and adheres to the quality standards required for high-calibre results

Unit content

1 **Understand individual musical characteristics in a performance or recording**

Pitch: elements eg intonation, frequency pulsing, independent musical lines, melody, bass line, inner harmonies, octave

Harmony: elements eg temperament, dissonance, false harmonics, consonance, scales, modes, series

Timbre: elements eg breadth of audio spectrum, brightness, EQ, dynamic processing, identifying instruments, combinations, tone colour, orchestrating musical lines, sound synthesis, waveform types, hi-pass and lo-pass filters

2 **Understand essential musical ingredients that contribute to a performance or production**

Homogenous: soundfield eg suitable ambient environment, mix, balance, blend, clarity, position in depth of soundfield, slow and fast release compression, psycho-acoustic issues

Disparate: characteristics eg solo, panning, placement in stereo (or surround) field, depth of the field, contrast between sounds, clarity, boosts and cuts, amplitude change

Groupings: placement eg placement in stereo field (panning), depth of field, alternative balance for different musical styles, analysis of sound in nature and urban environments, focus

3 **Understand sonic problems that may have a negative effect upon music performance or production**

Musical: accuracy eg incorrect notes, sharp, flat, keeping time, variations in tempo and pitch

Balance and timbre: characteristics eg audio spectrum, acoustic environments, blend, intelligibility, volume and compression considerations, reverb issues, EQ, effect of the listening environment, stereophony anomalies, normalisation

Extraneous problems: errors eg pops and clicks, clips, signal-to-noise ratio, excessive low-frequency content, hums, balance, editing, phase problems, cross-talk, microphone and headphone spill, feedback and howl-round, slapback and echo problems, drop-outs, analogue and digital distortion, sibilance, loudness, reverse image, polarity reversal

4 **Be able to accurately balance combinations of musical and other sonic elements in a performance or production**

Timbral corrections: errors eg creative and corrective EQ, digital editing, aural treatments, extraneous problems

Balance/placement: musical eg positions in stereo (or other) field, monitoring and metering problems, speaker types and monitoring environments, relative loudness, compression and perceived loudness, sound stage, reverb parameters

Use of effects: sonic eg multi-effects (chorus, phase, flange delay etc), reverb, digital enhancements, context considerations, processors and enhancers

Quality: resolution eg demo master, bit resolution, sampling frequencies, intelligibility, sound reinforcement or amplification, balance of acoustic and amplified sound, sound checks in empty or full performance spaces, signal-to-noise ratio

Essential guidance for tutors

Essential resources

Learners will need access to a wide range of music performances, live and recorded, for both learning examples and general listening. A selection of good recordings and recordings with deficiencies should be provided.

High-quality reproduction equipment positioned in a suitable listening environment is necessary to explore the nuances of audio issues.

Unit 6: Harmony and Composition

Unit code: H/601/1652

QCF Level 4:   BTEC Professional

Credit value: 15

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop and then apply skills in harmony and composition by creating and developing musical ideas in contrasting styles and forms.

Unit introduction

Harmony or 'backing' vocals often play a significant role as part of a successful or memorable piece of popular music. Research has suggested that people subconsciously latch on to the sound of different voices when hearing a song, as a kind of 'hook'. Additionally, composers and song writers will often look to incorporate either innovative or familiar use of chords, chord progressions, modulations and textures in order to 'catch the ear' of their audience. Over the years, many composers in a variety of genres have used harmonic ideas, and this unit is about recognising and developing these, as well as other contrapuntal conventions, so that learners can integrate them within their compositions.

Learners will not be restricted in their compositional styles and, indeed, should be encouraged to compose pieces in different styles in order to build up a diverse portfolio. Developing a practical awareness and understanding of accepted harmonic and contrapuntal conventions will achieve this and so it is essential that learners hear and appreciate a wide cross-section of harmonic styles from a variety of musical eras. Additionally, they should become aware of what harmonic devices have been used within songs they may have been exposed to.

Learners will develop a practical understanding of harmonic conventions by studying chords, chord progressions and the use of modulation. Additionally, they will develop their use and awareness of contrapuntal techniques, such as the use of different figuration and voicing. Once these have been established, learners will have the skills required to create original compositions using these techniques.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria	
1 Understand harmonic conventions	1.1	justify the use of a range of chords
	1.2	explain chord progressions
	1.3	analyse different methods of modulation
2 Understand contrapuntal conventions	2.1	apply figuration, inversions and voicing effectively
	2.2	explain different forms of imitation
	2.3	explain techniques used in modulation
	2.4	evaluate contrapuntal devices used in a range of different textures
3 Be able to generate musical ideas	3.1	generate melodies and riffs
	3.2	apply thematic and motivic development
	3.3	organise rhythmic structure competently
4 Be able to create a portfolio of original compositions	4.1	create compositions in a number of styles
	4.2	create compositions in a number of forms
	4.3	use a variety of instrumental and vocal combinations
	4.4	transcribe scores and parts accurately

Unit content

1 **Understand harmonic conventions**

Chords: types eg major, minor, modal, concords and discords, primary, secondary and chromatic chords, blue notes, 'sus' chords, triads, seventh chords, added chords, tone clusters, blues chords, substitution chords, chord symbols, pedals

Chord progressions: patterns eg chord progressions, 12-bar blues, cadences, blues patterns, bridge, turnaround, middle eight

Modulation: change key eg to major and minor and other related keys, cycle of fifths, chromatic alteration, enharmonic modulation

2 **Understand contrapuntal conventions**

Figuration and voicing: harmony eg two, three and four-part, countermelodies, doubling, spacing, broken chords, Alberti bass, arpeggios, licks and hooks

Imitation: techniques eg two-part, parallel and contrary motion, rounds, canons, counterpoint

Modulation: change key eg melody and countermelody modulations, harmonic structures, harmonic cliché

Texture: harmony eg monophonic, homophonic, polyphonic, drone, ground bass, riffs, ostinati, accompaniment, drum patterns, backbeat, layering, walking bass, stabs

3 **Be able to generate musical ideas**

Melodies and riffs: techniques eg scales and modes, phrases, single line, with and without accompaniment, passing notes, implied harmonic progression, middle eight

Thematic and motivic development: ideas eg rhythmic and melodic cells, sequences, tempo, dynamics, middle eight

Rhythmic: structure eg cells, phrases, syncopation, backbeat, polyrhythm, augmentation and diminution

4 **Be able to create a portfolio of original compositions**

Styles: examples eg learners may compose in any style and need not restrict themselves to diatonic harmony

Forms: structures eg established, traditional, popular, contemporary, repetition and contrast, sound and silence

Instrumental and vocal combinations: blend eg timbre, tone colours, range, capabilities; classification eg acoustic, electronic, families, groups, instruments, voices

Transcription: scores eg chord charts, cue sheets, score writing, part writing, notation, music publishing software, transposition, graphic notation

Essential guidance for tutors

Essential resources

Learners should have access to recording equipment with a piano or keyboard, facilities to play CDs and a whiteboard with manuscript.

There should be access to a wide selection of CDs. Resources for research should include the library, CD ROMs, CD collections and a specialist music library including scores. Learners should have access to practice rooms with keyboards or pianos and listening facilities. This unit provides opportunities for music technology to be incorporated, therefore a music technology studio with facilities to record, create and notate music is desirable. Computer software capable of notating music could be particularly useful: at the time of writing, this includes programs such as Cubase, Protégé, Finale and Sibelius.

Unit 7: Improvisation in Music

Unit code: M/601/1573

QCF Level 5:   BTEC Professional

Credit value: 15

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to improvise musically by developing the knowledge, skills and techniques required in a systematic and sustainable way.

Unit introduction

Improvisation is the mainstay of many types of musical activity from jazz, through samba, to dance and MC'ing, via composition and world music to classical and baroque cadenzas. Improvisation is often regarded as one of music's difficult areas requiring virtuoso-like skills. But just like many other techniques, the skills required to improvise can be learned, and the route to improvisation can be seen as a series of steps.

Confidence comes from a number of sources – understanding the musical elements over which improvisation is to occur; the musical devices available to the performer; increasing ability on one's own chosen instrument; exposure to a range of styles (including analysis of the work of seminal figures) and a system of practice and rehearsal.

Improvisation can become a major tool within a musician's arsenal to sustain and develop their horizons and employment base. This involves stepped learning, passing through a stage where melodic lines are 'prepared' before arriving at the level where improvised performances can be tackled with minimum preparation. This unit provides access to these stages on the way to confident improvisation within a range of performance opportunities.

The use of other musicians during this developmental stage provides students with valuable experience in both giving and receiving musical direction during practice sessions. Improvisation should be encouraged across as broad a range of musical styles and genres as possible and every opportunity to step outside the norm should be encouraged.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria	
1 Understand the relationship between musical elements and improvised material	1.1	explain how a range of scales, modes and arpeggios are constructed
	1.2	describe the relationship between improvised phrases and the chord structure over which it is played
	1.3	analyse the structure of improvisations in terms of dynamics, instrumental technique, tone and development
2 Be able to develop individualised instrumental learning programmes	2.1	produce an analysis of currently-held musical strengths and weaknesses
	2.2	set realistic targets and strategies within quality and time dimensions
	2.3	develop effective progress-monitoring systems
	2.4	demonstrate improvement in identified target area(s)
3 Be able to practise and rehearse improvisation	3.1	select musical material for improvisation practice
	3.2	evaluate individual improvisation performance
	3.3	control practice sessions when working with other musicians
	3.4	evaluate ensemble improvisation performance
4 Be able to improvise from musical resources	4.1	improvise over supplied material demonstrating appropriate control over melodic factors
	4.2	improvise over supplied material demonstrating appropriate stylistic considerations
	4.3	improvise over supplied material demonstrating control of instrument and technique

Unit content

1 **Understand the relationship between musical elements and improvised material**

Musical elements: chord structure; extensions; scales; modes; arpeggios; tempo; rhythmic elements; dynamics; ranges; arrangement; common patterns

Improvised material: examples; analysis of phrases; runs and licks; genre; mood; pace; development; expression; tone; instrumentation; performance techniques; dynamics; dissonance; chromatics; quotes; patterns and repetition

2 **Be able to develop individualised instrumental learning programmes**

Learning programme: identification of personal strengths and weaknesses; goals and target setting eg SMART targets; identifying resources for practice eg sequenced backings, clicks; establishing monitoring mechanisms; milestones

Personal improvement: practice regimes and discipline; developing and using resources for practice eg musical, physical; working with others; monitoring and corrective action; working with range of keys, tempos and rhythms; demonstrating progress

3 **Be able to practise and rehearse improvisation**

Practise: selecting and developing a range of progressions and grooves; development of style; graduated development eg tempo, complexity; instrumental technique; tone; dynamics; mood; analysis and evaluation of own work

Rehearse: working with ensembles and with generated backings; giving/receiving musical direction; use of chord charts; lead sheets

4 **Be able to improvise from musical resources**

Musical resources: eg backing tracks, band, charts, symbols, repeats, time bars, codas

Quality considerations: arrangement; preparation time; run-throughs; development of improvisation; technique eg control, style, suitability, fluency; confidence; instrumental technique eg accuracy, clarity, tone, variety, dynamic elements

Essential guidance for tutors

Essential resources

The main physical requirements for this unit are access to practice areas suitable for both solo and band performance, a range of recorded examples of improvised material and computer software for the generation of backing tracks with which to practise.

Audio-visual equipment, particularly cameras, is useful for learners to record progress and for assessing performances.

Essential guidance for tutors

Unit 8: Live Sound for Small Venues

Unit code: R/601/1582

QCF Level 4:   BTEC Professional

Credit value: 15

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to operate live sound systems in small venues by developing technical skills supported by relevant theory.

Unit introduction

Live sound is an ideal area to develop transferable skills such as mixing and microphone techniques, communication and organisational skills, professional practice and the ability to work safely in a musical environment. It offers many routes to employment, such as: permanent engineer at a specific venue; freelance engineer working at various venues and with touring bands; running audio-visual systems at corporate events; theatre work and installation and servicing of sound equipment.

This unit is designed to develop the practical skills required to provide the sound engineering services appropriate to the running of live events. Learners will acquire the competences to set up basic sound systems, run sound-checks, run concerts, communicate with clients and understand elements of theory relevant to these tasks. On completion, learners will be able to safely operate sound systems in small-to medium-sized venues, working with a range of programme material.

Live sound practice helps to reinforce skills developed in units based around sound recording, listening skills, acoustics and music business. Other relevant knowledge includes health and safety, musical interpretation and communication skills.

The unit should be regarded as a starting point for the subject of live sound. No prior knowledge is required and the unit can be treated as an introduction to the use of microphones, mixing desks, sound processors, amplification and speakers.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria	
1 Understand the theory required to operate sound systems in small venues	1.1	justify appropriate Health and Safety considerations
	1.2	explain relevant electrical theory
	1.3	explain relevant acoustical theory
2 Understand the type of equipment, connections and set-up procedures for small sound systems	2.1	assess amplifiers and speakers for live sound applications
	2.2	assess mixing and sound processing equipment for live sound applications
	2.3	evaluate microphones and DI boxes for a range of applications
	2.4	assess appropriate connections relative to signal type and level
3 Be able to sound-check and communicate with performers	3.1	set up stages taking Health and Safety into account
	3.2	use microphones, DI boxes and associated cabling
	3.3	apply the correct procedures for monitor and front of house set-up
	3.4	demonstrate appropriate communication skills
4 Be able to operate live sound systems to facilitate the performer's communication with the audience	4.1	create on-stage mixes taking into consideration the performer's needs
	4.2	create front of house mixes suitable for the style of music
	4.3	demonstrate effective communication

Unit content

1 **Understand the theory required to operate sound systems in small venues**

Health and safety: regulations; sound levels and exposure; lifting safely; basic electrical safety; proper grounding; public safety; artist safety; risk assessment; rigging; hearing protection

Electrical theory: electronics eg mains voltage, current, power, input and output impedance, RMS, peak, noise, transformers, distortion, grounding and ground loops, phase, troubleshooting

Acoustic theory: sound eg decibel and sound levels, inverse square law, SPL, loudness, dynamic range, absorption, diffusion, standing waves, reverberation, room equalisation

2 **Understand the type of equipment, connections and set-up procedures required for small sound systems**

Microphones: types and properties; frequency response; sensitivity; safe handling and set-up; placement

Cables and connectors: eg balanced versus unbalanced cables, mains cables and connectors, speaker cables, multi-core cables, stage-box; safe cabling and installation, coiling and storing cables

Mixing and processing equipment: front of house and monitor mixing console eg metering, gain-staging, panning, routing, auxiliary channels, PFL; dynamic processors eg effects units, equalisers, feedback eliminators; playback equipment; crossovers

Loudspeakers: specification eg power rating, impedance, sensitivity, directivity; placement eg coverage, main system, fills, monitors

Amplifiers: specification eg power rating, impedance; matching with loudspeakers

3 **Be able to sound-check and communicate with performers**

Stage set-up: health and safety eg cabling, power sources, liquids, earth loops, sound levels, positioning of equipment, access

Musical instruments: considerations eg approaching different types, acoustic versus electric instruments, drums, guitars, the human voice, keyboards, brass, strings, amplifiers, DI boxes, microphones, cables

Monitor set-up: eg on-stage levels, monitor positioning, feedback elimination, graphic equalisation, amplifier levels

Front of house operation: set-up eg line levels, mic levels, pan, routing, processors, EQ, metering, speaker positioning, amplifier levels, crossover frequencies, feedback elimination, graphic equalisation

Communication: instructions eg stage plan, performer's brief, promoter's brief, venue requirements, running orders, cue lists

4 **Be able to operate live sound systems to facilitate the performer's communication with the audience**

Monitor mixing: eg headphones, AFL, PFL, levels, feedback

Front of house operations: mixing eg interpretation, aesthetics, style, dynamics, levels, mixing, metering, PFL, EQ, processors, feedback

Communication: instructions eg visual cues, cue lists

Essential guidance for tutors

Essential resources

Although this unit requires access to only small venues, learners should be exposed to a range of live performance environments and sound-reinforcement equipment.

It is important that learners are given the opportunity to practise and experiment with a range of sound-system components of appropriate quality. Although some of this unit is theoretical, learners must be given the opportunity to apply theoretical knowledge in a practical context.

Research materials should include examples of sound-system design, and learners should be given the opportunity to visit venues for the purpose of research and evaluation.

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Unit 9: Live Sound Systems Specification and Operation

Unit code: R/601/1761

QCF Level 5:   BTEC Professional

Credit value: 15

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to operate live sound systems in medium and large venues by developing an understanding of the relevant theory and equipment specifications.

Unit introduction

Live sound is an ideal area in which to develop transferable skills such as mixing and microphone techniques, communication and organisational skills, professional practice and the ability to work safely in a musical environment. It offers many routes to employment, such as permanent engineer at a specific venue, freelance engineer working at various venues and with touring bands, running audio-visual systems at corporate events, theatre work and installation and servicing of sound equipment.

The unit is designed to help develop the theoretical and practical skills appropriate to the set-up and installation of sound systems. Learners will acquire the knowledge necessary to understand sound-system design in relation to venue type and programme material. They will also understand equipment specifications for a wide range of venues and performers, and will have confidence in the operation of different types of system. On completion, learners will be able to safely operate sound systems in a range of venues and have a confident grasp of the practical and theoretical knowledge required to successfully install sound equipment in small-to medium-sized venues.

Live sound practice helps to reinforce skills developed in units based around sound recording, listening skills, acoustics and music business. Other relevant knowledge includes health and safety, musical interpretation and communication skills.

This unit should be treated as a continuation of previous experience in the subject of live sound. Prior knowledge is required in the use of microphones, mixing desks, sound processors, amplification and speakers.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria	
1 Understand sound-system design theory	1.1	explain acoustic theory relating to live sound systems
	1.2	explain electrical theory relating to live sound design
	1.3	analyse approaches to the design of sound-system installations in a range of venues
2 Understand sound-system requirements for a wide range of performance circumstances	2.1	analyse the sound system requirements of indoor venues
	2.2	analyse the sound reinforcement requirements of outdoor venues
	2.3	select appropriate techniques for the acoustic measurement of spaces
3 Understand equipment specification	3.1	evaluate the specifications of different amplifiers
	3.2	assess the capabilities of a range of loudspeaker types
	3.3	compare different microphone systems for live sound applications
	3.4	evaluate the suitability of various mixing and sound processing equipment
4 Be able to sound-check and operate live sound systems	4.1	create an on-stage mix suitable to performers' needs
	4.2	create a front of house mix suitable for the style of music
	4.3	demonstrate effective communication

Unit content

1 Understand sound-system design theory

Acoustic theory: sound eg decibel, sound level, wave propagation, diffraction of sound, loudness, effects of temperature, wind and humidity, inverse square law, loudness contours, room acoustics, standing waves, phase summation and cancellation, absorption, reverberation, critical distance

Electrical theory: electronics eg Ohm's Law, resistance, capacitance, the decibel and signal levels, units, voltage and current, impedance, balanced and unbalanced connections, grounding, transformers, mains voltage, AC safety, power requirements, distribution

System architecture: terminology eg signal flow, system logic, bandwidth, groupings, interfacing, ground loops, types of cable, balanced versus unbalanced cabling, loudspeaker cables, multicore cables, cable losses, digital interfacing, amplifier control systems, system equalisation, loudspeaker placement, clusters, distributed systems, fills, suspension systems, trussing, zoning considerations

2 Understand sound-system requirements for a wide range of performance circumstances

Closed space: indoors eg venue size, loudness requirements, feedback and potential system gain, acoustic properties eg sound field calculations, frequency response, time delay, speech legibility, critical distance; health and safety

Open air: outdoors eg system gain requirements, inverse square law, wind, temperature, humidity, time delay, weather protection, cable runs, health and safety

Acoustic measurement: sound pressure level; absorption; standing waves; reverberation; room response; test equipment eg software analysis, room response plots

3 Understand equipment specifications

Amplifiers: specifications eg frequency response, dynamic range, output power, slew rate, harmonic distortion, bridged operation, clipping effects, electrical power and amplifier gain, impedance, load, relationship between power and SPL

Loudspeakers: specifications eg power handling, frequency response, sensitivity, impedance, directional characteristics, common acoustic transducers, electromagnetic types, piezoelectric types, low-frequency drivers, low-frequency enclosures, high-frequency drivers, high-frequency horns, active and passive crossovers

Microphones: types; frequency response; sensitivity; pick-up patterns; phantom power; impedance; transient response; radio microphones

Mixing and sound processing equipment: mixing console eg inputs and outputs, microphone and line amplifiers, signal-to-noise ratio, dynamic range, distortion, nominal operating levels; impedance eg monitor mixers, microphone splitters; processors eg compressors, equalisers, reverberation and delay units, feedback eliminators, control equipment

4   **Be able to sound check and operate live sound systems**

Tuning the system: speaker alignment and placement; ringing the system eg appropriate reference material, graphic equalisers, feedback; elimination; crossover set-up; speaker positioning; monitor positioning; amplifier levels

Musical instruments: considerations eg approaching different types, acoustic versus electric instruments, drums, guitars, guitar amplifiers, DI boxes, pick-ups and 'bugs', human voice

Front-of-house operation: set-up eg line levels, mic levels, pan, routing, processors, EQ, metering, speaker positioning, amplifier levels, crossover frequencies, feedback elimination, graphic equalisation; mixing eg interpretation, aesthetics, style, dynamics, levels, mixing, metering, PFL, EQ, processors, feedback; performance types eg rock and pop music, classical music and opera, drama, dance, musical theatre, spoken word, music playback

Communication: instructions eg stageplan, performer's brief, promoter's brief, venue requirements, running orders, cue lists, visual clues

Essential guidance for tutors

Essential resources

Theoretical delivery for this unit can be classroom-based. However, learners must have access to medium to large venues and sound systems in order to acquire hands-on experience. Learners should develop their theory understanding through practical application. It is important that learners are given the opportunity to practise and experiment with a range of sound-reinforcement system components of appropriate quality.

Unit 10:   The Music Business in the 21st Century

Unit code: **M/601/1332**

QCF Level 5:   **BTEC Professional**

Credit value: **15**

Guided learning hours: 60

Unit aim

This unit aims to explore the ways in which music businesses operate in the ever-changing context of the 21st century.

Unit introduction

The music business is one of the most profitable in the entertainment sector and is worth billions of pounds in the UK alone. It has a complex structure encompassing many roles, creative and otherwise. Rapid developments in music technology, coupled with the internet revolution, have had a marked effect on the industry in the 21st century, leading to a period of constant change and evolution.

This unit deals with the principles of copyright and royalties, current distribution mechanisms and different forms of copyright infringement, in particular the implications of cyberspace. It considers the structures and workings of the music business, reviewing and analysing some of the key organisations, roles and professional bodies involved. Business and management skills are examined and there is an exploration of ways in which opportunities can be identified. The unit examines the effects that developments such as globalisation and digitisation have had on the music business, and explores ways in which the industry has responded to change. It leads to a working knowledge of the business and management of portfolio careers, exploring the financial, legal and organisational aspects of self-employment in the music business.

On completion of this unit learners should demonstrate an understanding of the nature of the changing music business and its workings, from self-employment to multinational companies. They will know how copyright and royalties work and will be able to manage a portfolio career.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria	
1 Understand the roles and responsibilities of music business organisations	1.1	explain the activities of different roles in the music business
	1.2	analyse the responsibilities of those involved in the music industry
	1.3	compare the roles of different types of music organisations and key professional bodies
2 Understand the principles of copyright and royalties	2.1	examine intellectual property and copyright law
	2.2	explain current distribution mechanisms
	2.3	discuss copyright infringements
	2.4	compare different types of contracts
3 Know how music businesses work	3.1	evaluate business opportunities in the music industry
	3.2	explain the necessary skills needed to make effective business judgements
	3.3	explain management skills and abilities useful in the music business
	3.4	evaluate ways in which the music business has responded to change
4 Understand the management of a portfolio career	4.1	analyse the legal and financial structures required for a portfolio career
	4.2	assess the importance of planning and organisation in a portfolio career

Unit content

1 **Understand the roles and responsibilities of music business organisations**

Roles: creative eg songwriters, artists; recording eg producer, engineer; manufacture; distribution; management; PR; legal; publishing eg A&R; live performance eg merchandiser, tour manager

Responsibilities: management; promotion; copyright; logistics; administration; legal; health and safety

Organisations: record companies eg the Big Four, independent labels; publishers; recording studios; events management; professional bodies eg UK Music, British Phonograph Industry (BPI), Music Publishers Association (MPA), Association of Professional Recording Services (APRS)

2 **Understand the principles of copyright and royalties**

Intellectual property: copyright law eg Copyright, Designs and Patents Act (UK); licensing; royalties; permissions and clearances eg performing, publishing, broadcasting, recording

Distribution: collection societies eg Performing Rights Society for Music (PRS), Mechanical-Copyright Protection Society (MCPS), Phonographic Performance Ltd (PPL)

Copyright infringement: restricted acts eg copying, performing, arranging; piracy eg illegal downloading, copying

Contracts: management contracts; merchandising deals; recording contracts eg record deals, fund deals

3 **Know how music businesses work**

Opportunities: employment opportunities; market research and analysis; gaps in the market; unique selling point

Skills: networking and communicating; working with others; inter-personal skills; financial skills; risk assessment

Management: leadership and delegation; contracting and sub-contracting; deadlines; commission; motivation; teamwork

Change: the effects of change eg globalisation, internet, digitisation, music technology

4 **Understand the management of a portfolio career**

Business: legal and financial eg tax, National Insurance, VAT; pension; banking; business plan; fees eg setting, invoicing, accounting; financial viability and market research; effective filing eg receipts

Self-management: planning eg creating schedules, working to deadlines; communication skills eg networking; marketing eg creating websites, business cards; job searches eg websites, employment agencies

Essential guidance for tutors

Essential resources

In addition to materials generally available, learners must have access to business support services such as Business Link and chambers of commerce. Resources may vary depending on the nature of the projects undertaken. These could include transport, outdoor venues, sound reproduction equipment, visual aids and art materials.

Unit 11: Music Composition Techniques

Unit code:	**A/601/1561**
QCF Level 4:	**BTEC Professional**
Credit value:	**15**

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to use different composition techniques to produce coherent musical compositions.

Unit introduction

It may be tempting for student composers to stick to the styles (or even style) that they know and love best, but this can become restrictive in the development of their technical and creative ability. In order to pursue a career as a composer, learners will need a working knowledge of different composition techniques and the ability to compose in different styles. Composers may ultimately write in any style they like, but they should learn by exploring different techniques, stage by stage.

This unit helps learners to develop an awareness of what musical material is, in terms of melody, rhythm, harmony and structure, and how to manipulate it effectively to produce compositions. The unit introduces a range of starting points to help in creating musical ideas. It covers a variety of styles and techniques, aiming to broaden the range of influences that learners are exposed to. Learners engage with a variety of compositional techniques and styles through analyses, creative exercises and projects.

On completion of this unit learners will be able to compose from different starting points. They will have developed a working knowledge of different styles and techniques. They will be able to conceive musical ideas and manipulate them in an inventive way, developing the materials into coherent musical structures.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Be able to create and manipulate melodic ideas	1.1 create melodic ideas from different stimuli
	1.2 manipulate and develop melodic ideas using different compositional techniques
2 Be able to create and manipulate rhythmic ideas	2.1 create rhythmic ideas from different stimuli
	2.2 manipulate and develop rhythmic ideas using different compositional techniques
3 Be able to create and manipulate harmonic ideas	3.1 create harmonic ideas from different stimuli
	3.2 manipulate and develop harmonic ideas using different compositional techniques
4 Be able to use structural devices in compositions	4.1 create music using different forms
	4.2 create music using different structural devices

Unit content

1 Be able to create and manipulate melodic ideas

Create: starting points eg literary or visual stimulus, samples, word-setting; melodic construction; phrases; sequences; motifs; repetition and contrast; tension and relaxation of tension; scales, modes and pitch sets

Manipulate: motivic development; extension and imitation; decoration and articulation; augmentation and diminution; melodic inversion; transposition; counter-melody; minimalist processes eg phasing, canon; analyse melodies through scores and listening across a range of styles and genres

2 Be able to create and manipulate rhythmic ideas

Create: starting points eg found sounds, chance methods, samples; repetition and contrast; tension and relaxation of tension; rhythmic patterns eg riffs, ostinati

Manipulate: motivic development; use of counterpoint; augmentation and diminution; additive and reductive rhythms; syncopation; minimalist processes; analyse rhythmic devices through scores and listening across a range of styles and genres

3 Be able to create and manipulate harmonic ideas

Create: starting points eg improvisation, chord constructions; harmonic constructions eg triadic harmony, quartal harmony, clusters, harmonic systems

Manipulate: modulation; harmonic direction; added note chords; blue notes; figuration and voicing; tonality and atonality; serial harmony; chord progressions; chromaticism; drones and pedals; inversions; analyse the use of harmony through scores and listening across a range of styles and genres

4 Be able to use structural devices in compositions

Forms: common vocal and instrumental forms eg ternary, rondo form, arch form, variations; song structures eg strophic, 12-bar blues, verse and chorus, dance music collages

Structural devices: repetition and contrast; tension and relaxation of tension; minimalist processes; fugal devices; middle eight; introductions and codas; golden section; palindromes; cut and paste; analyse musical structures through scores and listening across a range of styles and genres

Essential guidance for tutors

Essential resources

A wide range of recordings of different music is needed, including Western classical, contemporary art, popular, jazz and music from around the world. Access to a range of scores is also required. Learners will benefit from access to keyboards to be used as tools to underpin theoretical concepts. Opportunities should be provided for the performance of student compositions.

Unit 12: Music Performance Skills

Unit code:	**M/601/1315**
QCF Level 5:	**BTEC Professional**
Credit value:	**15**
Guided learning hours: 60	

Unit aim

This unit aims to enable learners to effectively develop their performance skills in a professional musical environment.

Unit introduction

The skills of a performer are developed through practice and the experience of performing. Thos involves the preparation and presentation of varied repertoire in group and solo performance. This also encompasses techniques of memory, communication, control of tension, improvisation and critical listening, building on growing instrumental (or vocal) ability. When coupled with the analysis of effective practice, improving performances will develop. Exploring and discovering a varied repertoire is an important element in performers acquiring good musicianship and overall performance skills. Self-evaluation and criticism during rehearsal, practice and performance will build up expertise.

Performers will need to express their ideas and interpretations to others in their group. Being able to take direction during rehearsal with attention to detail is an important skill for all musicians to develop.

On completing this unit learners will have improved their rehearsal and practice disciplines within the music performance arena.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria	
1 Be able to perform using solo instrumental or vocal skills	1.1	exhibit considered and controlled instrumental (or vocal) technique
	1.2	display musical accuracy in performance
	1.3	show considered and controlled musical skills in improvisation
2 Be able to develop group performance skills	2.1	display positive communication skills in group performance
	2.2	exhibit confidence of control over performance in a group environment
	2.3	demonstrate critical listening skills and evaluate group performance
3 Be able to perform instrumental or vocal skills in a varied repertoire	3.1	show considered and controlled approaches to performing a variety of pieces
	3.2	produce stylistic conventions appropriate to chosen repertoire
	3.3	create appropriate repertoire for group and solo performance
4 Be able to develop effective and relevant rehearsal techniques	4.1	demonstrate the creative process of directing other musicians to an accomplished group performance
	4.2	produce ideas to contribute to an accomplished group performance
	4.3	create suitable rehearsal material for cover arrangements and creative arrangements

Unit content

1 **Be able to perform using solo instrumental or vocal skills**

Technique and control: musical skills eg aural memory, practice and preparation, fluency, concentration, focus, stage presence, overall instrument control

Accuracy: technique eg articulation, rhythm, pitch, intonation, dynamics, phrasing, timing, regular practice leading to improvement

Improvisation: technique eg empathy, listening and responding, different stimuli, awareness of underlying harmonic and rhythmic structure, form and direction

2 **Be able to develop group performance skills**

Communication: non-verbal eg with other players and audience, musical communication, verbal and non-verbal communication, group dynamic and organisation

Control: technique eg posture and eye contact, concentration, focus, groove, tempo and timekeeping

Critical listening: musical skills eg tuning, intonation, sound awareness of own performance

3 **Be able to perform using instrumental or vocal skills in a varied repertoire**

Variety: pieces eg range of styles and forms, both group and solo, from appropriate genres

Stylistic: conventions eg genre-specific, interpretation, dynamics and tempo, appropriate sound and timbre

Solo and group: technique eg appropriate programme material in a range of styles, representative selection of pieces including technical studies, demonstrating appropriate level of difficulty

4 **Be able to develop effective and relevant rehearsal techniques**

Musical: outcome eg leading rehearsal and decision-making, working effectively with other members of the group, identifying and eradicating mistakes constructively and effectively, musical detail, controlling the performance, collective accomplishment

Musical material: ideas eg production decisions, variety of interpretive ideas, accuracy in detail, critical musical decisions dependent on group capabilities, devising new sounds, timbres, harmonies, chord sequences, solos

Arranging: technique eg cover arrangements, creative arrangement ideas, recreation of sound and feel, producing musical material

Essential guidance for tutors

Essential resources

Learners should have regular opportunities for performance. Performance and some rehearsals should be recorded (audio and video) to facilitate feedback and discussion. Regular practice is essential and should be monitored. Frequent and varied listening is essential where learners are exposed to a wide range of music of different styles. They should be encouraged to attend a variety of live performances. Learners should demonstrate their knowledge and understanding in a variety of ways, through presentation, criticism, discussion with tutors, visiting musicians and peer-group discussion. Technical terms should be used appropriately and accurately in discussion.

In addition to material generally available, resources for research may include CD ROM, CD, DVD and a specialist music library including scores and music. Learners should have access to practice rooms with keyboards or pianos and listening facilities. Learners should also have access to microphones and recording equipment when necessary. A large room will be needed for group performance and rehearsal.

Unit 13: Music Performance Studies

Unit code:	**A/601/1317**
QCF Level 4:	**BTEC Professional**
Credit value:	**15**
Guided learning hours: 60	

Unit aim

This unit aims to enable learners to practise and monitor their progress in order to develop as an instrumental (or vocal) performer.

Unit introduction

Understanding how to structure and monitor practice will enable meaningful progress.

Intrinsic to music is musical performance. Through practice all successful musicians develop a variety of performance skills, both as individual performers and when working with other musicians. This applies equally to working in traditional environments and the electronic domain (for example, studio, DJ etc). In addition, all musicians benefit from expanding their knowledge and understanding of contrasting styles and different instruments.

To improve as a player and performer, practice of technique and accurate playing of a range of music and styles is essential. This unit involves a study of varied repertoire, reading and sight-reading techniques and structured practice and preparation skills. It also includes rehearsal, direction and performance for solo and ensemble work. Regardless of style, genre or period, improvement as a player involves not only practice but evaluation of how effective this process is.

On completion of this unit learners will understand the underlying process – and ingredients – of successful and sustained improvement in performance.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria
1 Be able to practice a varied repertoire of music in order to improve instrumental (or vocal) skills in solo performances	1.1 produce appropriate skills in solo performances 1.2 perform a suitably varied solo repertoire 1.3 evidence developing instrumental (or vocal) technique
2 Be able to practice a varied repertoire of ensemble music with others in order to improve instrumental (or vocal) skills as a group performer	2.1 carry out appropriate skills in ensemble performances 2.2 communicate effectively during ensemble performances 2.3 select, rehearse and perform suitable ensemble repertoire
3 Understand rehearsal techniques	3.1 assess an effective practice regime 3.2 analyse effective ensemble rehearsal techniques 3.3 evaluate an appropriate professional attitude
4 Be able to read music notations in practice and performance	4.1 carry out the ability to read notation in a performance 4.2 demonstrate the ability to read alternative notation in performance 4.3 perform stylistic conventions when reading music

Unit content

1 **Be able to practice a varied repertoire of music in order to improve instrumental (or vocal) skills in solo performances**

Solo performance: technique eg control of instrument (or voice), intonation, timbre, phrasing, projection, timekeeping, dynamics, feel, improvisation

Repertoire: style eg traditional and modern stylistic conventions, selecting instrument-specific repertoire (or voice-specific), context, directed listening and study

Technique: instrumental skill eg dexterity, fingering, bowing, embouchure, breathing, transposition, improvisation

2 **Be able to practice a varied repertoire of ensemble music with others in order to improve instrumental (or vocal) skills as a group performer**

Ensemble performance: technique eg timing, intonation, timbre, feel, idiomatic interpretation, improvisation, balance within the group

Communication: non-verbal eg ear and eye contact, groove, dynamic level, audience awareness, stage presence

Repertoire: ensemble skill eg traditional and modern stylistic conventions, selecting a balanced and suitable programme, context, directed listening and study

3 **Understand rehearsal techniques**

Practice: technique eg effective methodology, self-learning skills, effective use of time, self-evaluation

Rehearsal: methodology eg effective use of time, organisation and preparation, identification of artistic and aesthetic musical considerations, giving and taking musical direction, self-evaluation

Professionalism: rehearsal skills eg timekeeping, group dynamic, standards, instrument (or voice) care, consideration

4 **Be able to read music notations in practice and performance**

Traditional notation: manuscript eg effective self-learning, reading traditional notation appropriate to instrument (or voice), sight-reading, notated transcription

Alternate notation: manuscript eg effective self-learning, rhythmic notation, tablature, leadsheet, chord chart, building a part, instrument-or voice-specific notation, learning 'by ear'

Stylistic conventions: idiomatic conventions eg melodic conventions, chordal conventions, rhythmic conventions, scales, modes, feel, groove

Essential guidance for tutors

Essential resources

This unit will require both classroom-based delivery to cover theoretical information and rehearsal/practice space to develop techniques. Learners should be encouraged to undertake rehearsal and performance on their own initiative, in different venues and for a variety of target audience groups in order to extend their practical performance experience. Learners should be encouraged to experiment and apply creativity in their work and, where possible, appropriate documentary evidence of any extra-curricular activity should be included in their portfolio.

In addition to material generally available, resources for research may include CD ROM, CD, DVD and a specialist music library including scores and music. Learners should have access to practice rooms with keyboards or pianos, and listening facilities. Learners should also have access to microphones and recording equipment when necessary. A large room will be needed for group performance and rehearsal.

Learners will need access to a variety of rehearsal and performance areas. These should include specialist performance and rehearsal spaces appropriate to learners' musical direction. Any recording equipment used should be of the minimum standard required to produce accurate evidence of both rehearsal and performance, although at least one high-quality recording should be made for final assessment.

Unit 14:   Music, Health and the Law

Unit code: **Y/601/1339**

QCF Level 4:   **BTEC Professional**

Credit value: **15**

Guided learning hours: 60

Unit aim

This unit aims to enable learners to appreciate the impacts the music industry environment can have on the health of musicians by examining potential risks and applying safe working practices.

Unit introduction

There is much evidence to show that live music and music making can have a positive effect on the emotional health and wellbeing of individuals and communities.

At the same time there are many ways in which working in the music industry can have a detrimental effect on health, through physical hazards and over-exposure to noise, for example. This unit requires learners to examine the health and legal aspects of the music industry and to apply safe working practices within their daily operations. It deals with electricity, loudness, physical safety and risk assessment.

On completion of this unit learners will understand the positive effects that music can have on health and wellbeing and will be aware of some of the therapeutic activities that can be conducted with music. They will understand the detrimental effects that over-exposure to noise can have on hearing and the ways in which this can be prevented. They will analyse the physical risks involved in the music industry and will be informed about the legal aspects and the application of safe working practices.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes		Assessment criteria	
1	Understand the effects on health of exposure to noise	1.1	recognise the anatomical principles behind hearing and hearing damage
		1.2	assess the potential damage to the ear when working with music
		1.3	explain ways in which hearing loss can be prevented
2	Understand the potential physical hazards from working with music and stage equipment	2.1	assess the risks involved with electric devices in the music industry
		2.2	assess the physical risks involved in the music industry
3	Understand health and safety legislation relevant to the music industry	3.1	evaluate the legal frameworks relevant to the music industry
		3.2	evaluate legal requirements when working in the music industry
4	Understand the ways in which music can have a positive effect on health and wellbeing	4.1	explain the positive effects that music can have on health and wellbeing
		4.2	evaluate therapeutic activities that can be used with music

Unit content

1 **Understand the effects on health of exposure to noise**

Ear: anatomy eg outer, middle and inner ear; sound pressure level; hearing eg frequency range, sensitivity; decibels eg legal thresholds

Hazards: damage; physical effects eg loss of hearing, tinnitus

Prevention: risks eg managing the risk, controlling, monitoring and reducing noise levels

2 **Understand the potential physical hazards from working with music and stage equipment**

Electrical devices: voltage; insulation; faulty appliances; dangers eg electric shock, fire and burns

Physical: mechanical eg lifting, carrying and posture; personal safety eg safety equipment, training, safety at height, repetitive strain injury (RSI); handling eg manual handling, mechanical, hoists, rigging, seating

3 **Understand health and safety legislation relevant to the music industry**

Legal: bodies eg Health and Safety Executive, Musicians Union; frameworks eg Health and Safety at Work Act 1974, Control of Noise at Work Regulations 2005; working hours eg working time directives, licensing; fire safety law; local by-laws

Compliance: risk assessment; safety procedures; appliance testing; fire safety and prevention

4 **Understand the ways in which music can have a positive effect on health and wellbeing**

Health and wellbeing: emotional health eg reduction in stress levels*,* relaxing, energising, mood changing; means of expression eg self-esteem, confidence; the Mozart effect; physical effects eg pulse, breathing

Activities: therapeutic eg music therapy, listening, singing, drumming; community choirs; techniques eg Alexander

Essential guidance for tutors

Essential resources

Websites are a particularly useful source of up-to-date information for this unit. The Health and Safety Executive (HSE) website, for example, will provide some excellent resources such as regulations and risk assessment guidelines.

Unit 15:   Planning for Public Performance

Unit code:	**D/601/1715**
QCF Level 5:	**BTEC Professional**
Credit value:	**15**

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop the skills required to research, plan and manage productions for public music performance.

Unit introduction

A career as a live music practitioner is dependent on events management. From the freelance musician to the international professional, successful careers are developed through effectively planned performance events. This unit develops an awareness and understanding of the skills required for the process and production of musical events. It involves a study of planning procedures, pre-production/rehearsal scheduling, performance and the legislation relevant to a production. The unit offers learners opportunities to research current business practices through review and analysis of professional productions, developing an understanding of music events management. The unit will assist with the development of music productions from other practical units, acting as a means to document and assess the realisation of an event.

The unit is underpinned by research into current practices and legislation that governs performance events. Learners will be offered opportunities to plan and develop music productions for selected events. They will also develop skills in communication, with opportunities to network with professional companies, financial planning, logistics and marketing that are necessary in the completion of a professional event.

On completion of this unit learners will be able to demonstrate the processes involved in planning events for a public audience, working in accordance with event safety legislation and music law.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes		Assessment criteria	
1	Understand event management planning procedures	1.1	assess the performance, management and administrative roles for a selected music project
		1.2	review the production processes involved in a selected music project
2	Be able to plan events using pre-production processes	2.1	plan scheduled events in order to realise a music project
		2.2	carry out production processes in order to realise a music project
3	Understand current legislation related to public performance	3.1	examine the legislation involved in public music performance events
		3.2	review the safety requirements and legislation for a performance event
4	Be able to demonstrate performance processes	4.1	carry out a group project culminating in a performance
		4.2	present critical evaluations of a music project

Unit content

1 Understand event management planning procedures

Production roles: roles involved in event management processes eg artist, performer, agent, venue manager, technicians, stage manager, lighting, sound, sales, security, marketing, press, publicity and public relations, financial director

Production processes: planning activities eg programme design, audition and employment, set and light design, budgeting planning, profit and loss, logistics, risk assessment, event safety, equipment testing; performance activities eg artist management, rehearsal, continuity, sound check, live sound and lighting, technical support; administrative activities eg image design, branding, promotions, media and press coverage, online promotion, social networking, ticket sales, accounts, copyright, PRS, PPLUK

2 Be able to plan events using pre-production processes

Events planning: project strategies eg process planning, scheduling, time management, guerrilla marketing, Gantt project scheduling; group projects eg team roles, delegation of responsibilities, individual and group work, group presentations and meetings, progress reports review and action planning

Project processes: budgeting and financial management; marketing eg branding or event theme, posters and flyers, online networking, Myspace.com; communication with organisations eg event hire, lighting and sound, stage management, ticket sales, CD duplication, merchandising

3 Understand current legislation related to public performance

Safe working: project legislation eg current public performance law, legal requirements, performance licensing, copyright and PRS/PPLUK, fire legislation

Event legislation: event safety eg safety certificates, seating capacity, access and escape, security, stewarding and emergency services, staging arrangements, sight lines, equipment testing, risk assessments, stage get-in/get-out; organisations eg Musicians Union, PRS For Music, MCPS, PPLUK, agents, booking office, lighting and sound

4 Be able to demonstrate performance processes

Presentation: realisation of planned events eg concerts, gigs, recording sessions, theatrical shows; presentation of processes eg sales pitch, financial forecasting, group presentation, market review

Evaluation: critical evaluation; individual and group achievement; project review; critique; self-assessment; peer assessment

Essential guidance for tutors

Essential resources

Resources should be appropriate for the planning and realisation of an event. This includes access to spaces for planning meetings and means for external communication and research facilities, including the internet and social networking sites. Further resources may be required depending on the nature of the project the learner understands, including product or reprographic duplication, merchandise manufacturers, and organisations involved in live music events.

It would be beneficial to offer learners experience of professional venues and events through trips and workshops.

Essential guidance for tutors

Unit 16: Project Design, Implementation and Evaluation

Unit code: L/601/0995

QCF Level 5: BTEC Professional

Credit value: 20

Guided learning hours: 80

Unit aim

To develop learners' skills of independent enquiry by undertaking a sustained investigation of direct relevance to their vocational, academic and professional development.

Unit introduction

This unit provides opportunities to develop skills in decision making, problem solving and communication, integrated with the skills and knowledge developed in many of the other units within the programme, to complete a realistic project.

Learners are required to select, plan, implement and evaluate a project and finally present the outcomes, in terms of the process and the product of the project. It also allows learners to develop the ability to work individually and/or with others, within a defined timescale and given constraints, to produce an acceptable and viable solution to an agreed brief.

If this is a group project, each member of the team must be clear about their responsibilities at the start of the project, and supervisors must ensure that everyone is accountable for each aspect of the work and makes a contribution to the end result.

Learners must work under the supervision of programme tutors or work-based managers.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes	Assessment criteria	
1 Be able to formulate a project	1.1	formulate and record possible outline project specifications
	1.2	identify the factors that contribute to the process of project selection
	1.3	produce a specification for the agreed project
	1.4	produce an appropriate project plan for the agreed project
2 Be able to implement the project within agreed procedures and to specification	2.1	match resources efficiently to the project
	2.2	undertake the proposed project in accordance with the agreed specification
	2.3	organise, analyse and interpret relevant outcomes
3 Be able to evaluate the project outcomes	3.1	use appropriate project evaluation techniques
	3.2	interpret and analyse the results in terms of the original project specification
	3.3	make recommendations and justify areas for further consideration
4 Be able to present the project outcomes	4.1	produce a record of all project procedures used
	4.2	use an agreed format and appropriate media to present the outcomes of the project to an audience

Unit content

1 **Be able to formulate a project**

Project selection: researching and reviewing areas of interest; literature review; methods of evaluating feasibility of projects; initial critical analysis of the outline specification; selection of project option; initiating a project logbook/diary; estimating costs and resource implications; identifying goals and limitations; value of project; rationale for selection; agreeing roles and allocating responsibilities (individually with tutor/supervisor and within project group if appropriate)

Project specifications: developing and structuring a list of requirements relevant to project specifications eg costs, timescales, scale of operation, standards, legislation, ethics, sustainability, quality, fitness for purpose, business data, resource implications

Procedures: planning and monitoring methods; operating methods; lines of communication; risk analysis; structure of groups and collaborative working eg learner groups or roles and responsibilities within a work-based project, targets and aims

Project plan: production of a plan for the project including timescales, deliverables, milestones, quality assurance systems and quality plans, and monitoring progress

2 **Be able to implement the project within agreed procedures and to specification**

Implementing: proper use of resources; working within agreed timescale; use of appropriate techniques for generating solutions; monitoring development against the agreed project plan; maintaining and adapting project plan where appropriate

Recording: systematic recording of relevant outcomes of all aspects and stages of the project to agreed standards

3 **Be able to evaluate the project outcomes**

Evaluation techniques: detailed analysis of results; conclusions and recommendations; critical analysis against the project specification and planned procedures; use of appropriate evaluation techniques; application of project evaluation and review techniques (PERT); opportunities for further studies and developments

Interpretation: use of appropriate techniques to justify project progress and outcomes in terms of the original agreed project specification

Further consideration: significance of project; application of project results; implications; limitations of the project; improvements; recommendations for further consideration

4 **Be able to present the project outcomes**

Record of procedures and results: relevant documentation of all aspects and stages of the project

Format: professional delivery format appropriate to the audience; appropriate media

Essential guidance for tutors

Essential resources

The required resources will vary significantly with the nature of the project. The identification of the equipment and materials required, and the establishment of their availability, is a vital part of the planning phase. Learners must therefore have access to a wide variety of physical resources and data sources relevant to the project. Tutors should ensure that learners do not embark on work that cannot succeed because of lack of access to the required resources.

Unit 17: Singing Techniques and Styles

Unit code: J/601/1613

QCF Level 4: BTEC Professional

Credit value: 15

Guided learning hours: 60

Unit aim

This unit aims to enable learners to sing by exploring how the voice works in theory and practice and in the application of skills and techniques leading to performance.

Unit introduction

This unit is intended to give learners knowledge of the current practice associated with techniques and skills, and their applications for the singing performer. Essential aspects include the study of the physiology of the voice and an understanding of how sound is made, controlled and refined. Learners will study a wide variety of singing styles, while focusing on just two. The unit will culminate in performances of material for solo, duo and group singing.

This unit deals with the practical application of skills and vocal techniques required to produce work in contrasting styles and in a range of applications under performance conditions. Skills and techniques are developed through practical workshops leading to presentations under performance conditions. Workshops are intended to be developmental, allowing learners to refine skills and techniques that culminate in, for example, a live event, public performance, or recorded product.

Through underpinning research into current and contemporary singers and singing styles, the practical and theoretical components of this unit will enable learners to demonstrate their ability to learn, practise and apply singing techniques through the choice of materials presented for performance. Learners will study the principles of singing, and research, develop and learn the techniques under working conditions.

Learners will develop and apply skills and techniques under performance conditions. It is essential that learners, when applying techniques, learners take personal health and safety into account.

Learning outcomes and assessment criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

On completion of this unit a learner should:

Learning outcomes		Assessment criteria	
1	Understand the structure and physiology of the human voice	1.1	explain the structure and physiology of the voice
		1.2	analyse the processes involved in voice production
		1.3	discuss the applications of vocal health for singers
2	Be able to implement a wide range of vocal techniques	2.1	select and justify techniques in rehearsal and performance
		2.2	assess personal weaknesses and develop strategies for improvement
3	Be able to apply techniques to contrasting singing styles	3.1	demonstrate different singing styles
		3.2	carry out a practice schedule as a soloist and as a member of an ensemble
4	Be able to perform a collection of songs for solo, duo and group	4.1	take an active role in rehearsals and performances
		4.2	perform songs for a solo, duo and in a group
		4.3	produce evaluative and reflective reports on singing techniques and skills from rehearsals and performances

Unit content

1 **Understand the structure and physiology of the human voice**

Body: posture; whole body supports production of voice; balance; strength

Voice: larynx; vocal chords; shape; resonance; warming up and protecting voice

Diaphragm: physiology eg structure, breathing; role in supporting sound and escape of air, action of muscle

Vocal health: medical eg conditions, resources, common ailments; developing vocal stamina; ear defences

2 **Be able to implement a wide range of vocal techniques**

Breathing: deep breathing; snatching breath; control of breath; using muscles to control exhalation

Posture: correcting posture to allow muscles to work effectively; jaw position; space created in mouth to amplify sound; position of tongue

Articulation: vowel sounds; diphthongs; consonants; legato singing; phrasing

Rehearsal and performance: skills development eg stamina, vocal capacity, listening and aural skills, personal

3 **Be able to apply techniques to contrasting singing styles**

Study and research: learners may study a variety of styles and then focus on two eg jazz, opera, popular, folk, Carnatic, Samagana, Isicathamiya

Practice techniques: effective use of time; registers; posture; breathing; resonance; range and dynamics; diction; skills eg basic sight singing, ear training, working on repertoire, scales, vocal exercises

Working with style: studying singers and songs from different styles; selection of suitable material

Health and safety: applied vocal health; ear defence; vocal warm-up exercises

4 **Be able to perform a collection of songs for solo, duo and group**

Rehearsals: two- and three-part harmony; intervals; singing together; accompaniment; listening critically; organising and scheduling

Performances: coordination; breathing; clarity; projection; movement; stage presence; memorisation of material; ability to correct poor intonation in performance; microphone technique; communication with other musicians; learning lyrics and performance techniques

Audience communication: relaxed posture; strong eye contact; effective facial expression; appropriate dress; good dynamics; choice of material to suit audience

Evaluation: recording to analyse critically; reflective analysis; self/peer feedback

Essential guidance for tutors

Essential resources

Learners will require access to a good research archive. They must also have access to relevant primary and secondary resource materials. There must be a good range of stimuli and research materials available: books, magazines, photographs, DVDs, videos and films. Basic video recording and playback resources are also needed.

Further information

For further information please call Customer Services on 0844 576 0026 (calls may be recorded for training purposes) or visit our website (www.edexcel.com).

Useful publications

Related information and publications include:

- Guidance for Centres Offering Edexcel/BTEC QCF Accredited Programmes (Edexcel, distributed to centres annually)

- Functional skills publications – specifications, tutor support materials and question papers

- Regulatory arrangements for the Qualification and Credit Framework (published by Ofqual) August 2008

- the current Edexcel publications catalogue and update catalogue.

Edexcel publications concerning the Quality Assurance System and the internal and external verification of vocationally related programmes can be found on the Edexcel website and in the Edexcel publications catalogue.

NB: Some of our publications are priced. There is also a charge for postage and packing. Please check the cost when you order.

How to obtain National Occupational Standards

Creative and Cultural Skills
Lafone House
The Leathermarket
Weston Street
London SE1 3HN

Telephone: 020 7015 1800
Fax: 020 7015 1847
Email: info@ccskills.org.uk

Professional development and training

Edexcel supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered in our published training directory or through customised training at your centre.

The support we offer focuses on a range of issues including:

- planning for the delivery of a new programme

- planning for assessment and grading

- developing effective assignments

- building your team and teamwork skills

- developing student-centred learning and teaching approaches

- building functional skills into your programme

- building-in effective and efficient quality-assurance systems.

The national programme of training we offer can be viewed on our website (www.edexcel.com/training). You can request customised training through the website or by contacting one of our advisers in the Training from Edexcel team via Customer Services to discuss your training needs.

Our customer service numbers are:

BTEC and NVQ   0844 576 0026

GCSE   0844 576 0027

GCE   0844 576 0025

The Diploma   0844 576 0028

DiDA and other qualifications   0844 576 0031

Calls may be recorded for training purposes.

The training we provide:

- is active – ideas are developed and applied

- is designed to be supportive and thought provoking

- builds on best practice.

Our training is underpinned by the LLUK standards for those preparing to teach and for those seeking evidence for their continuing professional development.

Annexe A

The Edexcel/BTEC qualification framework for the Music sector

Progression opportunities within the framework.

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC professional/specialist courses	NVQ/occupational
8				8
7				7
6				6
5		Edexcel BTEC Level 5 HND Diploma in Music		5
4		Edexcel BTEC Level 4 HNC Diploma in Music		4
3	AS GCE in Music A2 GCE in Music	Edexcel BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma in Music and Music Technology		3
2	GCSE in Music		Edexcel BTEC Level 2 Certificate, Extended Certificate and Diploma in Music	
1			Edexcel BTEC Level 1 Award, Certificate and Diploma in Performing Arts	

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC professional/specialist courses	NVQ/occupational
Entry		Edexcel BTEC Entry Level Award in Performing Arts (Entry 3)		Entry

Annexe B

Wider curriculum mapping

Edexcel BTEC Level 5 qualifications give learners opportunities to develop an understanding of spiritual, moral, ethical, social and cultural issues as well as an awareness of citizenship, environmental issues, European developments, health and safety considerations and equal opportunities issues.

Spiritual, moral, ethical, social and cultural issues

Throughout the delivery of these qualifications learners will have the opportunity to actively participate in different kinds of decision making. They will have to consider fair and unfair situations and explore how to resolve conflict. Working in small groups they will learn how to respect and value others' beliefs, backgrounds and traditions.

Citizenship

Learners undertaking these qualifications will have the opportunity to develop their understanding of citizenship issues.

Environmental issues

Developing a responsible attitude towards the care of the environment is an integral part of this qualification. Learners are encouraged to minimise waste and discuss controversial issues.

European developments

Much of the content of the qualification applies throughout Europe, even though the delivery is in a UK context.

Health and safety considerations

Health and safety is embedded within many of the units in this qualification. Learners will consider their own health and safety at work, how to identify risks and hazards and how to minimise those risks.

Equal opportunities issues

There will be opportunities throughout this qualification to explore different kinds of rights and how these affect both individuals and communities, for example, learners will consider their rights at work and the rights of employers, and how these rights affect the work community.

BA025343 – Specification – Edexcel BTEC Level 5 Diploma professional qualification
Music – Issue 1 – November 2010 © Edexcel Limited 2010

Annexe C

National Occupational Standards

The grid below maps the knowledge covered in the Edexcel BTEC Level 5 Professional qualifications in Music against the underpinning knowledge of the National Occupational Standards in Technical Theatre, Live Events and Promotion, Community Arts, Music Business (Record Labels) and Cultural Venue Operations.

KEY

\#   indicates partial coverage of the NVQ unit

a blank space indicates no coverage of the underpinning knowledge

NOS unit titles / Music units	Unit 2	Unit 3	Unit 4	Unit 5	Unit 8	Unit 9	Unit 10	Unit 11	Unit 14	Unit 15
Technical Theatre										
CPD1 Improving your skills	✓			✓	✓	✓	✓		✓	
CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts	✓			✓	✓	✓	✓		✓	
CPD4a Contributing to technical production work for performance	✓			✓	✓	✓				
CPD4b Overseeing technical production work for performance					✓	✓				
HS1 Working safely	✓			✓		✓			✓	
HS2 Assessing risks (HSS6)					✓	✓				
HS3b Selecting and using safe systems for working at height (RC3)					✓	✓				
HS5 Controlling risks (ENTO HSS2)					✓	✓				
TP2.4a Contribute to developing and refining ideas for sound (C1)						✓			✓	
TP2.4b Developing and refining ideas for sound (C1)									✓	

NOS unit titles / Music units	Unit 2	Unit 3	Unit 4	Unit 5	Unit 8	Unit 9	Unit 10	Unit 11	Unit 14	Unit 15
TP3.6a Contribute to the planning of sound requirements for a production (C2)					✓	✓				
TP3.6b Planning sound requirements for a production (C2)					✓	✓				
TP5.6 Sourcing sound equipment					✓	✓	✓			
TP8.4 Setting up and checking sound equipment	✓			✓	✓	✓				
TP14.1a Getting in, fitting up and getting out (M4)					✓	✓	✓			
TP20.4b Supervising sound operations for a live performance in the theatre					✓	✓				
TP23.1 Maintaining buildings or equipment (C12)					✓	✓				
MTP2 Cleaning up own work area					✓	✓	✓			
Live Events and Promotion LE1 Support publicity activities for live events							✓			
LE6 Support the planning of live events							✓			
LE7 Identify suppliers of materials and equipment for the running of a live event							✓			
LE14 Contribute to the production and proof reading of copy for the advertising of a live event							✓			
LE16 Manage changes to a live event schedule							✓			
LE17 identify and gain alternative forms of publicity for a live event							✓			

NOS unit titles / Music units	Unit 2	Unit 3	Unit 4	Unit 5	Unit 8	Unit 9	Unit 10	Unit 11	Unit 14	Unit 15
LE18 Collate and present live event ticket sales information							✓			
LE21 Assist in the preparation and maintenance of budgets for a live event							✓			
Community Arts										
CA2 Provide direction and leadership for your team			✓				✓			✓
CA7 Assist in pitching for community arts work			✓				✓			✓
CA8 Obtain and use research information			✓				✓			✓
CA9 Keep up to date with developments within the arts			✓				✓			✓
CA12 Understand how your community arts organisation can meet market needs and satisfy customers needs			✓				✓			✓
CA16 Embracing diversity in your service provision			✓				✓			✓
Music Business (Record Labels)										
IM28 Create music for interactive media products		✓						✓		
RCS2 Track royalties and produce invoices within a music business context							✓			
RCS13 Understanding collecting societies and keeping up to date with the music industry							✓			
MB07 Identify and propose new revenue streams and opportunities for music business							✓			

NOS unit titles / Music units	Unit 2	Unit 3	Unit 4	Unit 5	Unit 8	Unit 9	Unit 10	Unit 11	Unit 14	Unit 15
MB10 Understanding the music industry and keeping up to date							✓			
MB13 Understand how artist agreements and contracts work							✓			
MB17 Contribute to assessing the impact of emerging technology for the music business							✓			
MP28 Understand copyright and how copyright can be used to generate income in a music business environment							✓			

Annexe D

Unit mapping overview

BTEC Level 5 short course in Music legacy (specification end date 31/08/2010)/new QCF versions of the BTEC Level 5 Professional qualifications in Music (specification start date 01/09/2010) – the Level 5 BTEC Diploma in Music.

Unit number	Maps to QCF HNC/HND number	QCF unit title	Maps to NQF unit number	Level of similarity between units
1	7	Aural Perception	16	X
2	8	Band Rehearsal and Performance	20	F
3	11	Composition in Context		N
4	14	Creative Arts Professional Practice	39	X
5	16	Critical Music Listening	2	X
6	19	Harmony and Composition	22	F
7	20	Improvisation in Music	23	P
8	23	Live Sound for Small Venues		N
9	24	Live Sound Systems Specification and Operation	25 & 26	P
10	27	The Music Business in the 21st Century	3	P
11	28	Music Composition Techniques	27	P
12	32	Music Performance Skills	30	P
13	33	Music Performance Studies	31	P
14	37	Music, Health and the Law	4	P
15	41	Planning for Public Performance	37	P

Unit number	Maps to QCF HNC/HND number	QCF unit title	Maps to NQF unit number	Level of similarity between units
16	44	Project Design, Implementation and Evaluation		N
17	47	Singing Techniques and Styles	40	P

KEY

P – Partial mapping (some topics from the old unit appear in the new unit)

F – Full mapping (topics in old unit match new unit exactly or almost exactly)

X – Full mapping + new (all the topics from the old unit appear in the new unit, but new unit also contains new topic(s))

Annexe E

Glossary of accreditation terminology

The following information about this qualification can also be found on the Edexcel website – see: 'Accreditation Information' (link).

Accreditation start/end date	The first/last dates that Edexcel can register learners for a qualification.
Certification end date	The last date on which a certificate may be issued by Edexcel.
Credit value	All units have a credit value. The minimum credit value that may be determined for a unit is one, and credits can only be awarded in whole numbers. Learners will be awarded credits for the successful completion of whole units.
Guided Learning Hours (GLH)	Guided learning hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments or homework where the learner is not present.
Learning Aims Database	Link to the Learning Aims Database, which features detailed funding information by specific learning aim reference.
Learning Aim Reference	Unique reference number given to the qualification by the funding authorities on accreditation.
Level	The level at which the qualification is positioned in the Qualifications and Credit Framework (QCF).
Performance tables	This/these qualifications is/are listed on the Department for Education (DfE) website School and College Achievement and Attainment Tables (SCAAT) as performance indicators for schools and colleges.
Qualifications Accreditation Number (QAN)	Unique reference number given to the qualification by the regulatory authorities on accreditation.
Register of Regulated Qualifications	Link to the entry on the Register of Regulated Qualifications for a particular qualification. This database features detailed accreditation information for the particular qualification.
Section 96	Section 96 is a section of the Learning and Skills Act 2000. This shows for which age ranges the qualification is publicly funded for under-19 learners.

Section 97	Section 97 is a section of the Learning and Skills Act 2000. This shows whether the qualification is publicly funded for learners aged 19 and over.
Title	The accredited title of the qualification.
UCAS points	This/these qualification(s) is/are listed on the Universities and Colleges Admissions Service (UCAS) tariff for those wishing to progress to higher education.

Annexe F

BTEC Specialist and Professional qualifications

BTEC qualifications on the NQF	Level	BTEC Specialist and Professional Qualifications on the QCF	BTEC qualification suites on the QCF
BTEC Level 7 Advanced Professional Qualifications BTEC Advanced Professional Award, Certificate and Diploma	**7**	**BTEC Level 7 Professional Qualifications** BTEC Level 7 Award, Certificate, Extended Certificate and Diploma	
BTEC Level 6 Professional Qualifications BTEC Professional Award, Certificate and Diploma	**6**	**BTEC Level 6 Professional Qualifications** BTEC Level 6 Award, Certificate, Extended Certificate and Diploma	
BTEC Level 5 Professional Qualifications BTEC Professional Award, Certificate and Diploma	**5**	**BTEC Level 5 Professional Qualifications** BTEC Level 5 Award, Certificate, Extended Certificate and Diploma	**BTEC Level 5 Higher Nationals** BTEC Level 5 HND Diploma
BTEC Level 4 Professional Qualifications BTEC Professional Award, Certificate and Diploma	**4**	**BTEC Level 4 Professional Qualifications** BTEC Level 4 Award, Certificate, Extended Certificate and Diploma	**BTEC Level 4 Higher Nationals** BTEC Level 4 HNC Diploma
BTEC Level 3 Qualifications BTEC Award, Certificate, Extended Certificate and Diploma	**3**	**BTEC Level 3 Specialist Qualifications** BTEC Level 3 Award, Certificate, Extended Certificate and Diploma	**BTEC Level 3 Nationals** BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma

BTEC qualifications on the NQF	Level	BTEC Professional and Specialist Qualifications on the QCF	BTEC qualification suites on the QCF
BTEC Level 2 Qualifications BTEC Award, Certificate, Extended Certificate and Diploma	**2**	**BTEC Level 2 Specialist Qualifications** BTEC Level 2 Award, Certificate, Extended Certificate and Diploma	**BTEC Level 2 Firsts** BTEC Level 2 Certificate, Extended Certificate and Diploma
BTEC Level 1 Qualifications BTEC Award, Certificate, Extended Certificate and Diploma	**1**	**BTEC Level 1 Specialist Qualifications** BTEC Level 1 Award, Certificate, Extended Certificate and Diploma	**BTEC Level 1 Qualifications** BTEC Level 1 Award, Certificate and Diploma (vocational component of Foundation Learning)
	E	**BTEC Entry Level Specialist Qualifications** BTEC Entry Level Award, Certificate, Extended Certificate and Diploma	**BTEC Entry Level Qualifications (E3)** BTEC Entry Level 3 Award, Certificate and Diploma (vocational component of Foundation Learning)

NQF = National Qualifications Framework

QCF = Qualifications and Credit Framework

For most qualifications on the **NQF**, the accreditation end date is normally 31 August 2010 or 31 December 2010.

For qualifications on the **QCF**, the accreditation start date is usually 1 September 2010 or 1 January 2011.

QCF qualification sizes	
Award	1-12 credits
Certificate	13-36 credits
Diploma	37+ credits

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