

Pearson BTEC  
International Level 2 in  
**Music**

# Specification

*First teaching from September 2022*

**L2**

Issue 1



# **Pearson BTEC International Level 2 Qualifications in Music**

## **Specification**

First teaching September 2022

Issue 1

## About Pearson

We are the world's leading learning company operating in countries all around the world. We provide content, assessment and digital services to learners, educational institutions, employers, governments and other partners globally. We are committed to helping equip learners with the skills they need to enhance their employability prospects and to succeed in the changing world of work. We believe that wherever learning flourishes so do people.

*References to third-party material made in this specification are made in good faith. Pearson 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.)*

All information in this specification is correct at time of publication.

Publication code VQ000126

All the material in this publication is copyright

© Pearson Education Limited 2023

# Welcome

With a track record built over 40 years of learner success, our BTEC International Level 2 qualifications are recognised internationally by governments and employers. These qualifications are designed to enhance the curriculum and prepare learners for the ever-changing world of work. BTEC International Level 2 qualifications allow learners to progress to study at Level 3 and above or to the workplace.

## Career-ready education

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

When creating the BTEC International Level 2 qualifications in this suite, we worked with many employers, colleges and schools to ensure that we met their needs.

BTEC addresses these needs by offering:

- a range of BTEC qualification sizes, each with a clear purpose, so that there is something to suit each learner's choice of study programme and progression plans
- internationally relevant content, which is closely aligned with employer and further education needs
- assessments and projects chosen to help learners progress; this means that some assessments and projects are set by you to meet local needs, while others are set by Pearson, ensuring a core of skills and understanding common to all learners.

We provide a full range of support, both resources and people, to ensure that learners and teachers have the best possible experience during their course. See *Section 10 Resources and support*, for details of the support we offer.



# Contents

<b>Introduction to the BTEC International Level 2 qualifications for the music sector</b>	<b>1</b>
Qualifications, sizes and purposes at a glance	2
Structures of the qualifications at a glance	3
Qualification and unit content	4
Assessment	4
Grading for units and qualifications	6
<b>1 Qualification purpose and progression</b>	<b>7</b>
<b>2 Structure</b>	<b>9</b>
<b>3 Units</b>	<b>13</b>
Understanding your units	13
Index of units	15
<b>4 Planning your programme</b>	<b>183</b>
<b>5 Assessment structure</b>	<b>185</b>
Introduction	185
Internal assessment	185
Pearson Set Assignment units	185
<b>6 Internal assessment</b>	<b>186</b>
Principles of internal assessment (applies to all units)	186
Making valid assessment decisions	188
Planning and record keeping	189
Setting effective assignments (applies to all units without Pearson Set Assignments)	190
Late completion, resubmission and retakes (applies to all units including Pearson Set Assignment units)	192
<b>7 Administrative arrangements</b>	<b>194</b>
Introduction	194
Learner registration and entry	194
Access to assessment	194
Administrative arrangements for assessment	195
Conducting set assignments	196
Dealing with malpractice in assessment	197
Certification and results	199
Additional documents to support centre administration	199
<b>8 Quality assurance</b>	<b>200</b>
<b>9 Understanding the qualification grade</b>	<b>202</b>

<b>10 Resources and support</b>	<b>208</b>
Support for setting up your course and preparing to teach	208
Pearson Progress	208
Support for teaching and learning	208
Support for assessment	209
Pearson English	209
Training and support from Pearson	210
<b>Appendix 1: Transferable employability skills</b>	<b>211</b>
The need for transferable skills	211
<b>Appendix 2: Glossary of terms used</b>	<b>212</b>



# Introduction to the BTEC International Level 2 qualifications for the music sector

This specification contains all the information you need to deliver the Pearson BTEC International Level 2 qualifications in Music. We also refer you to other handbooks and policies. This specification includes all the units for these qualifications.

These qualifications are part of the suite of Level 2 qualifications offered by Pearson. In this suite, there are qualifications that focus on different progression routes, allowing learners to choose the one best suited to their aspirations. These qualifications are not regulated in England.

All qualifications in the suite share some common units and assessments, which gives learners some flexibility in moving between sizes.

In the Music sector, these qualifications are:

Pearson BTEC International Level 2 Award in Music

Pearson BTEC International Level 2 Certificate in Music

Pearson BTEC International Level 2 Extended Certificate in Music.

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

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

## Qualifications, sizes and purposes at a glance

Title	Size and structure	Summary purpose
<b>Pearson BTEC International Level 2 Award in Music</b>	120 GLH Equivalent in size to one International GCSE. Three units, of which one is mandatory and assessed by a Pearson Set Assignment. Mandatory content (50%).	The Award is designed to support learners who want an introduction to the music sector through applied learning and for whom an element of music would be complementary. It is designed to be taught alongside other vocational or academic qualifications. The qualification supports progression to further study at Level 3/pre-tertiary education as part of a programme of study that includes BTEC International Level 3 qualifications and/or International A levels.
<b>Pearson BTEC International Level 2 Certificate in Music</b>	240 GLH Equivalent in size to two International GCSEs. Five units, of which one is mandatory and assessed by a Pearson Set Assignment. Mandatory content (25%).	The Certificate has a similar purpose to the Award in that it is designed to support learners who are interested in learning about, and developing skills in, music alongside other fields of study, with a view to progressing to a wide range of courses at Level 3/pre-tertiary level. Being a larger size than the Award allows learners to take an additional two specialist units, which will provide them with a broader base of knowledge and skills.
<b>Pearson BTEC International Level 2 Extended Certificate in Music</b>	360 GLH Equivalent in size to three International GCSEs. Seven units, of which two are mandatory and are assessed by a Pearson Set Assignment. Mandatory content (33%).	The Extended Certificate is designed to support learners who want to study music as a substantial element of a one-year, full-time course alongside smaller courses in other subjects, or for those wanting to take it alongside another area of complementary or contrasting study as part of a two-year, full-time study programme. Being a larger size than the Certificate allows students to develop a still broader base of knowledge and skills, including the opportunity to apply a range of skills to a final individual music project.

## Structures of the qualifications at a glance

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

### Key

Pearson Set Assignment units are shown in bold

**M**

Mandatory units

**O**

Optional units

Unit (number and title)	Unit size (GLH)	Award (120 GLH)	Certificate (240 GLH)	Extended Certificate (360 GLH)
1 Introduction to Performing	30	O	O	O
2 Introduction to Composing	30	O	O	O
3 Introduction to Recording	30	O	O	O
4 Introduction to DAW Production	30	O	O	O
5 Introduction to Live Sound	30	O	O	O
<b>6 Plan and Create a Music Product for a Brief</b>	60	M	M	M
7 Solo Music Performance	60		O	O
8 Ensemble Music Performance	60		O	O
9 Technology in Music Performance	60		O	O
10 Music Composition	60		O	O
11 Arranging Music	60		O	O
12 Music and Sound for Media	60		O	O
13 Music Recording	60		O	O
14 Live Sound	60		O	O
15 Remixing Music	60		O	O
16 Creating Content for Digital Music Media	60		O	O
<b>17 Personal Music Project</b>	60			M

## Qualification and unit content

Pearson has developed the content of the new BTEC International Level 2 qualifications in collaboration with employers and subject experts so that content is up to date and includes knowledge, understanding, skills and personal attributes required in the sector.

The mandatory content ensures that all learners are following a coherent programme of study and that they acquire knowledge, understanding and skills that will be worthwhile and fulfilling, and will also provide a basis for further study at Level 3. Learners are expected to show achievement across mandatory units as detailed in *Section 2 Structure*.

BTEC qualifications encompass applied learning that brings together knowledge and understanding with practical and technical skills. This applied learning is achieved through learners performing vocational tasks that encourage the development of appropriate vocational behaviours and transferable skills. Transferable skills include communication, teamwork and research and analysis, which are valued by employers. Opportunities to develop these skills are signposted in the units.

Our approach provides rigour and balance, and promotes the ability to apply learning immediately in new contexts. The units include guidance on approaches to breadth and depth of coverage, which can be modified to ensure that content is current and reflects international variations.

## Assessment

Assessment is designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to vocational qualifications in the sector. All assessment is internal but some mandatory units are assessed using Pearson Set Assignments.

### Pearson Set Assignment (PSA) units

Some units in the qualifications are assessed using a Pearson Set Assignment. Each assessment is set by Pearson and is marked by teachers.

Set assignment units are subject to external standards verification processes common to all BTEC units. By setting an assignment for some units, we can ensure that all learners take the same assessment for a specific unit. Learners are permitted to resit set assignment units during their programme. Please see *Section 6 Internal assessment* for further information.

Set assignments are available from June each year and are valid until the end of August in the following year. For detailed information on the Pearson Set Assignment, please see the table in *Section 2 Structure*. For further information on preparing for assessment, see *Section 5 Assessment structure*.

## Internal assessment

All units in the sector are internally assessed and subject to external standards verification. Before you assess you will need to become an approved centre, if you are not one already. You will need to prepare to assess using the guidance in *Section 6 Internal assessment*.

For units where there is no Pearson Set Assignment, you select the most appropriate assessment according to the learning set out in the unit. This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

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

For these units, Pearson will provide an Authorised Assignment Brief that you can use. You will make grading decisions based on the requirements and supporting guidance given in the units. Learners may not make repeated submissions of assignment evidence. For further information, please see *Section 6 Internal assessment*.

## Language of assessment

Assessment of the units for these qualifications is available in English but can be translated as necessary.

Learners taking the qualification/s may be assessed in sign language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments, see *Section 7 Administrative arrangements*.

## Grading for units and qualifications

Achievement of the qualification requires demonstration of depth of study in each unit, assured acquisition of a range of practical skills required for employment or for progression to higher education, and successful development of transferable skills. Learners who achieve a qualification will have achieved across mandatory units where applicable.

Units are assessed using a grading scale of Distinction (D), Merit (M), Pass (P) and Unclassified (U). All mandatory and optional units contribute proportionately to the overall qualification grade, for example a unit of 60 GLH will contribute double that of a 30 GLH unit.

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

# 1 Qualification purpose and progression

## Pearson BTEC International Level 2 qualifications in Music

### Who are these qualifications for?

The Pearson BTEC International Level 2 qualifications in Music are designed primarily for learners in the 14–19 age group who wish to develop their knowledge and skills in Music. These qualifications complement other subjects that they may be studying and are useful in their own right, but they also allow learners to progress to related qualifications at Level 3 and then to higher education or employment.

### Which size qualification to choose?

Choosing the most suitable size of qualification will depend on the learner's broader programme of study. For example, a learner who wishes to have a brief introduction to the Music sector may take the Award, whereas learners who have a greater interest are likely to take the larger Certificate or Extended certificate sizes. At all sizes, learners are likely to combine this with other qualifications, such as International GCSEs, in order to support their desired progression.

Qualification structures have been designed to enable a learner who starts with the smallest qualification to progress easily to the larger qualifications.

### What do these qualifications cover?

All learners will be required to take mandatory content that is relevant across a variety of areas of Music, namely planning and creating a collaborative music product in response to a client brief. In addition, learners take optional units that focus on particular specialisms within music, for example, performing, composing, recording or live sound. For the Extended Certificate, there is a mandatory unit which allows learners to draw together their learning to research and create a personal music project in response to a client brief.

### What could these qualifications lead to?

These qualifications support progression to a range of Level 3 courses. Learners who wish to progress to closely-related subjects could progress on to Level 3 courses in:

- Music
- Music Technology.

### How do these qualifications provide transferable skills?

In the BTEC International Level 2 units, there are opportunities during the teaching and learning phase to give learners practice in developing transferable skills. Where we refer to transferable skills in this specification, we are generally referring to skills in the following three main categories:

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

There are also specific requirements in some units for assessment of these skills where relevant, for example, where learners are required to undertake real or simulated activities. These skills are indicated in the units and in *Appendix 1: Transferable employability skills*.

### **How do the qualifications provide transferable knowledge and skills for further and higher education?**

All BTEC International Level 2 qualifications provide transferable knowledge and skills that prepare learners for progression to university. The transferable skills that universities value include:

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

BTEC learners can also benefit from opportunities for deep learning, where they are able to make connections across units and select areas of interest for detailed study.



## 2 Structure

### Qualification structures

The structures for the qualifications in this specification are:

- Pearson BTEC International Level 2 Award in Music
- Pearson BTEC International Level 2 Certificate in Music
- Pearson BTEC International Level 2 Extended Certificate in Music.

### Pearson BTEC International Level 2 Award in Music

#### Mandatory units

There is 1 mandatory unit, which is assessed by a set assignment. Learners must complete and achieve a Pass or above in the mandatory unit.

#### Optional units

Learners must also complete 2 optional units.

Pearson BTEC International Level 2 Award in Music				
Unit number	Unit title	GLH	Type	How assessed
<b>Mandatory unit – learners complete and achieve one mandatory unit</b>				
<b>6</b>	Plan and Create a Music Product for a Brief	<b>60</b>	<b>Mandatory</b>	Set assignment
<b>Optional units – learners must complete two optional units</b>				
<b>1</b>	Introduction to Performing	<b>30</b>	<b>Optional</b>	Internal
<b>2</b>	Introduction to Composing	<b>30</b>	<b>Optional</b>	Internal
<b>3</b>	Introduction to Recording	<b>30</b>	<b>Optional</b>	Internal
<b>4</b>	Introduction to DAW Production	<b>30</b>	<b>Optional</b>	Internal
<b>5</b>	Introduction to Live Sound	<b>30</b>	<b>Optional</b>	Internal

## Pearson BTEC International Level 2 Certificate in Music

### Mandatory units

There is 1 mandatory unit, which is assessed by a set assignment. Learners must complete and achieve a Pass or above in the mandatory unit.

### Optional units

Learners must also complete 4 optional units: two 30 GLH optional units and two 60 GLH optional units.

Pearson BTEC International Level 2 Certificate in Music				
Unit number	Unit title	GLH	Type	How assessed
<b>Mandatory unit – learners complete and achieve one unit</b>				
<b>6</b>	Plan and Create a Music Product for a Brief	<b>60</b>	<b>Mandatory</b>	Set assignment
<b>Optional units – learners must complete two optional units from the following group</b>				
<b>1</b>	Introduction to Performing	<b>30</b>	<b>Optional</b>	Internal
<b>2</b>	Introduction to Composing	<b>30</b>	<b>Optional</b>	Internal
<b>3</b>	Introduction to Recording	<b>30</b>	<b>Optional</b>	Internal
<b>4</b>	Introduction to DAW Production	<b>30</b>	<b>Optional</b>	Internal
<b>5</b>	Introduction to Live Sound	<b>30</b>	<b>Optional</b>	Internal
<b>Optional units – learners must complete two optional units from the following group</b>				
<b>7</b>	Solo Music Performance	<b>60</b>	<b>Optional</b>	Internal
<b>8</b>	Ensemble Music Performance	<b>60</b>	<b>Optional</b>	Internal
<b>9</b>	Technology in Music Performance	<b>60</b>	<b>Optional</b>	Internal
<b>10</b>	Music Composition	<b>60</b>	<b>Optional</b>	Internal
<b>11</b>	Arranging Music	<b>60</b>	<b>Optional</b>	Internal
<b>12</b>	Music and Sound for Media	<b>60</b>	<b>Optional</b>	Internal
<b>13</b>	Music Recording	<b>60</b>	<b>Optional</b>	Internal
<b>14</b>	Live Sound	<b>60</b>	<b>Optional</b>	Internal
<b>15</b>	Remixing Music	<b>60</b>	<b>Optional</b>	Internal
<b>16</b>	Creating Content for Digital Music Media	<b>60</b>	<b>Optional</b>	Internal

## Pearson BTEC International Level 2 Extended Certificate in Music

### Mandatory units

There are 2 mandatory units, both of which are assessed by set assignments. Learners must complete and achieve a Pass or above in both mandatory units.

### Optional units

Learners must also complete 5 optional units: two 30 GLH optional units and three 60 GLH optional units.

Pearson BTEC International Level 2 Extended Certificate in Music				
Unit number	Unit title	GLH	Type	How assessed
<b>Mandatory units – learners complete and achieve two units</b>				
<b>6</b>	Plan and Create a Music Product for a Brief	<b>60</b>	<b>Mandatory</b>	Set assignment
<b>17</b>	Personal Music Project	<b>60</b>	<b>Mandatory</b>	Set assignment
<b>Optional units – learners must complete two optional units from the following group</b>				
<b>1</b>	Introduction to Performing	<b>30</b>	<b>Optional</b>	Internal
<b>2</b>	Introduction to Composing	<b>30</b>	<b>Optional</b>	Internal
<b>3</b>	Introduction to Recording	<b>30</b>	<b>Optional</b>	Internal
<b>4</b>	Introduction to DAW Production	<b>30</b>	<b>Optional</b>	Internal
<b>5</b>	Introduction to Live Sound	<b>30</b>	<b>Optional</b>	Internal
<b>Optional units – learners must complete three optional units from the following group</b>				
<b>7</b>	Solo Music Performance	<b>60</b>	<b>Optional</b>	Internal
<b>8</b>	Ensemble Music Performance	<b>60</b>	<b>Optional</b>	Internal
<b>9</b>	Technology in Music Performance	<b>60</b>	<b>Optional</b>	Internal
<b>10</b>	Music Composition	<b>60</b>	<b>Optional</b>	Internal
<b>11</b>	Arranging Music	<b>60</b>	<b>Optional</b>	Internal
<b>12</b>	Music and Sound for Media	<b>60</b>	<b>Optional</b>	Internal
<b>13</b>	Music Recording	<b>60</b>	<b>Optional</b>	Internal
<b>14</b>	Live Sound	<b>60</b>	<b>Optional</b>	Internal
<b>15</b>	Remixing Music	<b>60</b>	<b>Optional</b>	Internal
<b>16</b>	Creating Content for Digital Music Media	<b>60</b>	<b>Optional</b>	Internal

## Set assignment units

This is a summary of the type and availability of set assignment units. For more information, see *Section 5 Assessment structure*, and the units and sample assessment materials.

Unit	Type	Availability
<b>Unit 6: Plan and Create a Music Product for a Brief</b>	<ul style="list-style-type: none"><li>· An assignment set by Pearson and marked by the centre.</li><li>· The advised assessment period is 25 hours.</li></ul>	<b>Two available for each series.</b>
<b>Unit 17: Personal Music Project</b>	<ul style="list-style-type: none"><li>· An assignment set by Pearson and marked by the centre.</li><li>· The advised assessment period is 25 hours.</li></ul>	<b>Two available for each series.</b>

## Employer involvement in assessment and delivery

You are encouraged to give learners opportunities to be involved with employers. For more information, please see *Section 4 Planning your programme*.

## 3 Units

### Understanding your units

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

Each unit in the specification is set out in a similar way. This section explains how the units work. It is important that all teachers, assessors, internal verifiers and other staff responsible for the programme review this section.

Section	Explanation
<b>Unit number</b>	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
<b>Unit title</b>	This is the formal title that we always use, it appears on certificates.
<b>Level</b>	All units are at Level 2.
<b>Unit type</b>	This shows if the unit is internal or assessed using a Pearson Set Assignment. See structure information in <i>Section 2 Structure</i> for details.
<b>Guided Learning Hours (GLH)</b>	Units have a GLH value of 30 or 60. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	This is a brief formal statement on the content of the unit that is helpful in understanding its role in the qualification. You can use this in summary documents, brochures, etc.
<b>Unit introduction</b>	This is written with learners in mind. It indicates why the unit is important, how learning is structured and how it might be applied when they progress to employment or higher education.
<b>Assessment</b>	For internal set assignment units, this section states whether set assignments are required to be completed.
<b>Learning aims</b>	These help to define the scope, style and depth of learning of the unit. You can see where learners should be learning standard requirements ('understand') or where they should be actively researching ('investigate'). You can find out more about the verbs we use in learning aims in <i>Appendix 2: Glossary of terms used</i> .
<b>Summary of unit</b>	This section helps teachers to see at a glance the main content areas given against the learning aims and the structure of the assessment. The content areas and structure of assessment must be covered. The forms of evidence given are suitable to fulfil the requirement.

Section	Explanation
<b>Content</b>	This section sets out the required teaching content of the unit. Content is compulsory except when shown as 'e.g.'. Learners should be asked to complete summative assessment only after the teaching content for the unit or learning aim(s) has been covered.
<b>Assessment criteria</b>	Each learning aim has Pass and Merit criteria. Each assignment has at least one Distinction criterion. A full glossary of terms used is given in <i>Appendix 2: Glossary of terms used</i> . All assessors need to understand our expectations of the terms used. Distinction criteria represent outstanding performance in the unit. Some criteria require learners to draw together learning from across the learning aims.
<b>Essential information for assignments</b>	This shows the maximum number of assignments that may be used for the unit to allow for effective summative assessment and how the assessment criteria should be used to assess performance. For set assignment units, this section will include any conditions for taking the assignment.
<b>Further information for teachers and assessors</b>	This section gives you information to support the implementation of assessment. It is important that this is read carefully alongside the assessment criteria, as the information will help with interpretation of the requirements.
<b>Resource requirements</b>	Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources, see <i>Section 10 Resources and support</i> .
<b>Essential information for assessment decisions</b>	This section gives guidance on and examples for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard.
<b>Assessment controls</b>	This section gives details of the rules that learners need to abide by when taking the assessment.
<b>Links to other units and other curriculum subjects</b>	This section shows you the main relationships between different units and any clear links to other curriculum subjects. This helps you to structure your programme and make best use of available materials and resources.
<b>Employer involvement</b>	This section gives you information on the units, which can be used to involve learners with employers. This will help you to identify the kind of involvement that is likely to be most successful.
<b>Opportunities to develop transferable employability skills</b>	This section gives you guidance on how transferable employability skills might be developed in teaching and assessment of the unit.

## Index of units

This section contains all the units developed for these qualifications. Please refer to *page 3* to check which units are available in all qualifications in the music sector.

Unit 1:	Introduction to Performing	17
Unit 2:	Introduction to Composing	27
Unit 3:	Introduction to Recording	37
Unit 4:	Introduction to DAW Production	45
Unit 5:	Introduction to Live Sound	53
Unit 6:	Plan and Create a Music Product for a Brief	61
Unit 7:	Solo Music Performance	71
Unit 8:	Ensemble Music Performance	81
Unit 9:	Technology in Music Performance	91
Unit 10:	Music Composition	101
Unit 11:	Arranging Music	111
Unit 12:	Music and Sound for Media	123
Unit 13:	Music Recording	131
Unit 14:	Live Sound	141
Unit 15:	Remixing Music	151
Unit 16:	Creating Content for Digital Music Media	161
Unit 17:	Personal Music Project	173





# Unit 1: Introduction to Performing

Level: 2

Unit type: **Internal**

Guided learning hours: **30**

---

## Unit in brief

Learners will develop their musical skills as a performer in practice, rehearsal and performance.

## Unit introduction

When you watch an artist or band perform, there is a lot which goes on behind the scenes to make that moment so successful. Having a career as a performer requires you to have a high level of technical ability and this is only achieved through rehearsals, discipline and perseverance.

This unit introduces you to how this whole process works and what is needed to be able to stand in front of an audience or a camera and perform.

In this unit, you will develop a range of skills required to give a successful performance. You will learn how to practise effectively, developing your technique and skills on your chosen instrument/voice. You will also learn how to rehearse effectively and to improve your performance through self-reflection and acting on feedback from others. Finally, you will present the results of your rehearsals as a performance.

## Learning aims

In this unit you will:

- A** Develop and review technical skills
- B** Develop and review rehearsal skills and techniques
- C** Present a musical performance.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Develop and review technical skills	<b>A1</b> Exploration and application of technique <b>A2</b> Reflective practice	A practice diary, with an initial overview of current skills.
<b>B</b> Develop and review rehearsal skills and techniques	<b>B1</b> Preparation for rehearsals <b>B2</b> Developing rehearsal skills	Video footage of two milestone rehearsal sessions.
<b>C</b> Present a musical performance	<b>C1</b> Performance technique	Video footage of a final performance lasting approximately 3–5 minutes.

## Content

### Learning aim A: Develop and review technical skills

#### A1 Exploration and application of technique

Learners should develop an awareness of their own strengths and weaknesses as a performer and take part in regular activities designed to develop their instrumental/vocal techniques

- Awareness of musical elements within performance:
  - accuracy of pitch and intonation
  - rhythm and timing
  - articulation and phrasing
  - expression and dynamics.

#### A2 Reflective practice

Learners should develop the ability to identify, acknowledge and solve musical problems during practice.

- Technical exercises, warm-up techniques, scales, arpeggios.
- Self-evaluation through:
  - reviewing their own work on video
  - responding to feedback from peers
  - responding to teacher feedback.
- Target setting in response to feedback.
- Planning and sustaining a regular practice schedule.
- Showing focus and a commitment to improve.

### Learning aim B: Develop and review rehearsal skills and techniques

#### B1 Preparation for rehearsals

Learners should develop an understanding of how to prepare for rehearsals and musical performances.

- Technical preparations such as warm-ups.
- Independent practice outside rehearsals.
- Learning repertoire.
- Physical preparation.
- Checking of instrument and other equipment required.

#### B2 Developing rehearsal skills

Learners should develop effective rehearsal skills, whether they are unaccompanied soloists, accompanied soloists, working with a backing track or performing in a group.

- Skills if working with others:
  - agreeing repertoire
  - listening to others
  - making suggestions
  - developing shared goals
  - giving and accepting feedback
  - willingness to try new things.

- Skills if working as an unaccompanied soloist or with a backing track:
  - taking personal responsibility for progress
  - setting focused personal targets
  - effective self-review
  - getting the opinions and feedback of others
  - acting on feedback
  - time management
  - perseverance of application.
- Personal management:
  - learning repertoire before rehearsals
  - punctuality and reliability
  - concentration
  - working to deadlines
  - independent practice outside rehearsals.
- Maintaining the accuracy of musical elements if performing with others or with a backing track or metronome:
  - listening to other instruments
  - intonation and tuning with other instruments
  - keeping in time
  - being rhythmically tight
  - expression and dynamics
  - breath control and phrasing.

## **Learning aim C: Present a musical performance**

### **C1 Performance technique**

Learners should develop and demonstrate relevant musical qualities for a musical performance.

- Accuracy of pitch, rhythm and tempo.
- Interpretation and musical expression.
- Communication with the audience, both verbal and non-verbal.
- Confidence.

## Assessment criteria

Pass		Merit	Distinction
<b>Learning aim A: Develop and review technical skills</b>			<b>A.D1</b> Develop a detailed practice routine, informed by confident target setting.
<b>A.P1</b> Develop an appropriate practice routine, informed by basic target setting.		<b>A.M1</b> Develop a competent practice routine, informed by effective target setting.	
<b>Learning aim B: Develop and review rehearsal skills and techniques</b>			<b>B.D2</b> Demonstrate confident rehearsal skills, realising sustained improvements to the overall performance.
<b>B.P2</b> Demonstrate basic rehearsal skills, realising appropriate improvements to the overall performance.		<b>B.M2</b> Demonstrate effective rehearsal skills, realising competent improvements to the overall performance.	
<b>Learning aim C: Present a musical performance</b>			<b>C.D3</b> Perform music, demonstrating a high level of technical accuracy and interpretation with sustained awareness of audience.
<b>C.P3</b> Perform music, demonstrating a basic level of technical accuracy and interpretation with some awareness of audience.		<b>C.M3</b> Perform music, demonstrating a competent level of technical accuracy and interpretation with good awareness of audience.	

## Essential information for assignments

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

It is suggested that there are two summative assignments for this unit.

The relationship of the learning aims and criteria is:

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

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

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to appropriate practice spaces and instruments to use. They should also have access to a suitable performance venue and to video recording and playback equipment.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will develop a detailed practice routine based on an insightful assessment of their own initial skills. Learners will be able to set confident ongoing targets for their technical improvement, meaning that outcomes are reviewed at each practice session and targets set are relevant and ambitious.

**For Merit standard**, learners will develop a competent practice routine based on a realistic assessment of their own initial skills. Learners will be able to set effective targets for their technical improvement, meaning that targets are useful and drive progress forward. Learners will review their targets periodically, though this may be every week or two rather than after each practice.

**For Pass standard**, learners will develop an appropriate practice routine based on a general assessment of their own initial skills. Learners will be able to set some basic targets for their technical improvement. Targets may not be reviewed regularly.

#### Learning aim B

**For Distinction standard**, learners working in groups or with an accompanist will demonstrate confident rehearsal skills, thoughtfully identifying areas for improvement and articulating this to the group. Learners will show a high level of awareness of the other musicians, demonstrating the ability to keep in time and to adjust intonation as required. Learners will work creatively with others and may often take a leading role in the rehearsal, collaborating effectively to realise sustained improvements to their contribution of the overall performance.

Learners working as unaccompanied soloists or with backing tracks will demonstrate confident rehearsal skills, thoughtfully reflecting and identifying areas for improvement and setting focused personal targets. Learners will demonstrate high levels of time management skills, maintaining focus throughout. If using a backing track, learners will show consistent awareness of timing and tuning, demonstrating the ability to keep in time and to adjust intonation as required. Learners will confidently act on feedback from peers, teachers and others in order to realise sustained improvements to the overall performance.

**For Merit standard**, learners working in groups or with an accompanist will demonstrate effective rehearsal skills, sometimes identifying areas for improvement and articulating this to the group. Learners will show good awareness of the other musicians, demonstrating the ability to keep in time and to adjust intonation on most occasions. Learners will work effectively with others and will sometimes take a leading role in the rehearsal, collaborating to realise competent improvements to their contribution of the overall performance.

Learners working as unaccompanied soloists or with backing tracks will demonstrate effective rehearsal skills, competently identifying areas for improvement and setting focused personal targets. Learners will demonstrate good time management skills, maintaining focus throughout most of the rehearsal session. If using a backing track, learners will show an effective awareness of timing and tuning, demonstrating the ability to keep in time and to adjust intonation on most occasions. Learners will broadly act on feedback from peers, teachers and others in order to realise competent improvements in overall performance.

**For Pass standard**, learners working in groups or with an accompanist will demonstrate basic rehearsal skills, but will usually rely on others in the group to identify and articulate areas for improvement. Learners will show some awareness of the other musicians, demonstrating some ability to keep in time and to adjust intonation, but their attempts may lapse at times. Learners will work cooperatively with others, taking note of feedback to realise appropriate improvements to their contribution of the overall performance.

Learners working as unaccompanied soloists or with backing tracks will demonstrate basic rehearsals skills and may require support in order to structure and focus their rehearsal appropriately. With support, learners will recognise general areas for improvement and will be able to set some personal targets. Learners will demonstrate essential time management skills but may get distracted during the session. If using a backing track, learners will show some awareness of timing and tuning but attempts may lapse at times. Learners may not always reflect effectively on their performance but will generally act on feedback in order to realise appropriate improvements to their contribution to the overall performance.

### Learning aim C

**For Distinction standard**, learners will perform music, demonstrating a high level of technical accuracy and interpretation. Learners will present a performance that is technically and stylistically secure for the demands of the music, with no obvious errors or slips. They will demonstrate a sense of ease and control through a self-assured performance which demonstrates a sustained awareness of the audience.

**For Merit standard**, learners will perform music demonstrating a competent level of technical accuracy and interpretation. Learners will present a performance that is technically and stylistically effective for the demands of the music, with only small errors or slips. They will demonstrate a reasonable sense of fluency through the performance with genuine attempts to communicate with the audience.

**For Pass standard**, learners will perform music, demonstrating a basic level of technical accuracy and interpretation. Learners will present a performance that is technically and stylistically appropriate for the demands of the music but there may be some errors or slips which do not have negative impact on the performance as a whole. They may demonstrate a lack of confidence and communication with the audience may be limited.



**Links to other units and curriculum subjects**

This unit provides a foundation of knowledge and skills that can be extended in:

- Unit 7: Solo Music Performance
- Unit 8: Ensemble Music Performance.

**Employer involvement**

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

- guest performers and interview opportunities
- visits to professional musical performances.

**Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop research and planning skills. They will also work effectively with others and develop their communication and cooperation skills. In addition to this, they will develop their independent learning through personal practice.



## Unit 2: Introduction to Composing

Level: 2

Unit type: **Internal**

Guided learning hours: **30**

---

### Unit in brief

Learners will explore their own route through the compositional process and begin to develop their own creative voice by responding to a variety of stimuli. Learners will develop a portfolio of ideas, some of which will be developed and one of which will be completed as a final composition.

### Unit introduction

In the modern world, we are surrounded by music, not only in recordings and concerts but also in nearly every other aspect of our lives. From TV themes and film scores to computer games, apps, jingles and adverts, music is all around us and it is someone's job to write it. The role of a composer in the music industry is varied and interesting. Musical composition is a great way to express creativity and to communicate emotions and ideas through the exploration of instrumental timbres and the practical application of music theory.

As a composer of music, the ability to experiment and generate a number of initial ideas and then select and refine the best ones is a useful skill. You will explore a variety of ways of generating starting points and will experiment with ways that you can extend, develop and shape musical ideas into a finished piece of music.

### Learning aims

In this unit you will:

- A** Explore initial ideas
- B** Develop musical ideas
- C** Refine and present a completed composition.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Explore initial ideas	<b>A1</b> Responding to stimuli <b>A2</b> Exploring possibilities	A portfolio of five initial ideas based on a range of starting points, two of which are developed and one that is refined into a completed composition. A commentary on creative choices and progress throughout the process.
<b>B</b> Develop musical ideas	<b>B1</b> Extending and developing initial ideas <b>B2</b> Structuring and shaping musical ideas	
<b>C</b> Refine and present a completed composition	<b>C1</b> Refining a composition <b>C2</b> Finalising and presenting a completed composition	

## Content

### Learning aim A: Explore initial ideas

#### A1 Responding to stimuli

Learners will respond to a variety of stimuli in order to create initial ideas that could go on to become the basis of a completed composition.

- Musical stimuli, such as:
  - a chord sequence
  - a note row
  - a melodic fragment
  - a rhythmic fragment
  - graphic scores.
- Non-musical stimuli, such as:
  - images, e.g. photographs, paintings, sculpture
  - video clips
  - text, e.g. poems, lyrics, short stories, newspaper articles
  - an event in time or a location, nature.

#### A2 Exploring possibilities

Learners will explore that ways that initial ideas that could start to be developed.

- Considering the elements of music:
  - melody
  - rhythm
  - harmony and tonality, chords and chord progressions
  - instrumentation and timbre
  - texture.
- Improvisation.
- Experimentation.
- Grooves, beats.
- Repetition and contrast.

### Learning aim B: Develop musical ideas

#### B1 Extending and developing initial ideas

Learners extend and develop their initial ideas by exploring musical techniques.

- Melodic and rhythmic development:
  - repetition, sequence, canon
  - intervals, scales, patterns
  - inversion, retrograde, retrograde inversion
  - riffs and hooks
  - call and response
  - metre, tempo.
- Harmonic development:
  - chords
    - arpeggiation
    - inversions
  - chord patterns
  - bass lines
  - cadences.

- Tonal and textural development:
  - blending and contrasting instrumental timbres
  - orchestrating, adding timbres
  - creating timbral contrasts
  - dynamics, expression
  - effects, instrumental effects
  - articulation
  - unison, solo.

## **B2 Structuring and shaping musical ideas**

Learners will explore methods used to shape and structure compositions and apply these to their own ideas.

- Form and structure:
  - musical sections
    - verse
    - chorus
    - intro/outro
    - middle 8
    - common musical forms, e.g. binary, ternary
  - repetition and variation.
- Phrasing.
- Creating tension and release.

## **Learning aim C: Refine and present a completed composition**

### **C1 Refining a composition**

Learners will review and refine their composition.

- Review of ideas to refine.
- Responding to feedback.
- Adding further effects, dynamics, expression.
- Adjusting texture.

### **C2 Finalising and presenting a completed composition**

Learners will finalise a completed composition and present it in an appropriate format.

- For compositions recorded on a DAW or as live audio:
  - setting levels
  - mixing down
  - bouncing audio.
- For compositions recorded using notation:
  - types of score – lead sheet, graphic score, chord chart, standard score
  - types of notation – standard notation, tablature, drum notation, chord symbols
  - dynamic markings
  - tempo markings
  - instrument-specific techniques.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore initial ideas</b>		<b>A.D1</b> Produce inventive initial responses to a range of stimuli.
<b>A.P1</b> Produce appropriate initial responses to a range of stimuli.	<b>A.M1</b> Produce effective initial responses to a range of stimuli.	
<b>Learning aim B: Develop musical ideas</b>		<b>B.D2</b> Use a range of musical techniques creatively to develop and extend initial musical ideas.
<b>B.P2</b> Use a range of musical techniques appropriately to develop and extend initial musical ideas.	<b>B.M2</b> Use a range of musical techniques effectively to develop and extend initial musical ideas.	
<b>Learning aim C: Refine and present a completed composition</b>		<b>C.D3</b> Present a highly effective and creative completed composition in an appropriate format.
<b>C.P3</b> Present a basic but generally successful completed composition in an appropriate format.	<b>C.M3</b> Present an effective and competent completed composition in an appropriate format.	

## Essential information for assignments

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

It is suggested that there is one summative assignment for this unit.

The relationship of the learning aims and criteria is:

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



## Further information for teachers and assessors

### Resource requirements

Stimuli for composition such as images, video, text, graphic scores, suggestions of an event or place in time and short musical stimuli such as a chord sequence or note row.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will explore creative possibilities to produce inventive responses that are informed through aural perception rather than solely from the application of particular techniques. Their initial responses will show a high level of individuality and will be diverse, for example reflecting differing musical styles or genres. Initial responses will originate from the learner's interpretation of the original stimulus but may develop at a creative tangent from the starting point. They may quickly move outside the learner's own musical experience, for instance writing for a diverse selection of instruments or instrumental groups.

**For Merit standard**, learners will explore creative possibilities to produce effective initial responses. Their responses will show individuality and will be varied, for instance having varied tempi, structures or harmony, although they are likely to base their explorations on given frameworks and processes. The initial responses will reflect the learner's interpretation of the original stimulus, although the scope of the response may be limited to the learner's own previous musical experience, for instance, learners may respond solely on their own instrument or a narrow group of instruments in one genre.

**For Pass standard**, learners will explore creative possibilities to produce appropriate initial responses. For example they may explore an idea by employing one single technique or process rather than several in combination. Their responses will be simple and may be formulaic, for example creating several responses of the same style or structure. Responses may not reflect the original stimulus and may be heavily inspired by the learner's previous instrumental repertoire.

#### Learning aim B

**For Distinction standard**, learners will use a range of musical techniques to creatively develop and extend their musical ideas. The developed sections of music will be musically convincing and will maintain a high level of interest throughout. Learners will manipulate the elements of music with confidence, for example they may create a climactic effect within the piece of music through controlled use of a combination of musical techniques such as rhythm, harmony, texture or timbre.

**For Merit standard**, learners will use a range of musical techniques to effectively develop and extend their musical ideas by competently manipulating the elements of music. For example, they may create a climactic effect within the piece of music through the use of one or two musical techniques such as rhythm or texture to effectively shape the piece of music. However, musical ideas will be developed in ways that are directly applied from learned methods rather than following a trail of aural inspiration, which may result in sections that are somewhat predictable.

**For Pass standard**, learners will use a small number of musical techniques to appropriately develop and extend musical ideas by manipulating some of the elements of music. For example, they may create a climactic effect within the piece of music through the use of one simple musical technique such as dynamics to essentially shape the piece of music. Musical ideas will be developed in basic ways such as repetition or adding a simple bassline or chords to a melody, and although they will provide some general musical interest, there may be moments that are less convincing and which disrupt the flow of the music.

### Learning aim C

**For Distinction standard**, learners will present a highly successful and creative completed composition. Learners will demonstrate a skilful control of music elements, combining aspects such as melody, rhythm, harmony, texture and timbre in creative ways to produce a satisfying final composition. Learners will structure their piece in a balanced way, developing initial fragments so as to maintain a sense of continuity without overly relying on simple repetition. The finished composition will contain dynamics, expression and phrasing and may also include specific instrumental techniques in an attempt to create an emotional effect.

Learners will provide detailed supporting notes which track their ideas and their progress throughout the process.

**For Merit standard**, learners will present a successful and competent completed composition. Learners will demonstrate effective control of music elements, manipulating aspects such as melody, rhythm, harmony, texture and timbre to produce an effective final composition. Learners will structure their piece in a balanced way, developing initial fragments to form interesting sections but may rely too much on repetition without contrast. Alternatively, learners may develop their ideas without referring back to the original material, giving a lack of appropriate repetition. The finished composition will contain some dynamics and expression but these may be somewhat arbitrary, rather than placed so as to create an emotional effect.

Learners will provide supporting notes which track their ideas and their progress throughout the process.

**For Pass standard**, learners will present a basic but generally successful composition. Learners will demonstrate an appropriate control of music elements, employing aspects such as melody, rhythm, texture and timbre to produce a completed final composition. Learners will attempt to structure their piece by providing contrasting sections, but these sections may rely heavily on repetition and initial fragments may not be developed. The finished composition may not contain dynamic or expression but may still create some emotional effect, although this will be simple rather than complex. If learners do employ dynamics these are more likely to create extremes of contrast.

Learners will provide basic supporting notes which track some of their ideas and their progress throughout the process.

**Links to other units and curriculum subjects**

This unit provides a foundation of knowledge and skills that can be extended in:

- Unit 10: Music Composition
- Unit 11: Arranging Music
- Unit 12: Music and Sound for Media.

**Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop research and planning skills as well as those of time management and working to deadlines.



# Unit 3: Introduction to Recording

Level: 2

Unit type: **Internal**

Guided learning hours: **30**

---

## Unit in brief

Learners will explore the equipment and techniques used to produce a multitrack recording.

## Unit introduction

Music recording continues to be a significant sector of the music industry and the ability to produce a polished and well-mixed recording is a highly sought-after skill. Studio engineers must have a detailed practical knowledge of a range of hardware and software and how to set up and operate this safely. They must also be able to work efficiently and creatively with a range of artists to achieve the best results.

In this unit, you will explore the range of equipment used in music recording and the role it plays in the recording process. You will explore recording set-ups and learn how to capture audio from various sources such as acoustic and amplified instruments, electronic instruments and vocals. You will work with other musicians and record their music by using different microphones and interfaces. You will explore the capabilities of a mixing console and the role it plays in the recording process. You will learn how individual tracks can be edited and enhanced by adding effects such as reverb and EQ, before presenting a final balanced multitrack recording.

## Learning aims

In this unit you will:

- A** Select and set up equipment for a recording session
- B** Produce a multitrack recording.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Select and set up equipment for a recording session	<b>A1</b> Recording equipment <b>A2</b> Setting up for a recording session	An equipment list. Video footage with commentary or annotated photographs of the setting up of a recording session that accounts for the equipment being used and safety considerations.
<b>B</b> Produce a multitrack recording	<b>B1</b> Recording techniques <b>B2</b> Mixing techniques	An audio file of at least four unmixed recorded tracks. A mixed multitrack recording.

## Content

### Learning aim A: Select and set up equipment for a recording session

#### A1 Recording equipment

Learners will explore the purpose and function of the equipment used to record audio.

- Microphones:
  - condenser
  - dynamic
  - microphone leads and stands
  - pop shields
  - phantom power.
- Direct injection (DI):
  - active
  - passive.
- Audio interface.
- Mixing console features and functions (hardware or software based):
  - channels
  - inputs and inserts
  - faders/master faders
  - mute and solo
  - gain
  - equalisation (EQ)
  - pan
  - busses and auxiliaries.
- Amplifiers.
- Monitoring, e.g. headphones, speakers, talkback.
- Cables, e.g. jack, phono, XLR.
- Recording software.

#### A2 Setting up for a recording session

Learners will develop their knowledge and skills in selecting and setting up equipment for recording sessions correctly and safely.

- Selecting appropriate equipment:
  - audio capture, e.g. microphones
  - mixing console
  - monitoring
  - cables
  - recording software.
- Microphone placement.
- Environment:
  - space management
  - noise in and around the recording area
  - appropriate lighting.
- Signal flow.
- Line testing.
- Troubleshooting.

- Health and safety:
  - powering up and powering down
  - electrical safety
  - fire procedures
  - noise levels
  - manual handling
  - cable management
  - ergonomics.

## **Learning aim B: Produce a multitrack recording**

### **B1 Recording techniques**

Learners will develop skills in recording audio.

- Monitoring.
- Communicating with performers.
- Working with pre-recorded tracks, e.g. guide, click, backing.
- Recording individual tracks.
- Layering tracks.
- Dropping in.
- Critical listening.
- Labelling and saving tracks.

### **B2 Mixing techniques**

Learners will explore how to mix individual audio tracks into multitrack recordings.

- Editing and trimming.
- Levels and balance.
- Adding EQ.
- Panning.
- Adding effects, e.g. reverb, compression, fade in/out.
- Bounce to stereo.



## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Select and set up equipment for a recording session</b>		
<b>A.P1</b> Select appropriate equipment for a recording session. <b>A.P2</b> Set up recording equipment safely and appropriately for a recording session.	<b>A.M1</b> Select and set up recording equipment competently for a recording session.	<b>A.D1</b> Select and set up recording equipment thoughtfully for a recording session.
<b>Learning aim B: Produce a multitrack recording</b>		
<b>B.P3</b> Record audio, demonstrating a basic understanding of the process. <b>B.P4</b> Apply mixing techniques appropriately to produce a basic multitrack recording.	<b>B.M2</b> Record audio, demonstrating a competent understanding of the process. <b>B.M3</b> Apply mixing techniques effectively to produce a competent multitrack recording.	<b>B.D2</b> Record and mix audio thoughtfully to produce a controlled and consistent multitrack recording.

## Essential information for assignments

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

It is suggested that there is one summative assignment for this unit.

The relationship of the learning aims and criteria is:

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

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a range of microphones and audio capture equipment
- a mixing console, which could be hardware or software based
- audio interfaces
- computer software that supports multitrack recording and mixing
- a suitable environment for recording sound.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will choose the most appropriate equipment for a specific recording session. They will set this equipment up with careful consideration of microphone placement and signal flow. Their judgements will allow them to record audio of a consistently high quality. They will demonstrate a thorough working knowledge of recording equipment such as microphones, mixing consoles and recording software.

**For Merit standard**, learners will make sensible equipment selections for a specific recording session and they will set this up capably to enable them to record audio. Microphone choice and placement will be broadly fit for purpose and the mixing console and recording software will be set up competently.

**For Pass standard**, learners will choose mostly suitable equipment for a specific recording session. Some of their selections may not be the most effective for the required situation, e.g. they may not have fully considered their choice of microphones. They will be able to set up most of their chosen equipment correctly but perhaps with some misjudgements in terms of microphone placement or achieving the best signal flow. Learners will demonstrate a general awareness of essential health and safety factors when setting up equipment.

#### Learning aim B

**For Distinction standard**, learners will record tracks with a consistently high level of control and skill, and there will be no obvious blemishes. Their final mix will have made thoughtful use of EQ and effects to enhance the recording and will be well-balanced throughout.

**For Merit standard**, learners will record at least four independent tracks of a broadly consistent quality, but some of the tracks may contain minor defects. Their final mix will have made broadly effective use of EQ and other effects, perhaps with occasional misjudgements and will be well-balanced overall.

**For Pass standard**, learners will record at least four independent tracks, which may contain some obvious flaws e.g. extraneous noise or distortion. Learners will edit and mix their tracks to produce a multitrack recording, but the final mix will be basic, e.g. there may be a lack of balance and the use of effects may lack control.

### **Links to other units and curriculum subjects**

This unit provides a foundation of knowledge and skills that can be extended in:

- Unit 13: Music Recording.

This unit also has links to:

- Unit 5: Introduction to Live Sound
- Unit 6: Plan and Create a Music Product for a Brief
- Unit 9: Technology in Music Performance
- Unit 14: Live Sound
- Unit 17: Personal Music Project.

### **Employer involvement**

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

- guest speakers
- work experience
- visits to appropriate business organisations.

### **Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop communication, problem solving, collaborative and self-management skills.

# Unit 4: Introduction to DAW Production

Level: 2

Unit type: **Internal**

Guided learning hours: **30**

---

## Unit in brief

Learners will explore music production techniques through the use of a digital audio workstation (DAW), learning how to use a DAW to programme, record and edit a music project.

## Unit introduction

The ability to use a DAW and manage a music project effectively is central to many roles within the music industry. This unit will provide core knowledge used within professional areas including songwriting, music production, recording and media production.

In this unit, you will work with the different tools available in a DAW to produce music. You will show your understanding of different techniques used in music DAW production and work on these to produce music that uses a range of processes. As you learn through experiencing and using the software, you will gain an understanding of the roles of different software tools, leading to the production of music that uses the full functionality of the software available.

You will be encouraged to develop skills and knowledge specific to your own musical starting points to create either original music, or a creative arrangement of music already written by others, to a given brief.

## Learning aims

In this unit you will:

- A** Develop techniques used in DAW production
- B** Use DAW production techniques to create music.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Develop techniques used in DAW production	<b>A1</b> Note input and editing <b>A2</b> Audio, loops, samples and editing	Learners produce a piece of music from a given brief. They should provide a commentary on the technical process and DAW tools used throughout.
<b>B</b> Use DAW production techniques to create music	<b>B1</b> Planning and finalising a DAW project <b>B2</b> Effects <b>B3</b> Presenting a project	

## Content

### Learning aim A: Develop techniques used in DAW production

#### A1 Note input and editing

Learners will explore different MIDI sequencing techniques required to use the DAW to develop a piece of music.

- Getting started:
  - setting up software instruments
  - selecting pre-sets in software instruments
  - editing sounds.
- Methods of inputting notes:
  - playing notes with a MIDI/USB keyboard to a click
  - clicking to add notes
  - importing MIDI files.
- Editing the properties of note events:
  - quantisation, note position
  - duration
  - pitch
  - velocity.
- Working with structure:
  - copying and pasting
  - moving parts
  - using arrangement tools in the DAW
  - repeating parts.

#### A2 Audio, loops, samples and editing

Learners will explore the different audio sequencing techniques required to use the DAW to develop a piece of music.

- Using pre-recorded samples/audio files:
  - importing and aligning audio files/samples
  - looping/repeating parts
  - solving timing and tuning/key issues
  - editing start and end times for audio files
  - working with sounds in a sampler
  - working with pre-recorded loops.
- Recording audio:
  - recording simple audio
  - manipulating and editing audio
  - editing start and ends of audio files.

## **Learning aim B: Use DAW production techniques to create music**

### **B1 Planning and finalising a DAW project**

Learners will plan and complete a project using a mix of note input and audio techniques.

- Project settings:
  - tempo
  - time signature
  - saving and archiving work
  - selection of note input and audio techniques to create and finalise a track.

### **B2 Effects**

Learners will apply effects to specific tracks to enhance or alter sounds.

- Digital effects:
  - EQ
  - reverb, delay
  - chorus
  - dynamic effects
  - modulation/sound altering effects.

### **B3 Presenting a project**

Learners will mix and bounce their final work to a suitable format.

- Mixing and finalising a project:
  - volume balance
  - automation
  - panning
  - finalising a product
    - exporting audio, bouncing to stereo
    - appropriate file format, e.g. aiff, wav, MP3.



## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Develop techniques used in DAW production</b>		<b>AB.D1</b> Use consistent MIDI and audio sequencing techniques to effectively and creatively develop and finalise a music project.
<b>A.P1</b> Select and use appropriate MIDI sequencing techniques to develop a music project.	<b>A.M1</b> Select and use competent MIDI and audio sequencing techniques to effectively develop a music project.	
<b>A.P2</b> Apply appropriate audio sequencing processes to develop a piece of music.		
<b>Learning aim B: Use DAW production techniques to create music</b>		
<b>B.P3</b> Apply appropriate DAW production techniques to create a finished music project.	<b>B.M2</b> Apply effective DAW production techniques to create a finished music project.	

## Essential information for assignments

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

There is a maximum of one summative assignment for this unit.

The relationship of the learning aims and criteria is:

Learning aims: A and B (A.P1, A.P2, B.P3, A.M1, B.M2, AB.D1)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to digital audio workstation software that supports creative MIDI and audio sequencing and mixing skills.

### Essential information for assessment decisions

#### Learning aims A and B

**For Distinction standard**, learners will select and consistently use a wide range of techniques in both MIDI and audio sequencing to arrive at the final development stage of a music project. Creativity will be seen in the use of varying techniques throughout that add to the interest and development of the track. The techniques used will show significant attention to detail in all aspects of input, editing and structuring the project. The learner will have selected sounds and effects that blend successfully together and they may have edited these further to ensure that they fully enhance the finished project. The commentary will support the choice and application of effective and creative techniques to create and develop a finished music project.

**For Merit standard**, learners will select and use a broad range of techniques to input and edit notes and audio to arrive at a near-final development stage of a music project. They will select specific features of the DAW that go beyond just using pre-sets or show thoughtful use of these. They will apply techniques that show detailed note or audio file editing competently with a structure that shows use of copying, moving parts, or DAW arranging tools rather than just looping and repetition. The learner will show that they can select sounds and effects settings that blend well together to enhance the finished project effectively. The commentary will support the choice and application of effective sequencing techniques to create and develop a finished music project.

**For Pass standard**, learners will select and use appropriate techniques to input and edit notes and audio to arrive at an early development phase of a project. There will be some selection of DAW features but these may be reliant on pre-sets. They will apply some techniques in note or audio editing that enhance the standard of the final music project but overall these may be limited in scope such as only using quantise, or simple edits, and rely on repetition or loops for the structure. Choices of sounds or effects plugins will be the default settings that have not been further explored but will to some extent enhance the final project. The commentary will support the choice and application of appropriate DAW techniques used to create and develop a finished music project.

### **Links to other units and curriculum subjects**

This unit provides a foundation of knowledge and skills which can be extended in the following units:

- Unit 12: Music and Sound for Media
- Unit 15: Remixing Music.

This unit also has links to:

- Unit 6: Plan and Create a Music Product for a Brief
- Unit 10: Music Composition
- Unit 16: Creating Content for Digital Music Media.

### **Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop research and planning skills. Learners will also develop IT and problem-solving skills.

# Unit 5: Introduction to Live Sound

Level: 2

Unit type: **Internal**

Guided learning hours: **30**

---

## Unit in brief

Learners will explore how to set up, check and operate sound equipment safely for a live performance.

## Unit introduction

Live sound engineers are an essential part of the music industry providing the key link between performers and audience. Musicians spend hours rehearsing and refining their material and a well-balanced and consistent live mix can really enhance their performance. A live sound engineer must have good practical knowledge of a range of equipment and health and safety procedures but must also be able to communicate well with others and solve problems, often in high pressure situations.

In this unit, you will learn about the equipment used in live sound engineering and how the component parts of a public address (PA) system connect to form a signal chain. You will experience the full process of live sound engineering beginning with learning how to safely set up front of house (FOH) and monitoring equipment. You will then run a sound check with a band or artist and operate sound for them in a performance, before safely de-rigging equipment.

## Learning aims

In this unit you will:

- A** Set up and de-rig live sound equipment safely
- B** Operate live sound equipment for a performance.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Set up and de-rig live sound equipment safely	<b>A1</b> Equipment used in live sound <b>A2</b> Setting up and de-rigging <b>A3</b> Health and safety	<p>An edited video and/or annotated photographs of the setting up and de-rigging of live sound equipment for a live performance that features at least two inputs. The evidence should refer to relevant health and safety aspects.</p> <p>An edited video of the sound check and a short live performance that features at least two inputs and where the learner is operating live sound equipment.</p>
<b>B</b> Operate live sound equipment for a performance	<b>B1</b> Sound checking <b>B2</b> Operating live sound equipment	

## Content

### Learning aim A: Set up and de-rig live sound equipment safely

#### A1 Equipment used in live sound

Learners will explore the purpose and function of a range of front of house (FOH) and monitoring equipment used in live sound reinforcement.

- Speakers:
  - active
  - passive.
- Amplifiers.
- Crossovers.
- Mixing console, e.g. analogue, digital, software based:
  - channels
  - inputs and inserts
  - faders/master faders
  - mute and solo
  - gain
  - equalisation (EQ)
  - pan
  - busses and auxiliaries.
- Stage boxes and multicores.
- Monitoring equipment.
- Cables, e.g. jack, phono, XLR, speakon.
- Microphones, e.g. condenser, dynamic, radio.
- Microphone stands.
- Direct injection (DI):
  - active
  - passive
  - phantom power.
- Audio interfaces.

#### A2 Setting up and de-rigging

Learners will explore how to set up and pack down live sound equipment for performance.

- Setting up:
  - using a technical specification and equipment list
  - locating power sources
  - powering up
  - positioning of equipment
  - microphone placement
  - cable runs and cable management
  - connecting equipment
  - signal chain
  - ringing out
  - line checking in preparation for the sound check
  - safety checks and fault reporting.

- De-rigging:
  - powering down
  - checking equipment for faults
  - disconnecting equipment
  - cable management, e.g. coiling and storing cables correctly
  - checking and packing away as per equipment list
  - fault reporting.

### **A3 Health and safety**

Learners will investigate relevant health and safety procedures that relate to live sound operations.

- Manual handling, e.g. unloading, lifting, carrying.
- Personal protective equipment (PPE), e.g. gloves, ear plugs, steel toecap boots.
- Fire procedures.
- Cable management and safety.
- Electrical safety.
- Safe noise levels.

## **Learning aim B: Operate live sound equipment for a performance**

### **B1 Sound checking**

Learners will develop skills in carrying out a sound check.

- Checking individual instruments and voices.
- Adding effects, e.g. EQ, reverb.
- Monitoring for performers.
- Listening to, balancing and refining the FOH and monitor mixes.

### **B2 Operating live sound equipment**

Learners will develop skills in operating live sound equipment during live performances to meet artist and audience expectations.

- Setting, reviewing and adjusting FOH balance.
- Adjusting monitor mix as required by artists.
- Critical listening.
- Monitoring and adjusting EQ and other effects, e.g. reverb.
- Troubleshooting.
- Working safely.
- Maintaining safe noise levels.



## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Set up and de-rig live sound equipment safely</b>		<b>A.D1</b> Set up and de-rig equipment thoughtfully and safely for a live performance.
<b>A.P1</b> Set up and de-rig equipment appropriately for a live performance. <b>A.P2</b> Adhere to essential health and safety requirements when setting up and de-rigging live sound equipment.	<b>A.M1</b> Set up and de-rig equipment competently and safely for a live performance.	
<b>Learning aim B: Operate live sound equipment for a performance</b>		<b>B.D2</b> Produce controlled and consistent FOH and monitoring mixes for a live performance.
<b>B.P3</b> Carry out a sound check for a live performance, demonstrating a basic understanding of the process. <b>B.P4</b> Produce basic FOH and monitoring mixes for a live performance.	<b>B.M2</b> Carry out an effective sound check for a live performance. <b>B.M3</b> Produce competent FOH and monitoring mixes for a live performance.	

## Essential information for assignments

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

There is a maximum of one summative assignment for this unit.

The relationship of the learning aims and criteria is:

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

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a PA system which includes speakers, amplifiers, microphones, a mixing console, audio interfaces and monitoring equipment
- a suitable space to present a live performance that requires sound reinforcement
- an artist or band that requires sound reinforcement for a live performance.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will set up and pack down equipment for a live performance that features at least two inputs, demonstrating a thorough understanding of how to achieve the best results. They will position and connect microphones and other equipment to allow for well-balanced FOH and monitoring mixes. They will fully observe all health and safety requirements and demonstrate best practice in cable management, electrical safety and manual handling.

**For Merit standard**, learners will competently set up and pack down equipment for a live performance that features at least two inputs. They will show consideration when positioning and connecting microphones and other sound equipment to enable adequate FOH and monitor mixes to be achieved. Their choices will be mostly logical and demonstrate good practice e.g. efficient cable management. Learners will observe health and safety requirements whilst setting up and packing down.

**For Pass standard**, learners will demonstrate a basic understanding of how to set up and pack down equipment for a live performance that features at least two inputs. They may be inconsistent in their approach and make some misjudgements in terms of connecting and positioning equipment. Learners will observe key aspects of health and safety when setting up and packing down, especially where electrical safety is concerned.

#### Learning aim B

**For Distinction standard**, learners will manage a sound check demonstrating a high level of skill and knowledge relating to the process. They will work systematically and ensure that each instrument/voice is fully tested and enhanced by the thoughtful application of EQ and other appropriate effects. They will critically listen and reflect on the FOH and monitor mixes within the sound check and make thoughtful refinements to improve these. They will skilfully operate live sound equipment for a performance that features at least two inputs and achieve consistently well-balanced FOH and monitor mixes with no noticeable blemishes.

**For Merit standard**, learners will competently handle a sound check and will ensure that each instrument/voice is tested adequately. They will take the required actions to eliminate any problems that arise such as repositioning equipment or changing cables. They will listen to and review the FOH and monitor mixes and make some improvements to these during the sound check. They will operate live sound equipment for a performance that features at least two inputs and maintain a balanced FOH and monitor mix without any obvious issues such as audio feedback or parts getting lost or being too prominent in the mix.

**For Pass standard**, learners will take part in a sound check and will cover all the essential elements such as testing individual instruments/voices, providing monitoring and achieving a basic FOH mix. However, there may be some misjudgements or inconsistencies within their approach such as moving too quickly through the process or not addressing problems that arise. They will listen to the overall FOH and monitor mixes but will only make some minor improvements to these in the sound check. They will operate live sound equipment for a performance that features at least two inputs and achieve a generally balanced FOH and monitor mix but there may be some basic issues such as audio feedback and some parts being too prominent or too quiet within the overall mix.

### **Links to other units and curriculum subjects**

This unit provides a foundation of knowledge and skills that can be extended in:

- Unit 14: Live Sound.

This unit also has links to:

- Unit 3: Introduction to Recording
- Unit 6: Plan and Create a Music Product for a Brief
- Unit 9: Technology in Music Performance
- Unit 13: Music Recording
- Unit 17: Personal Music Project.

### **Employer involvement**

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

- guest speakers
- work experience
- visits to appropriate business organisations.

### **Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop communication, self-management, problem-solving and collaborative working skills.

# Unit 6: Plan and Create a Music Product for a Brief

Level: 2

Unit type: **Pearson Set Assignment**

Guided learning hours: **60**

---

## Unit in brief

Learners will plan, develop and promote a music product in response to a brief.

## Unit introduction

Creativity lies at the heart of the music industry, and the ability to plan, develop and deliver a successful music product is a highly sought-after skill. Developing a music product requires a range of different skills and a successful music product is the result of the effective application of communication, teamwork and personal management skills. Musicians must also know how to successfully promote the products they create so that they can attract as wider market as possible.

In this unit, you will create a music product such as a live event or recording. You will experience the full creative process starting with developing your initial idea and following this through to completion and delivery. You will also explore the ways that music products are promoted, and you will produce marketing materials and activities for the product that you create. You can work individually or as part of a group to develop and create a music product. You must clearly evidence your individual contribution to the planning, development and delivery of your final product.

## Assessment

This unit has a Pearson Set Assignment. Learners must complete a Pearson Set Assignment Brief.

## Learning aims

In this unit you will:

- A** Plan and develop a music product in response to a brief
- B** Promote a music product in response to a brief
- C** Deliver a music product in response to a brief.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Plan and develop a music product in response to a brief	<b>A1</b> Types of music products and briefs <b>A2</b> Planning a music product <b>A3</b> Developing a music product	This unit is assessed through a Pearson Set Assignment.
<b>B</b> Promote a music product in response to a brief	<b>B1</b> Marketing materials and activities <b>B2</b> Marketing devices	
<b>C</b> Deliver a music product in response to a brief	<b>C1</b> Musical skills and processes <b>C2</b> Meeting the requirements of the brief	

## Content

### Learning aim A: Plan and develop a music product in response to a brief

#### A1 Types of music products and briefs

Learners will explore a range of existing music products to understand how they are created, developed and delivered in response to industry briefs.

- Music products:
  - performance, e.g. concert, gig, themed event, festival
  - recording, e.g. album, extended play (EP), studio or DAW based
  - composition, e.g. film soundtrack, song writing collaboration
  - digital, e.g. podcast, website, music video.
- Intentions of music products and briefs:
  - entertainment
  - commercial
  - educational
  - charitable
  - integration with other media.
- Information contained in music industry briefs:
  - client requirements and aims
  - target audience
  - time constraints
  - required musical content
  - format of final presentation.

#### A2 Planning a music product

Learners will investigate the roles, resources and planning required to develop and deliver a music product in response to a brief.

- Roles:
  - performer
  - composer
  - arranger
  - musical director/band leader
  - live sound engineer
  - studio/recording engineer
  - technical support/roadie
  - venue management and operations.
- Resources:
  - equipment
  - specialist spaces, e.g. rehearsal room, recording studio
  - human resources
  - time
  - budget.

- Planning meetings:
  - identification and allocation of roles and tasks
  - drawing up a contract for the group that agrees individual responsibilities
  - timelines
  - deadlines, milestone review points and next steps
  - reviewing progress and setting actions
  - success criteria
  - contingency planning
  - health and safety
  - legalities, e.g. copyright, licensing
  - reviewing and setting further actions.

### **A3 Developing a music product**

Learners will explore how ideas and starting points can be developed and refined to create a music product in relation to the chosen area of focus.

- Performing and music creation:
  - exploring musical elements, e.g. melody, rhythm, harmony, texture
  - exploring different styles and genres
  - exploring structure, version and arrangement
  - exploring musical devices
  - exploring sound palettes.
- Recording and live sound:
  - capturing audio
  - importing audio
  - use of effects, pre-sets and plug-ins
  - microphone selection and placement
  - mixing and mastering techniques.
- Developing and refining material:
  - drafting and redrafting
  - self-evaluation
  - previewing and showcasing
  - responding to feedback
  - refining and discarding ideas
  - identifying problems and finding solutions.

### **Learning aim B: Promote a music product in response to a brief**

#### **B1 Marketing materials and activities**

Learners will explore different marketing communications and assets that are used to promote music products.

- Physical marketing assets, e.g. poster, flyer, press release.
- Digital marketing assets, e.g. radio, webpage/banner, video, social media, email, blog, vlog.
- Marketing activities, e.g. promotional performances, previews, interviews, reviews, podcasts.
- Consideration of how the marketing methods relate to:
  - the type of product
  - the target audience
  - the available budget.



## B2 Marketing devices

Learners will explore the ways that marketing materials communicate and promote music products to target audiences.

- Communicating product information, i.e. what is being promoted.
- Key messages.
- Unique selling points (USPs).
- Logistical information, e.g. date, time, venue.
- Call to action, e.g. buy a ticket.
- Design aspects:
  - fonts and colour schemes
  - images, e.g. still or moving
  - text and graphics
  - sound
  - tone of voice.

## Learning aim C: Deliver a music product in response to a brief

### C1 Musical skills and processes

Learners will explore the range of musical skills and processes that contribute to a successful music product as relevant to their chosen area of focus.

- Performance:
  - tuning and intonation
  - rhythm and timing
  - stylistic awareness
  - expression and dynamics
  - phrasing and articulation
  - balance
  - musical interpretation
  - musical communication
  - ensemble skills
  - use of performance technology (where appropriate).
- Recording and live sound:
  - capturing high-quality audio
  - balanced mix
  - use of effects and EQ
  - stereo field and panning
  - handling of equipment.
- Composition and DAW production:
  - melody and rhythm
  - harmony and texture
  - structure and form
  - repetition and contrast
  - expression and dynamics
  - handling of instruments, voices and sound palettes
  - sequencing
  - loops and samples
  - use of technology and software.

## **C2 Meeting the requirements of the brief**

Learners will investigate how a music product meets the requirements of a brief.

- Fitness for purpose:
  - suitability for target audience
  - adherence to time constraints
  - meeting client requirements as per the brief.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Plan and develop a music product in response to a brief</b>		<b>A.D1</b> Make a creative and consistent contribution to the planning and development of a music product.
<b>A.P1</b> Make an appropriate contribution to the planning of a music product.	<b>A.M1</b> Make an effective contribution to the planning of a music product.	
<b>A.P2</b> Contribute basic musical ideas to the development of a music product in response to a brief.	<b>A.M2</b> Contribute effective musical ideas to the development of a music product in response to a brief.	
<b>Learning aim B: Promote a music product in response to a brief</b>		<b>B.D2</b> Produce a thoughtful and creative item of marketing material for a music product.
<b>B.P3</b> Produce a basic item of marketing material for a music product.	<b>B.M3</b> Produce an effective item of marketing material for a music product.	
<b>Learning aim C: Deliver a music product in response to a brief</b>		<b>C.D3</b> Demonstrate a consistently high level of control of musical skills and processes in the delivery of a music product that fully responds to a brief.
<b>C.P4</b> Demonstrate basic control of musical skills and processes in the delivery of a music product.	<b>C.M4</b> Demonstrate competent control of musical skills and processes in the delivery of a music product that effectively responds to a brief.	
<b>C.P5</b> Deliver a music product that responds to some aspects of a brief.		

## Essential information for assignments

This unit is assessed using a Pearson Set Assignment Brief. A set assignment must be used to assess learners.

## Further information for teachers and assessors

### Resource requirements

The special resources learners must have access to for this unit will depend on the product being developed, e.g. a performance venue, sound equipment, rehearsal spaces, recording facilities.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will make a valuable contribution to the planning of the music product. They will generate creative and intelligent ideas which will have a positive effect on the outcome. They will complete all agreed tasks fully and consistently to enable the product to be a success. Learners will display a thoughtful approach when generating and exploiting musical ideas and their choices and suggestions will be fully aligned to the demands of the brief. Their ideas will be imaginative and inventive and enhance the product being developed.

**For Merit standard**, learners will make a broadly positive contribution to the planning of the music product and will complete all agreed tasks competently. Their ideas, actions and input will have a positive effect on the final product. Learners will generate some suitable musical ideas that support the realisation of the music product in relation to the brief. Most of their ideas will be viable and some will show evidence of development and refinement.

**For Pass standard**, learners will make some contribution to the planning of the music product, but their input and ideas may be rather basic. They will undertake agreed tasks and complete most of these adequately. Learners will explore musical ideas and starting points in response to some aspects of the brief and make basic choices and suggestions, even if they are not taken forward.

#### Learning aim B

**For Distinction standard**, learners will produce an item of marketing material or organise a marketing activity that fully captures the style and character of their music product. They will use design and communication devices persuasively to fully appeal to their target audience.

**For Merit standard**, learners will produce an item of marketing material or organise a marketing activity that positively promotes their music product and communicates all relevant information. Thought will have been given to style, design and tone of communication to ensure that the material is broadly suitable for the target audience.

**For Pass standard**, learners will produce an item of marketing material or undertake a marketing activity that conveys some of the essential elements of their product such as date, time, venue, where to obtain further information. The item or activity will be generally appropriate for the target audience and there will be a basic awareness of design and/or communication style.

## Learning aim C

**For Distinction standard**, learners will demonstrate a range of musical skills and processes with consistency and a high level of proficiency when delivering their final music product. Their individual contributions will thoroughly address the brief.

**For Merit standard**, learners will capably demonstrate a range of musical skills and processes in the delivery of the final music product and there will be very few errors. Their individual contributions will broadly respond to all aspects of the brief and be fit for its intended purpose.

**For Pass standard**, learners will show some control in the application of musical skills processes when delivering their final product but there may be some insecurity evident. For example, their performance may contain some basic errors of pitch or rhythm, their final mixed recording may lack balance or their composition may lack control of texture and structure. Their individual contributions will respond to some aspects of the brief and be generally fit for purpose.

## Assessment controls

**Time:** this assignment has a recommended time period. This is for advice only and can be adjusted depending on the needs of learners.

**Supervision:** you should be confident of the authenticity of learners' work. This may mean that learners should be supervised.

**Resources:** all learners should have access to the same types of resource to complete the assignment.

**Research:** learners should be given the opportunity to carry out research outside of the learning context if required for the assignment.

## Links to other units and curriculum subjects

This unit is designed to build on the knowledge and skills developed in whichever of the introductory Units 1–5 learners have completed. Learners can contribute to the planning, creation and delivery of a music product as a performer, composer, recording engineer, DAW producer or live sound engineer.

## Employer involvement

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

- guest speakers and interview opportunities
- work experience
- business material as exemplars
- visits to appropriate business organisations.

## Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop critical thinking, communication, presentation, collaborative working and problem-solving skills.



# Unit 7: Solo Music Performance

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

---

## Unit in brief

Learners will develop their technical and performance skills as a soloist.

## Unit introduction

There are many employment opportunities for successful performers in the areas of live performance, musical theatre, session music and community music. This unit will help you understand that learning an instrument is not only about playing pieces you enjoy but is also about selecting the right repertoire and providing a performance in front of an audience.

Performing as a soloist requires unique and specific skills. A successful soloist will be able to inspire and captivate their audience, not only through the music they play but also through their stagecraft. Having a successful career as a performer requires dedication, technical accuracy and the ability to interpret the music in an appropriate way so as to engage an audience.

In this unit you will learn about and demonstrate a range of techniques appropriate to your instrument or voice through both the development of your skills and from studying the performances of successful musicians. You will also learn the importance of choosing suitable repertoire, not only to match your own ability but also to suit your audience. Through effective practice and rehearsing you will also develop your own performance style and demonstrate this by performing as a soloist for a sustained length of time.

## Learning aims

In this unit you will:

- A** Study the techniques used by soloists
- B** Explore appropriate repertoire and develop skills for a solo performance
- C** Perform as a soloist to an audience.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Study the techniques used by soloists	<b>A1</b> Studying techniques used by others	An article, report or vlog about the technical, interpretative and stagecraft skills used by one professional musician.
<b>B</b> Explore appropriate repertoire and develop skills for a solo performance	<b>B1</b> Exploring and selecting appropriate repertoire <b>B2</b> Developing skills and rehearsing for a solo performance	A video recording of two milestone rehearsal sessions focusing on two specified areas for improvement.
<b>C</b> Perform as a soloist to an audience	<b>C1</b> Musicality and interpretation of music <b>C2</b> Confidence and stage presence	A short concert programme of the final solo performance. A video recording of a final solo performance of around 5–8 minutes duration consisting of at least two contrasting pieces.



## Content

### Learning aim A: Study the techniques used by soloists

#### A1 Studying techniques used by others

Learners should study professional musicians in the music industry, including their technical ability, interpretive skills and stagecraft.

- Researching best practice could include:
  - performers in different genres
  - different performances of the same piece.
- Technical and interpretive skills in performance, including:
  - articulation, phrasing, diction (where appropriate)
  - breath control (where appropriate)
  - expression, dynamic contrasts
  - instrument-specific or vocal-specific techniques
  - communication of the mood/style of the piece.
- Stagecraft in live performances:
  - stage presence
  - body language
  - verbal and non-verbal communication with the audience
  - non-verbal communication with other musicians on stage, if appropriate.

### Learning aim B: Explore appropriate repertoire and develop skills for a solo performance

#### B1 Exploring and selecting appropriate repertoire

Learners should explore a range of suitable repertoire available on their chosen instrument/voice, selecting suitable pieces for their solo performance.

- Select appropriate music with consideration of:
  - their ability as a soloist
  - their individual strengths and weaknesses
  - the difficulty of the pieces
  - the appropriateness for the chosen audience
  - the appropriateness for the particular occasion or venue
  - the creation of a contrasting programme.

#### B2 Developing skills and rehearsing for a solo performance

Learners should develop effective practice skills in order to improve technical ability on their instrument/voice and apply these skills when rehearsing a solo performance.

- Effective practice skills:
  - warm-ups
  - technical exercises
  - practice techniques such as breaking down a piece to concentrate on more difficult sections
  - focus and concentration
  - self-reflection and setting targets.

- Developing technical instrumental/vocal skills:
  - accuracy of pitch, tempo and rhythm
  - increasing fluency, dexterity, range
  - articulation and phrasing
  - intonation
  - dynamics and expression, dynamic contrasts
  - communicating the mood or style of a piece.
- Rehearsal techniques:
  - selecting appropriate rehearsal material for each session
  - working with an accompanist or group of accompanying instruments, if appropriate
  - working with a backing track, if appropriate
  - punctuality
  - identifying areas for focus and improvement
  - responding to feedback
  - setting targets for the next rehearsal
  - dry-run' performances at the venue and in front of peers.

### **Learning aim C: Perform as a soloist to an audience**

#### **C1 Musicality and interpretation of music**

Learners should perform their chosen programme to an audience, paying attention to the following elements.

- Musicality:
  - intonation
  - rhythm
  - tempo and timing
  - specific performance directions
  - accuracy.
- Interpretation:
  - expression
  - dynamic contrast
  - phrasing
  - articulation
  - soloist's own performance style.
- Communication:
  - the mood/style of the piece
  - the meaning of lyrics, if appropriate
  - non-verbal communication with the audience
  - non-verbal communication with accompanying musicians, if appropriate.

**C2 Confidence and stage presence**

Learners should aim to deliver a polished and confident solo performance to an audience.

- Physical preparations:
  - relaxation and/or breathing exercises
  - exercises and strategies to control nerves.
- Presentation skills:
  - clear and confident entry into and exit from the performance space
  - well-rehearsed performance and starts/ends of pieces
  - introducing pieces, speaking to the audience, acknowledgement
  - body language and appearance.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Study the techniques used by soloists</b>		<b>A.D1</b> Evaluate the technical, interpretive and stagecraft skills used by a professional musician.
<b>A.P1</b> Identify the technical, interpretive and stagecraft skills used by a professional musician.	<b>A.M1</b> Explain the technical, interpretive and stagecraft skills used by a professional musician.	
<b>Learning aim B: Explore appropriate repertoire and develop skills for a solo performance</b>		<b>B.D2</b> Select highly appropriate repertoire. <b>B.D3</b> Demonstrate sustained improvement of technical skills through the consistent application of practice and rehearsal techniques.
<b>B.P2</b> Select mostly appropriate repertoire. <b>B.P3</b> Demonstrate some improvement of technical skills through the appropriate application of practice and rehearsal techniques.	<b>B.M2</b> Select appropriate repertoire. <b>B.M3</b> Demonstrate effective improvement of technical skills through the competent application of practice and rehearsal techniques.	
<b>Learning aim C: Perform as a soloist to an audience</b>		<b>C.D4</b> Perform as a soloist, demonstrating a skilful and confident level of musicality, interpretive style and stagecraft.
<b>C.P4</b> Perform as a soloist, demonstrating an appropriate level of musicality and elements of interpretive style. <b>C.P5</b> Perform as a soloist, demonstrating essential elements of stagecraft.	<b>C.M4</b> Perform as a soloist, demonstrating a competent level of musicality, interpretive style and stagecraft.	

## Essential information for assignments

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

There is a maximum number of 2 summative assignments for this unit.

The relationship of the learning aims and criteria is:

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

Learning aims: B and C (B.P2, B.P3, C.P4, C.P5, B.M2, B.M3, C.M4, B.D2, B.D3, C.D4)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to musical instruments and sheet music (where appropriate), rehearsal spaces, a performance venue and video recording/playback equipment.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will evaluate the technical, interpretive and stagecraft skills used by their chosen musician. They will discuss the full range of techniques employed by the musician and will effectively link these techniques to the musician's interpretation of the piece and its emotional impact. Learners will evaluate the stagecraft of the musician in a video recording of the performance, demonstrating a thoughtful awareness of the range of techniques employed. Learners will use relevant and well-chosen examples to support their evaluation.

**For Merit standard**, learners will explain the technical, interpretive and stagecraft skills used by their chosen musician. They will identify a range of techniques employed by the musician and will competently link these techniques to the main elements of the musician's interpretation of the piece, but may not fully explore the full emotional impact of the performance. Learners may explain the techniques in isolation rather than considering how they interrelate and combine to create an overall effect. Learners will discuss the stagecraft of the musician in a video recording of the performance, demonstrating a broad awareness of a good number of techniques employed. Learners will use clear and accurate examples to support their evaluation.

**For Pass standard**, learners will identify the main technical and stagecraft skills used by their chosen musician but observations of interpretation may be less insightful. They will discuss the fundamental techniques employed by the musician in terms of generalised statements but may not describe links between the techniques and the emotional impact of the performance. Learners will consider the stagecraft of the musician in a video recording of the performance, demonstrating some awareness of the essential techniques employed. Learners will use examples to support their evaluation but these may be limited in scope and may not fully support the points made.

#### Learning aim B

**For Distinction standard**, learners will select repertoire which is highly appropriate for the soloist, venue and audience. This means that they will show a thorough appreciation of their ability and the requirements of the occasion, selecting pieces which are entirely suitable. Learners will create a short concert programme which provides detailed justifications for the selection of each piece and its position in order of performance.

Learners will demonstrate sustained improvement of technical skills through the consistent application of practice and rehearsal techniques. Learners will be able to set relevant and ambitious ongoing targets for their technical improvement. Rehearsal sessions will demonstrate a high level of self-motivation and learners are likely to explain areas for improvement and drive progress forward.

**For Merit standard,** learners will select repertoire which is appropriate for the soloist, venue and audience. This means that they will show an effective appreciation of their ability and the requirements of the occasion, selecting pieces which are broadly suitable. Learners may make occasional misjudgements, such as selecting a piece that includes a difficult passage that the learner is not able to manage, but these will not detract from the success of the performance overall. Learners will create a short concert programme which provides an explanation for the selection of each piece and its position in order of performance.

Learners will demonstrate effective improvement of technical skills through the competent application of practice and rehearsal techniques. Learners will be able to set realistic targets for their technical improvement and will gradually make progress so as to achieve these targets. Rehearsal sessions will demonstrate a good level of self-motivation and learners are likely to make effective contributions to the process.

**For Pass standard,** learners will select repertoire which is mostly appropriate for the soloist, venue and audience. This means they will show an essential appreciation of their ability and the requirements of the occasion, but may select pieces which may not be completely suitable, for instance by being too technically difficult in some passages or being of a style or genre that may not be appropriate for the occasion. Learners will create a short concert programme which provides a limited explanation for the selection of each piece and its position in order of performance.

Learners will demonstrate some improvement of technical skills through the appropriate application of practice and rehearsal techniques. Learners will be able to set some basic targets for their technical improvement. Rehearsals will demonstrate some level of self-motivation but learners are likely to play a more passive role in the process.

### Learning aim C

**For Distinction standard,** learners will perform as a soloist demonstrating a skilful and confident level of musicality, interpretive style and stagecraft. Learners will present a solo performance which demonstrates a sustained level of technical accuracy and musicality. The performance will show a strong sense of personal interpretation and will successfully communicate the mood and style of the music to the audience. Learners will show a secure awareness of stagecraft techniques, presenting a skilful and convincing performance.

**For Merit standard,** learners will perform as a soloist demonstrating a competent level of musicality, interpretive style and stagecraft. Learners will present a solo performance which demonstrates a proficient level of technical accuracy and musicality. There may be occasional slips but these will not detract from the success of the performance which will be mostly secure. The performance will show a measure of personal interpretation and will attempt to convey the mood and style of the music to the audience. Interpretation will mainly be in the form of dynamic contrast may not be nuanced. Learners will show a competent awareness of stagecraft techniques, presenting an effective and plausible performance.

**For Pass standard,** learners will perform as a soloist demonstrating an appropriate level of musicality and elements of interpretive style and also demonstrate the essential elements of stagecraft. Learners will present a solo performance which demonstrates a basic level of technical accuracy and musicality. Learners will be successful in much of the performance but there may be sections where errors or omissions disrupt the overall effect of the performance.

The performance may lack a sense of personal interpretation but there will be some attempts to convey the mood and style of the music to the audience. Learners will show a general awareness of stagecraft techniques but may take a more passive role that lacks stage presence, or be led by accompanying performers in group or accompanied situations.

### **Links to other units and curriculum subjects**

This unit builds on the knowledge and skills developed in *Unit 1: Introduction to Performing*. If learners have not completed Unit 1, centres should ensure that they have an equivalent level of knowledge and skills to those covered in that unit.

This unit also links to:

- Unit 8: Ensemble Music Performance
- Unit 9: Technology in Music Performance.

### **Employer involvement**

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

- guest professional musician speakers and interview opportunities
- visits to theatres and local musical concerts.

### **Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop their independent learning skills and improve their confidence when presenting to an audience. They will also learn to listen to and act on feedback.



## Unit 8: Ensemble Music Performance

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

---

### Unit in brief

Learners will explore, develop and demonstrate their musical skills as part of an ensemble.

### Unit introduction

Most performing musicians make their living by playing as part of a musical ensemble. Musicians play in a wide range of musical ensembles from rock bands to symphony orchestras and everything in between. Whilst some musicians will play solely within one ensemble at a time, there are many musicians who perform either with several different ensembles or as a session musician. This means that they are frequently playing music with different people.

In this unit, you will explore the different skills required to work in a musical ensemble. You will learn how to become part of a musical team where the focus is not just on playing the music accurately but also working effectively with others. You will develop your organisational skills, including planning rehearsals, choosing repertoire and dealing with any problems which might occur, such as performance space issues or equipment failure.

Alongside these skills, you will also develop musical communication skills both during rehearsal and in the final performance. You will need to apply your individual technical and interpretive skills to match those of the rest of the ensemble to ensure balance and blend. You will need to be able to listen and respond to the ideas and opinions of others as well as collaborating effectively to ensure a successful performance.

It is important to note that for the purpose of this unit, the ensemble must be a group of two or more people, where each person is contributing an independent part within the piece.

### Learning aims

In this unit you will:

- A** Develop ensemble rehearsal skills
- B** Demonstrate ensemble performance skills
- C** Review ensemble skills.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Develop ensemble rehearsal skills	<b>A1</b> Preparing for an ensemble rehearsal <b>A2</b> Ensemble skills during rehearsals <b>A3</b> Exploring appropriate repertoire <b>A4</b> Monitoring and evaluating progress	Video recordings of two milestone rehearsals with individual debriefs. A video recording of a final ensemble performance of around 5–8 minutes duration, with individual debriefs.
<b>B</b> Demonstrate ensemble performance skills	<b>B1</b> Technical skills <b>B2</b> Interpretive skills <b>B3</b> Communication with the audience	
<b>C</b> Review ensemble skills	<b>C1</b> Reviewing the performance	

## Content

### Learning aim A: Develop ensemble rehearsal skills

#### A1 Preparing for an ensemble rehearsal

Learners should share responsibility for rehearsal planning and organisation.

- Preparing for a rehearsal:
  - the importance of learning your part prior to rehearsing
  - independent technical practice outside of rehearsals
  - checking instrument and other equipment needed for the rehearsal
  - time management and punctuality.

#### A2 Ensemble skills during rehearsals

Learners should understand and develop the following ensemble rehearsal skills.

- Starting a rehearsal:
  - warming-up and tuning
  - physical preparation
  - agreeing intentions for the rehearsal.
- Developing shared goals:
  - listening to others
  - making suggestions
  - musical interaction
  - giving and receiving feedback.
- Non-verbal communication with other musicians:
  - working with a conductor, musical director or leader
  - starting and ending pieces together
  - non-verbal communication during a performance.
- Troubleshooting:
  - identifying where musical problems exist and suggesting solutions to them
  - technical issues, e.g. equipment, space, lack of resources
  - issues with repertoire, e.g. difficulty level, unsuitability for audience
  - poor attendance and lack of teamwork.

#### A3 Exploring appropriate repertoire

Learners should explore a range of suitable repertoire available for their instrumental ensemble and collectively select contrasting pieces that are appropriate for the ensemble's skill level.

- Select appropriate music with consideration of the:
  - ability of all members within the ensemble
  - opinions and ideas of others within the ensemble
  - difficulty of the pieces
  - appropriateness for the chosen audience,
  - appropriateness for the particular occasion or venue
  - creation of a contrasting programme.

**A4 Monitoring and evaluating progress**

Learners should review and evaluate the progress made during rehearsals, setting appropriate targets for future rehearsals.

- Reviewing the success of each rehearsal in relation to the planned and desired outcomes.
- Recording rehearsals and watching back to set future targets.
- Listening to, and acting upon, feedback from others.

**Learning aim B: Demonstrate ensemble performance skills****B1 Technical skills**

Learners will need to demonstrate a range of technical skills in an ensemble performance.

- Maintaining the accuracy of techniques when performing in an ensemble:
  - listening to other instruments
  - intonation and tuning with other instruments
  - accuracy of rhythm and tempo, dealing with tempo changes
  - ensemble breath control and phrasing
  - adjusting for balance and blend between instruments/voices.

**B2 Interpretive skills**

Learners will need to apply interpretive skills consistently within the ensemble to enhance the overall impact.

- Maintaining consistency of expression and interpretation when performing in an ensemble:
  - contributing to ensemble expression and dynamics
  - contributing to ensemble phrasing and articulation
  - interpretation of style
  - awareness of own part and its role within the ensemble.
- Reacting and adjusting to others in the group.

**B3 Communication with the audience**

Learners will need to demonstrate the ability to communicate with the audience in an ensemble performance.

- Communication with the audience:
  - body language and place on stage
  - interpretation of the piece
  - verbal communications such as introductions, acknowledgements.
- Presentation skills:
  - clear and confident entry into and exit from the performance space
  - physical expression and stage presence.

## Learning aim C: Review ensemble skills

### C1 Reviewing the performance

Learners should review the success of the ensemble performance and of their own contribution to the ensemble, then reflect on lessons learned to establish targets.

- Aspects of the performance to review:
  - audience engagement and reaction
  - the suitability of the repertoire
  - own and group technical skills
  - own and group interpretive skills
  - communication with each other
  - communication with the audience.
- Reflecting on lessons learned.
- Setting targets for the future.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Develop ensemble rehearsal skills</b>		
<p><b>A.P1</b> Demonstrate a basic level of ensemble rehearsal skills and communication, providing a limited contribution to the development and attainment of shared goals.</p> <p><b>A.P2</b> Identify main areas of weakness and propose basic targets for the next rehearsal.</p>	<p><b>A.M1</b> Demonstrate a competent level of ensemble rehearsal skills and communication, providing an effective contribution to the development and attainment of shared goals.</p> <p><b>A.M2</b> Describe areas of weakness and propose effective targets for the next rehearsal.</p>	<p><b>A.D1</b> Demonstrate a high level of ensemble rehearsal skills and communication, providing a consistent contribution to the development and attainment of shared goals.</p> <p><b>A.D2</b> Evaluate areas of weakness and propose perceptive targets for the next rehearsal.</p>
<b>Learning aim B: Demonstrate ensemble performance skills</b>		
<p><b>B.P3</b> Demonstrate basic technical and interpretive skills in an ensemble performance.</p> <p><b>B.P4</b> Demonstrate a basic level of communication with the audience.</p>	<p><b>B.M3</b> Demonstrate competent technical, interpretive and communication skills in an ensemble performance.</p>	<p><b>B.D3</b> Demonstrate a high level of technical, interpretive and communication skills in an ensemble performance.</p>
<b>Learning aim C: Review ensemble skills</b>		
<p><b>C.P5</b> Identify strengths and weaknesses of own and ensemble performance, setting basic targets for the future.</p>	<p><b>C.M4</b> Explain strengths and weaknesses of own and ensemble performance, setting effective targets for the future.</p>	<p><b>C.D4</b> Evaluate strengths and weaknesses of own and ensemble performance, setting thoughtful targets for the future.</p>

## Essential information for assignments

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

It is suggested that there is one summative assignment for this unit.

The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, B.P4, C.P5, A.M1, A.M2, B.M3, C.M4, A.D1, A.D2, B.D3, C.D4)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to musical instruments, relevant technical equipment such as amps, microphones etc, rehearsal space, a performance venue and video recording/playback equipment.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will demonstrate a high level of ensemble rehearsal skills. Learners will arrive on time, warmed up and well-prepared, having practised their own part prior to the rehearsal. Learners will communicate confidently with other performers, analysing problem areas and making effective suggestions. Learners will act on suggestions made during the rehearsal and demonstrate a perceptive understanding of the interaction of each instrumental part within the ensemble. Learners are likely to play more of a leading role in rehearsals, confidently driving the rehearsal forwards.

When reflecting on an ensemble rehearsal, learners will provide an evaluation of the rehearsal which explains areas of weakness and proposes perceptive targets for the next rehearsal, likely to produce tangible improvements. These targets may be detailed and specific rather than generalised.

**For Merit standard**, learners will demonstrate an effective level of ensemble rehearsal skills. Learners will arrive on time, warmed up and prepared, having practised their own part prior to the rehearsal. Learners will communicate competently with other performers, describing problem areas and making relevant suggestions. Learners will act on suggestions made during the rehearsal and demonstrate a proficient level of understanding of the interaction of their part within the ensemble. Learners will contribute to a leading role in rehearsals, effectively moving the rehearsal forwards.

When reflecting on an ensemble rehearsal, learners will describe specific areas of weakness and propose effective targets for the next rehearsal. For instance, the learner may identify that the introduction of a piece needs work because the ensemble timing is not yet correct, and will suggest relevant ways that this can be remedied, such as to break it down one part at a time and then add parts back in.

**For Pass standard**, learners will demonstrate a basic level of ensemble rehearsal skills. They will show some evidence of reliability although this will not be consistent and they may arrive without having practised sufficiently. Learners will take part in rehearsals and whilst they will have an essential understanding of their own part, they may not appreciate how their part interacts within the ensemble. Whilst learners may not be able to offer suggestions to others on how to improve, they will listen to the suggestions of others during the rehearsal and generally attempt to act on them. Learners will not usually take the lead in rehearsals, instead relying on others to direct the ensemble and move the rehearsal forwards.

When reflecting on an ensemble rehearsal, learners will provide a basic outline which identifies main areas of weakness and proposes some basic targets for the next rehearsal. For instance, the learner may state that one specific piece should be worked on more next time but may not support this suggestion with any relevant methods by which this might be achieved.



## Learning aim B

**For Distinction standard**, learners will demonstrate a high level of technical and interpretive skills. This means that they perform skilfully and consistently within the ensemble, making only one or two slips which don't interrupt the overall performance. Learners will play a leading role, confidently supporting the ensemble in timing, intonation, expression and dynamics. Learners will demonstrate a secure awareness of all parts of the ensemble, reacting and adjusting to any changes during the performance. Learners will demonstrate a high level of communication with the audience, successfully conveying the mood and style of the music and giving a confident performance.

**For Merit standard**, learners will demonstrate a competent level of technical and interpretive skills. This means that they perform with a good level of accuracy and interpretation although there may be some occasional errors. Learners will play a supportive role, competently following the ensemble in timing, intonation, expression and dynamics. Learners will demonstrate an effective awareness of their part within the ensemble. Learners will usually notice if something is not right and will attempt to react but may not always do so successfully. Learners will demonstrate a competent level of communication with the audience, contributing to the mood and style of the music and giving a convincing performance.

**For Pass standard**, learners will demonstrate basic technical and interpretive skills. This means that they perform with some accuracy but errors may disrupt the overall performance at times. Learners may sometimes seem independent from the rest of the ensemble. There may be issues with timing or tuning. Learners may not always be aware of these issues during the performance but they will show attempts to react to changes indicated to them by others. Learners will demonstrate a basic level of communication with the audience, showing some attempts to convey the mood and style of the music within the ensemble but only occasional engagement with the audience.

## Learning aim C

**For Distinction standard**, learners are able to evaluate strengths and weaknesses of their own performance as well as that of the ensemble. This means that learners will comment accurately and perceptively on details of the performance and relate this to the overall impression created on the audience by the performers.

Learners will be able to reflect on the performance and suggest effective targets for the future. They will link what they would do differently with a clear understanding of the impact this could have on future performances and will be able to prioritise targets for maximum effectiveness.

**For Merit standard**, learners are able to explain the strengths and weaknesses of their own performance and some of those of the ensemble. Learners will comment confidently on details of the performance and will be able to explain what may have caused errors. For example, they may comment that there were some errors in a particular song because they had not had time to rehearse it properly, or because they felt nervous. But the explanation will treat different strengths and weaknesses in isolation, rather than considering which are the most significant.

Learners will be able to reflect on the performance and suggest appropriate targets for the future, both from an individual and ensemble perspective.

**For Pass standard**, learners are able to identify some strengths and weaknesses of their own part as well as some of those of the ensemble. Statements will be fairly basic and consist of generalised comments such as 'there were some wrong notes in the first song' or 'we played the songs a bit too fast'. Learners will set basic targets for the future, such as 'practise more' or 'choose different songs', with little supporting detail or explanation and may only refer to either their own performance or that of the others in the ensemble.

### **Links to other units and curriculum subjects**

This unit builds on the knowledge and skills developed in *Unit 1: Introduction to Performing*. If learners have not completed Unit 1, centres should ensure that they have an equivalent level of knowledge and skills to those covered in that unit.

This unit also links to:

- Unit 7: Solo Music Performance.

### **Employer involvement**

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

- guest speakers and interview opportunities
- visits to live music concerts.

### **Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop planning and organisational skills as well as how to work effectively with others. They will also develop listening and communication skills.

# Unit 9: Technology in Music Performance

Level: 2

Unit type: **Internal**

Guided learning hours: 60

---

## Unit in brief

Learners will explore performance techniques using music technology, and employ these skills in a final performance. Learners might focus on DJ skills, or use a range of equipment such as loop machines, samplers, synthesisers and drum machines.

## Unit introduction

The world of music performance now integrates all kinds of techniques into a live performance. DJs are likely to be using software alongside decks or be working fully from DJ software integrated with samplers and live audio manipulation. Singers may be working with effects and samplers live to alter their voice. Instrumentalists may be working with controller hardware to alter sounds in real time or be editing or controlling software synths live during a performance.

In this unit, you will explore ways that different music technology can be used in a live performance situation. You will then develop specific music technology performance techniques into a live performance. This might be original music, sound and music for a moving image product or a live DJ set. You will set up the equipment safely and show your understanding of how the technology can be used to enhance the live performance.

## Learning aims

In this unit you will:

- A** Develop techniques for using technology in music performance
- B** Develop and refine ideas for a music technology performance
- C** Set up equipment safely and apply skills when using music technology equipment in a performance.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Develop techniques for using technology in music performance	<b>A1</b> Music technology hardware and software used in performance <b>A2</b> Performance techniques <b>A3</b> Landmark performers and genres	Learners present a portfolio, with commentary, of at least three practical techniques.
<b>B</b> Develop and refine ideas for a music technology performance	<b>B1</b> Developing and refining ideas	Learners plan and develop at least one piece of music and then perform it live to an audience, setting up and operating music technology hardware and/or software.
<b>C</b> Set up equipment safely and apply skills when using music technology equipment in a performance	<b>C1</b> Setting up for a performance <b>C2</b> Using technical skills in a music performance	Learners provide a record of the development and preparation for the performance.

## Content

### Learning aim A: Develop techniques for using technology in music performance

#### A1 Music technology hardware and software used in performance

Learners will explore different hardware and software and how it might be used in a performance.

- Digital technology:
  - computers and laptops
  - music production software, including effects
  - virtual instrument software
  - MIDI/USB controllers, e.g. keyboards, MIDI guitars, electronic drum kits, keypads
  - loop stations
  - DJ software and controllers
  - digital synthesisers, workstations, samplers
  - drum machines, groove boxes.
- Analogue or mixed technology:
  - DJ decks
  - synthesisers, samplers, electronic instruments
  - mixing desks
  - microphones
  - effects units, effects pedals
  - tape loops.

#### A2 Performance techniques

Learners will develop performance techniques using a range of hardware and software.

- Performance techniques:
  - live sampling, triggering samples and loops
  - control of music software or instruments using MIDI controllers
  - working with prepared backing tracks
  - live sequencing
    - automation
    - live parameter control
  - DJ techniques
    - mixing, e.g. crossfade, beat matching, layering, dropmix
    - scratching
    - loops, e.g. live looping/sampling, reversing.
- Effects:
  - combining effects to build texture
  - use of effects to alter sound
  - automating live effects.

**A3 Landmark performers and genres**

Learners will learn about, and experiment with, different types of performance techniques, based on landmark practitioner's work.

- Use of music technology in performance artists and genres:
  - early developments in electronic music and influence of avant-garde techniques
  - development of DJ techniques and the move from analogue to digital
  - current performing artists and their use of music technology in live performance.

**Learning aim B: Develop and refine ideas for a music technology performance****B1 Developing and refining ideas**

Learners will develop ideas started in learning aim A to develop a piece of music for performance that uses music technology.

- Identifying the technical requirements of the performance space.
- Selecting suitable material.
- Identifying performance needs.
- Technical preparation appropriate to chosen performance:
  - creating drum sounds
  - creating backing tracks
  - preparing vinyl, CDs, audio files for performance
  - preparing synthesiser and effects settings/patches.
- Refining a piece of music for performance:
  - establishing sections and arrangements
  - exploring different styles and genres
  - improvising with musical and technological ideas
  - experimenting with elements such as timbre and dynamics.

**Learning aim C: Set up equipment safely and apply skills when using music technology equipment in a performance****C1 Setting up for a performance**

Learners will set up equipment for a music technology performance, taking into consideration health and safety.

- Setting up equipment:
  - connecting equipment
  - setting up computers for live performance use
  - setting up hardware equipment
  - setting up PA, monitors
  - combining analogue and digital equipment/instruments.
- Health and safety in rehearsal and performance:
  - safe cabling
  - checking for faults
  - placement of equipment
  - safe noise levels
  - working safely
  - listening to and following instructions.

**C2 Use technical skills in a music performance**

Learners will take part in a performance, applying music technology performance techniques.

- Professional practice in a performance context.
- Applying stylistic techniques to performance.
- Presentation.
- Technical creativity.
- Controlling the mix/balance.
- Musicality and audience awareness.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Develop techniques for using technology in music performance</b>		<b>A.D1</b> Select and use technology to perform music using consistent and effective music technology performance techniques.
<b>A.P1</b> Select and use appropriate technology for performance. <b>A.P2</b> Perform music showing basic use of music technology techniques.	<b>A.M1</b> Select and use technology to perform music using effective music technology performance techniques.	
<b>Learning aim B: Develop and refine ideas for a music technology performance</b>		<b>BC.D2</b> Demonstrate thorough preparation, skilful control and consistent musicality in a performance using technology.
<b>B.P3</b> Demonstrate essential preparation for a performance using technology.	<b>B.M2</b> Demonstrate effective preparation for a performance using technology.	
<b>Learning aim C: Set up equipment safely and apply skills when using music technology equipment in a performance</b>		
<b>C.P4</b> Set up music technology equipment for a performance safely and in an appropriate manner. <b>C.P5</b> Demonstrate some control and musicality when performing using technology.	<b>C.M3</b> Demonstrate competent control and musicality in a performance using technology.	



## Essential information for assignments

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

There is a maximum of two summative assignments for this unit.

The relationship of the learning aims and criteria is:

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

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

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to a range of music technology equipment that can be used in performance. This may include laptops with DAW, synthesisers, DJ hardware or software, loop-stations, effects units/pedals. While few centres would have the full range of equipment, there must be sufficient equipment available for learners to be able to show a range of techniques in a performance. A laptop with current DAW software should allow an individual learner to be able to do this.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners use selected equipment in a way that demonstrates a wide range of techniques used that are differentiated across the three examples. Learners will show that they can apply techniques to a high standard of technical proficiency consistently across each example, enhancing the quality of the performance. Chosen techniques fully reference those used by landmark practitioners and genres.

**For Merit standard**, learners use selected equipment in a way that demonstrates a range of techniques that show some differentiation across the three examples. Learners will use techniques effectively when performing to enhance the quality of the performance, but this may not be consistent across all three examples. Chosen techniques mostly reference landmark practitioners or genres.

**For Pass standard**, learners choose equipment that is appropriate for the demonstration of three different examples of music technology performance techniques. They use the equipment in a way that demonstrates basic use of techniques, which means they use a limited range, with little differentiation across the three examples and limited reference to landmark practitioners or genres.

#### Learning aims B and C

**For Distinction standard**, learners demonstrate thorough preparation for a performance, with all aspects needed for the final performance completed and in place. They will set up and perform using music technology equipment and show a high degree of control during the whole performance, performing accurately and skillfully. They will show an assured grasp of musical elements such as timbre and dynamics consistently throughout the piece of music which will fully enhance the musicality of their performance.

**For Merit standard**, learners will demonstrate effective preparation for a performance. This could include completed backing tracks, preparation of audio files, creation of samples, loops or sounds, etc. They will set up and perform using music technology equipment showing a competent degree of control during the whole performance, with no obvious errors or slips, showing attention to timbre and dynamics to enhance the musicality of the performance.

**For Pass standard**, learners will demonstrate essential preparation for a performance that will include some appropriate initial preparation of audio files, loops, sounds etc. They will set up music technology equipment appropriately, showing an awareness of health and safety procedures. They will perform using technology demonstrating some control, but there may be timing errors or prepared samples that clash slightly, or little attention to timbre and dynamics, which may limit the musicality of the performance.

## **Links to other units and curriculum subjects**

This unit links to:

- Unit 4: Introduction to DAW Production
- Unit 5: Introduction to Live Sound.

## **Employer involvement**

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

- guest practitioners to run workshops
- visits to live performances.

## **Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop research and planning skills. Learners will also have the opportunity to work with others.



# Unit 10: Music Composition

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

---

## Unit in brief

Learners will explore ways in which composers respond effectively and creatively to a given brief. Learners will use a range of techniques to create two contrasting, extended compositions.

## Unit introduction

Being a composer can be one of the most creatively satisfying roles in the music industry. Being able to create your own music can help you to communicate thoughts, ideas and feelings to an audience in a very powerful way. However, to make money as a composer, you will often have to work to a commercial brief set by someone else, and therefore versatility and breadth of knowledge are incredibly valuable skills to have in order to make a career out of composition. The modern music composer must be able to work to a commercial brief across a variety of styles and genres in order to be successful.

This unit gives you the opportunity to explore a wide range of compositional techniques that you can employ when creating your own music. You will explore a range of musical structures, styles and genres, analysing the way that key musical elements and stylistic techniques are employed within these styles.

You will then apply these techniques to create, develop and refine two contrasting compositions in response to a given commercial brief.

## Learning aims

In this unit you will:

- A** Demonstrate a range of compositional techniques
- B** Develop and refine musical material in response to a given brief.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Demonstrate a range of compositional techniques	<b>A1</b> Exploring musical techniques <b>A2</b> Exploring musical structures <b>A3</b> Exploring music styles and genres	A portfolio of two extended, contrasting compositions in response to a given brief. A commentary on creative choices and progress throughout the process.
<b>B</b> Develop and refine musical material in response to a given brief	<b>B1</b> Responding to the requirements of a brief <b>B2</b> Developing compositions <b>B3</b> Refining a composition in response to a brief	

## Content

### Learning aim A: Demonstrate a range of compositional techniques

#### A1 Exploring musical techniques

Learners will explore musical compositional techniques and how they can be used to create musical material.

- Melodic techniques:
  - melodic shaping
  - stepwise movement and intervals
  - motifs
  - repetition, sequence, imitation
  - balanced phrasing
  - serial techniques
    - tone-row
    - inversion
    - retrograde
    - retrograde inversion
  - melodic transposition
  - variation
  - riff and ostinato
  - canon.
- Rhythmic techniques, e.g.:
  - syncopation
  - triplets/duplets/other irregular groupings
  - hemiola/sesquialtera
  - exploration of contrasting metre
  - clave rhythms
  - cross-rhythms, polyrhythms
  - rhythmic augmentation/diminution
  - wazn
  - chaal
  - maqsum
  - rhythmic ostinato.
- Harmonic techniques:
  - diatonic harmony, major and minor
  - modes
  - chords
  - cadences
  - modulation
  - consonant and dissonant harmony, clashing chords, atonal
  - non-functional harmony
  - static harmony.

- Instrumental techniques:
  - instrumental timbres
  - instrument ranges
  - instrument-specific techniques
  - combinations of instruments and timbres
  - conventions and roles for different instruments
  - exploration of timbre for effect.

## **A2 Exploring musical structures**

Learners explore conventions in musical structures.

- Common forms:
  - binary
  - ternary
  - variations
  - rondo.
- Song form – verse, chorus, bridge, middle 8.
- 12-bar blues.
- Call and response.
- Minimalism.

## **A3 Exploring music styles and genres**

Learners will explore a range of music styles and genres, analysing the way musical elements and stylistic techniques are employed.

- Identifying key characteristics of a range of music styles and genres.
- Exploring melodic, rhythmic, harmonic, instrumental and structural conventions of musical styles and genres.
- Analysing the key musical elements of a range of styles and genres.

## **Learning aim B: Develop and refine musical material in response to a given brief**

### **B1 Responding to the requirements of a brief**

Learners will explore ways in which composers respond to the requirements of a given brief and apply these methods to their own work.

- Aim, purpose and requirements of a brief.
- Planning intentions:
  - the overall desired effect
  - the styles or genres that might be suitable
  - considerations of tempo and texture.
- Planning constraints:
  - explicit limiting factors that are stated in the brief
  - implicit limiting factors from the brief
  - the range of instruments or timbres available.
- Understanding the target audience.
- Creative intentions.



**B2 Developing compositions**

Learners will select and use musical and structural techniques to develop compositions in response to a given brief.

- Creating structural balance.
- Balancing repetition and contrast.
- Shaping:
  - dynamics and expression
  - articulation
  - phrasing
  - call and response.
- Creating tension and release.
- Tonal and textural techniques:
  - blending and contrasting instrumental timbres
  - orchestrating, adding timbres, creating timbral contrast
  - monophonic, homophonic, and polyphonic textures
  - solo and accompaniment
  - unison, solo, duet
  - build up and breakdown
  - counterpoint.

**B3 Refining a composition in response to a brief**

Learners will review and refine their composition, then finalise and present it.

- Critically analysing own composition in relation to the brief.
- Asking for and responding to feedback.
- Adjusting and augmenting – adding further dynamics, expression, adjusting instrumentation.
- Refining – thinning out and editing.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Demonstrate a range of compositional techniques</b>		<b>A.D1</b> Apply musical and structural compositional techniques skilfully.
<b>A.P1</b> Apply musical and structural compositional techniques appropriately.	<b>A.M1</b> Apply musical and structural compositional techniques effectively.	
<b>Learning aim B: Develop and refine musical material in response to a given brief</b>		<b>B.D2</b> Develop and refine creative and highly effective compositions. <b>B.D3</b> Present compositions that fully meet the requirements of a brief.
<b>B.P2</b> Develop and refine basic but generally successful compositions. <b>B.P3</b> Present compositions that meet some of the requirements of a brief.	<b>B.M2</b> Develop and refine competent and effective compositions. <b>B.M3</b> Present compositions that broadly meet the requirements of a brief.	

## Essential information for assignments

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

There is a maximum number of one summative assignment for this unit.

The relationship of the learning aims and criteria is:

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

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to a DAW, notation software or audio recording equipment.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will apply musical and structural compositional techniques skilfully. Learners will manipulate the elements of music with confidence, making thoughtful decisions relating to melodic, rhythmic and harmonic aspects to manipulate these elements accurately. For instance, melodies could be well-shaped with balanced phrasing, rhythms may be complex and varied, harmony could include extended chords, modulation or appropriate cadences. Learners will make creative timbral choices, for instance by selecting instruments/sounds based on the requirements of the brief rather than for instruments that are within their direct area of experience and may demonstrate a controlled use of relevant instrumental or vocal effects.

Learners will structure their music thoughtfully. They might deploy a conventional musical structure consistently, or alternatively they may create their own appropriate structure. Learners will provide a detailed commentary which explains their application of musical techniques throughout the process.

**For Merit standard**, learners will apply musical and structural compositional techniques competently. Learners will manipulate the elements of music effectively, making sensible decisions relating to melodic, rhythmic and harmonic aspects to manipulate these elements proficiently. For instance, melodies would be balanced, making appropriate use of stepwise movement and intervals, rhythms may contain effective rhythmic ostinato or syncopation, harmony might make appropriate use of diatonic harmony with some interesting dissonance. Learners will make varied timbral choices, although they are likely to compose for instruments or sounds that are within their direct area of experience. Learners may experiment with instrumental or vocal effects but these may sometimes be applied inappropriately.

Learners will structure their music effectively, for instance deploying a conventional musical structure such as song form or ternary form accurately. Learners will provide a commentary which discusses their application of musical techniques throughout the process.

**For Pass standard**, learners will apply musical and structural compositional techniques appropriately. Learners will manipulate the elements of music appropriately, although the full range of elements may not be explored. For instance, learners may provide a melody with chords but with little rhythmic interest. Where learners include a melody, this may be simple, using a small range of notes or it may be unbalanced. Harmony may rely heavily on root diatonic chords. Rhythms are likely to be underdeveloped or repetitive. Learners may make limited timbral choices and may compose for their own instrument even if this is not entirely appropriate for the brief. Learners are likely to use instrumental or vocal sounds in their basic form rather than apply instrumental or vocal techniques.

Learners will structure their music appropriately with a sense of balance, but structures are likely to be basic. Learners will provide a basic commentary which identifies some musical techniques applied throughout the process.

## Learning aim B

**For Distinction standard**, learners will develop and refine creative and highly effective compositions. The finished composition will have a balanced structure, be shaped with dynamics, expression and an appropriate balance of instrumental timbres and textures. Learners will refine their ideas and will evidence this in a detailed commentary which tracks their creative decisions throughout the process. Overall, the composition will have an assured sense of creativity, applying musical elements in ways that are inventive but also stylistically appropriate.

Learners will present compositions that fully meet the requirements of a brief. They will analyse the requirements, taking into account all aspects that will affect its success. For example, they will consistently make decisions that are informed by the aim and purpose of the brief and will creatively develop their music in order to meet its demands. Learners will thoughtfully consider the most appropriate and relevant musical and stylistic features to deploy to fit the brief. They will recognise the key components of the style, for instance they will recognise that in order to give their composition an urban edge, they could include a wobble bass effect because that will give the piece a sense of being inspired by Grime and Dubstep.

**For Merit standard**, learners will develop and refine competent and effective compositions. The finished composition will have a balanced structure and will contain dynamics and expression but these may be somewhat arbitrary, rather than placed so as to address the requirements of the brief. Learners will refine their ideas and will evidence this in a commentary which tracks their creative ideas throughout the process. Overall, the composition will be convincing, applying musical elements in ways that are mostly stylistically appropriate.

Learners will present compositions that broadly meet the requirements of a brief but may rely upon pastiche and imitation in places rather than being wholly original. They will explore the requirements, taking into account the main aspects that will affect its success. Learners will select key musical and stylistic features so as to meet the demands of the brief, but they may not fully synthesise these into their composition, for example, they may select a steel pan instrument setting in order to create a tropical feel but may not explore the rhythmic and harmonic features of calypso or soca music.

**For Pass standard**, learners will develop and refine basic but generally successful compositions. The finished composition will have a simple structure which may be unbalanced. Compositions may include limited dynamics or expression and may consist of extremes of contrast. Overall, the composition will be appropriate, but musical elements may not be applied in stylistically appropriate ways. Learners will make basic refinements to their work and will evidence this in a commentary which tracks some of their creative decisions throughout the process.

Learners will present compositions that generally meet the requirements of the brief in terms of mood but responses may be unbalanced or contain too much repetition. They will identify the basic requirements, taking into account most of the main aspects that will affect its success. Learners may not identify the most appropriate style or genre for the brief and instead include musical material they already feel confident in creating, rather than creating a bespoke solution.

### **Links to other units and curriculum subjects**

This unit builds on the knowledge and skills developed in *Unit 2: Introduction to Composing*. If learners have not completed Unit 2, centres should ensure that they have an equivalent level of knowledge and skills to those covered in that unit. This unit also links to:

- Unit 11: Arranging Music
- Unit 12: Music and Sound for Media.

### **Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop research and planning skills as well as those of time management and working to deadlines.

# Unit 11: Arranging Music

Level: 2

Unit type: **Internal**

Guided learning hours: 60

---

## Unit in brief

Learners will develop their creative skills by reworking existing musical material into original and imaginative arrangements.

## Unit introduction

A piece of music can often take on a life of its own, appearing in a variety of forms and places over time. The same piece can be performed by many different ensembles and musicians in a variety of styles. It is the job of an arranger to help to re-imagine and re-work music into this wide array of different forms – sometimes reducing an orchestral film score to solo piano piece, transforming a piece for solo voice and guitar into an electronic dance-floor classic or re-working a pop hit into a jazz standard.

In this unit, you will develop the skills you need to be able to create your own musical arrangements based on existing material. In response to a brief, you will explore the various ways in which musical elements can be manipulated and reworked in order for a piece of music to be played by different instruments, in a different style or genre, or to give it a different mood. You will create a portfolio of three original arrangements that each demonstrate your ability to manipulate instrumentation, stylistic feel, and mood.

## Learning aims

In this unit you will:

- A** Arrange music for different instruments
- B** Arrange music in different styles or genres
- C** Arrange music to create a contrasting mood.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Arrange music for different instruments	<b>A1</b> Characteristics of instruments <b>A2</b> Arranging music for different instrumental resources	A portfolio of three arrangements in response to a given brief. A commentary on creative choices made throughout the process.
<b>B</b> Arrange music in different styles or genres	<b>B1</b> Characteristics of style and genre <b>B2</b> Arranging music in a different style or genre	
<b>C</b> Arrange music to create a contrasting mood	<b>C1</b> Characteristics of musical moods <b>C2</b> Arranging music in order to change the mood	



## Content

### Learning aim A: Arrange music for different instruments

#### A1 Characteristics of instruments

Learners explore the characteristics of instruments in order to be able to write idiomatically for a range of instrumental resources

- Instrumental characteristics:
  - families of instruments and their tonal qualities
  - upper and lower ranges of different instruments and voices.
- Specific instrumental techniques:
  - strings – bowing techniques, pizzicato, double stopping, position changes
  - woodwind – breath control, tonguing and slurring, the break
  - brass – breath control, tonguing and slurring
  - guitar – strumming and picking, pitch bend, hammer-on, pull-off
  - keyboard – chordal possibilities, including physical limitations, sound controllers such as pitch, modulation, aftertouch
  - percussion – parts of a drum kit, fills, sticks, percussion effects
  - vocals – vibrato, head voice, chest voice
  - transposing instruments.
- Idiomatic instrumental groupings, e.g. rock band, string quartet, salsa band, wind band, fusion groups of different styles.

#### A2 Arranging music for different instrumental resources

Learners analyse source material and reallocate to different instrumental resources.

- Analysing the music of the source material.
- Selecting an appropriate instrument or instrumental group for an arrangement.
- Relevant arrangement techniques:
  - appropriately allocating new instrumentation to existing musical parts
  - scaling up – expanding the instrumentation and texture of source material
  - scaling down – reducing the instrumentation and texture of source material
  - selecting appropriate voicings
  - transposing.

### Learning aim B: Arrange music in different styles or genres

#### B1 Characteristics of style and genre

Learners study the fundamental stylistic features of a range of contrasting genres in order to be able to arrange musical material in a different style or genre.

- Consider examples of styles and genres, e.g.:
  - popular music styles, e.g. rock, hip hop, reggae, disco, drum and bass, EDM
  - non-western music styles, e.g. calypso, folk, reggae, afrobeats, Cuban, Latin
  - jazz, fusion
  - western classical tradition styles.

- Key stylistic features and specific techniques of a range of different genres:
  - characteristic instruments and groups
  - characteristic instrumental techniques
  - rhythmic patterns and devices, time signatures, tempo, syncopation
  - melodic patterns and devices, riffs and licks
  - typical harmonic patterns, chords and chord sequences
  - bass lines
  - conventions of texture
  - conventions of structure.

## **B2 Arranging music in a different style or genre**

Learners analyse source material and apply this to the conventions of the new genre or style.

- Analysing the key musical features of the source material.
- Identifying the key musical features of the new style or genre.
- Deciding which elements to retain and which to replace.
- Selecting an appropriate instrument or instrumental group for an arrangement.
- Relevant arrangement techniques:
  - adapting melodic lines and phrases
  - adapting harmony, manipulating chord progressions, adapting chord types, basslines
  - applying appropriate rhythmic alterations, drum patterns, rhythmic devices, tempo
  - appropriately allocating new instrumentation to existing musical material
  - selecting appropriate voicings
  - considerations of expression, dynamics, articulation
  - considerations of texture and structure.
- Attention to the conventions of the new style.

## **Learning aim C: Arrange music to create a contrasting mood**

### **C1 Characteristics of musical moods**

Learners explore how the elements of music are manipulated to communicate a variety of moods.

- Tonality – major, minor, modal, atonal, chromatic.
- Time signatures, metre.
- Tempo.
- Dynamics and expression.
- Instrumentation:
  - the emotional characteristics of different instrumental timbres
  - specific instrumental techniques and effects that contribute to moods
  - instrumental groups
  - articulation and phrasing.
- Musical structure/form.
- Texture.

**C2 Arranging music in order to change the mood**

Learners analyse the mood of source material and make changes to the musical elements and stylistic features to alter the mood of the music.

- Analysing the mood of the source material.
- Identifying the key musical elements and stylistic features that contribute to this mood.
- Identifying the key musical and stylistic features of the new mood.
- Deciding which elements to retain and which to replace.
- Selecting an appropriate instrument or instrumental group for an arrangement.
- Using relevant arrangement techniques:
  - adapting tonality and harmony, adapting chord types
  - adapting melodic lines and phrases to match new tonality
  - applying contrasting rhythmic features, rhythmic devices and tempo
  - appropriately allocating new instrumentation to existing musical material
  - changes to expression, dynamics, articulation
  - selecting appropriate voicings
  - considerations of texture and structure.
- Paying attention to the conventions of the new style.

## Assessment criteria

Pass		Merit	Distinction
<b>Learning aim A: Arrange music for different instruments</b>			<b>A.D1</b> Thoughtfully arrange music for different instrumental resources, demonstrating a high level of understanding of idiomatic instrumental writing.
<b>A.P1</b> Arrange music appropriately for different instrumental resources.	<b>A.P2</b> Demonstrate a basic understanding of idiomatic instrumental writing.	<b>A.M1</b> Effectively arrange music for different instrumental resources, demonstrating a competent understanding of idiomatic instrumental writing.	
<b>Learning aim B: Arrange music in different styles or genres</b>			<b>B.D2</b> Creatively arrange music for a contrasting style or genre, demonstrating a high level of understanding of the key musical and stylistic features.
<b>B.P3</b> Arrange music appropriately for a contrasting style or genre.	<b>B.P4</b> Demonstrate a basic understanding of the key musical and stylistic features of a contrasting style or genre.	<b>B.M2</b> Effectively arrange music for a contrasting style or genre, demonstrating a competent understanding of the key musical and stylistic features.	
<b>Learning aim C: Arrange music to create a contrasting mood</b>			<b>C.D3</b> Skilfully arrange music to a contrasting mood, demonstrating a high level of understanding of how musical and stylistic features contribute to the mood of the music.
<b>C.P5</b> Arrange music appropriately to a contrasting mood.	<b>C.P6</b> Demonstrate some understanding of how musical and stylistic features contribute to the mood of music.	<b>C.M3</b> Effectively arrange music to a contrasting mood, demonstrating a competent understanding of how musical and stylistic features contribute to the mood of the music.	

## Essential information for assignments

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

It is suggested that there is one summative assignment for this unit.

The relationship of the learning aims and criteria is:

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

## Further information for teachers and assessors

### Resource requirements

There are no special resources needed for this unit.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will arrange music thoughtfully, creating a highly effective piece of music which, although a recognisable version of the source material, is individual and inventive in its own right. Learners will have selected timbres that successfully blend, even if their instrumental group is unconventional. The essential melodic, harmonic and rhythmic elements of the source material are transferred intact to the arrangement. Voicings will be spread across the available range with each part playing a distinct role.

The arrangement will demonstrate a high level of understanding of idiomatic instrumental writing. Instrumental parts will fit within their comfortable ranges and will be stylistically characteristic for the instrument, for instance, a violin part that includes performance directions for vibrato and bow marking. Learners may take appropriate advantage of specific instrumental techniques such as double stopping on a string instrument or phrasing to match breath control on a wind instrument.

Learners will also provide a detailed commentary which tracks their creative decisions throughout the process.

**For Merit standard**, learners will arrange music effectively, creating a broadly successful piece of music which recreates most features of the original source material, which will be clearly recognisable. Learners may not have added individual touches, instead relying on a reasonably accurate reproduction of the original. Much of the essential melodic, harmonic and rhythmic elements of the source material are transferred intact to the arrangement but there may be some parts missing or incorrect, such as an important riff or incorrect chords. Voicings will include a bass part and melody line, as appropriate to the source material, but some parts may be placed close together or overlapping, resulting in a less clear or muddy sound.

The arrangement will demonstrate a competent understanding of idiomatic instrumental writing. Instrumental parts will mostly fit within their maximum ranges but may not always be deployed appropriately, for instance, having an instrument play in the top of their range for the entire arrangement. Instrumental parts will be stylistically appropriate, for instance, a piano may provide choral support rather than a single melodic line. Learners will occasionally take advantage of specific instrumental techniques such as pizzicato on a string instrument or pitch bending on a guitar.

Learners will also provide a commentary which tracks their creative decisions throughout the process.

**For Pass standard**, learners will arrange music appropriately, creating a piece of music which includes recognisable portions of the original source material. Learners may have missed out some of the essential melodic, harmonic and rhythmic elements of the source material, producing an arrangement which may rely on only one or two essential elements such as a melodic fragment or chord sequence. Voicings will be basic with little consideration given to the spacing of parts as a whole, for instance arranging chords as a root position triad in one part.

The arrangement will demonstrate a basic understanding of idiomatic instrumental writing. Instruments may be placed outside of their playable range and may not always be utilised idiomatically, for instance an oboe may be written to play a chord. Learners will create their arrangement with consideration of the overall sound rather than being concerned about playability. Familiar instrumental parts will be stylistically appropriate, but learners may be less secure when deploying unfamiliar instruments. Learners are unlikely to take advantage of specific instrumental techniques or may apply techniques that are unrealistic for the particular instrument.

Learners will also provide a commentary which tracks their creative decisions throughout the process.

### Learning aim B

**For Distinction standard**, learners will arrange music creatively, creating a highly effective piece of music which deploys musical resources in an inventive way to capture the essence of the new style whilst still retaining relevant aspects of the original source material.

The arrangement will demonstrate a high level of understanding of the key musical and stylistic features of their contrasting style or genre. Learners will create a stylistically accurate piece of music which, although relying on the essence of the original source material, exemplifies all the main musical and stylistic traits of the new style. They will do this by selecting the key features that are best suited to being adapted to the new arrangement and will skilfully manipulate several elements of music at once in order to successfully sound as if they were written specifically for the new genre. For example, they may select a chord sequence from a piece of rock music but will extend the chords, manipulate the syncopation, instrumentation and metre in order to recreate the progression in a Latin-jazz style.

Learners will also provide a detailed commentary which tracks their creative decisions throughout the process.

**For Merit standard**, learners will arrange music effectively, creating a successful piece of music which keeps the essential integrity of some of the musical elements but modifies those that will most essentially contribute to the success of the new style.

The arrangement will demonstrate a competent understanding of the key musical and stylistic features of their contrasting style or genre. Learners will create a piece of music that contains several musical and stylistic traits of the new style although some opportunities to further exemplify the style may have been missed. They will effectively manipulate some elements of music but will generally only adapt two or three at a time. For example, when arranging a show tune for a blues band, they might change the instrument that is playing the melody to a saxophone and include a swung metre, but may not also consider using 7th chords, a blues scale or different drum beat in order to fully cement the new style.

Learners will also provide a commentary which tracks their creative decisions throughout the process.

**For Pass standard**, Learners will arrange music appropriately, creating a broadly successful piece of music which includes some elements of the new style but may still rely rather heavily significant aspects of the original source material.

The arrangement will demonstrate a basic understanding of the key musical features of their contrasting style or genre. Learners will create a piece of music that contains musical or stylistic elements of the new style, but the overall effect may not make the creative intentions clear. There will be a general understanding of style such as the idea that a saxophone plays jazz, so its inclusion would make their arrangement a jazz piece. There will be some recognisable elements of the new style but these might not function holistically with the rest of the arrangement.

Learners will also provide a commentary which tracks their creative decisions throughout the process.

### Learning aim C

**For Distinction standard**, learners will arrange music skilfully, creating a convincing arrangement which exemplifies the contrasted mood.

The arrangement will demonstrate a high level of understanding of how musical and stylistic features contribute to the mood of music. Learners will create an arrangement that fundamentally alters the mood from that of the source material in a way that is wholly effective and functions very well as a piece of music in its own right. They will thoughtfully select which elements of the source material can be amended in order to alter the mood. For example, they will consider changes in tonality, metre, tempo, expression and instrumentation creatively in order to maximise the change of mood.

Learners will also provide a detailed commentary which tracks their creative decisions throughout the process.

**For Merit standard**, learners will arrange music effectively, creating a broadly successful arrangement which typifies the main qualities of the contrasted mood.

The arrangement will demonstrate competent understanding of how musical and stylistic features contribute to the mood of music. Learners will create an arrangement which greatly changes the mood from that of the source material in a way that is mostly effective and functions well as a piece of music in its own right. They will effectively select some of the fundamental elements of the source material to amend but may not take advantage of all potential opportunities. For instance, learners may change the tonality from major to minor, slow their arrangement down and select appropriate instrumentation, but may not also consider the effect that changes in expression and dynamics might have.

Learners will also provide a commentary which tracks their creative decisions throughout the process.

**For Pass standard**, learners will arrange music appropriately, creating a piece of music that suggests some qualities of the contrasted mood.

The arrangement will demonstrate some understanding of how music and stylistic features contribute to the mood of music. Learners will create an arrangement which somewhat changes the mood from that of the source material although the change of mood may not always be convincing. They will tend to rely on basic changes such as changes in tonality and tempo and will not exploit other resources such as instrumental timbres, expression or metre.

Learners will also provide a commentary which tracks their creative decisions throughout the process.



**Links to other units and curriculum subjects**

This unit builds on the knowledge and skills developed in *Unit 2: Introduction to Composing*. If learners have not completed Unit 2, centres should ensure that they have an equivalent level of knowledge and skills to those covered in that unit.

This unit also has links to *Unit 10: Music Composition*.

**Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop research and planning skills as well as those of time management and working to deadlines.



# Unit 12: Music and Sound for Media

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

---

## Unit in brief

Learners will develop the skills needed to design, create, edit and present music and sound for a media product.

## Unit introduction

Music and sound are vital components of all media products that include film, television, games, apps, vlogs, podcasts and radio. It is difficult to imagine most of these without any sound at all. Sound effects add realism and music can convey a mood or enhance the experience of any media product.

In this unit, you will explore the technology and processes involved in creating sound design for a media product. You will develop the skills needed to record audio and work with music software to create authentic and appropriate sounds and music. You will then develop specific music and sound for a given product. You will look at music, sound effects and other aspects such as atmospheric sound and electronic sound design and then produce specific sound and music for a given product and present it.

## Learning aims

In this unit you will:

- A** Develop sound design techniques for media products
- B** Apply sound design techniques to a media product.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Develop sound design techniques for media products	<b>A1</b> Use of sound design in media products <b>A2</b> Music creation and editing techniques <b>A3</b> Sound creation and editing techniques	Learners create responses to two different types of media product, creating the music for one and the sound for the other. Learners provide audio files and the final videos, with a commentary.
<b>B</b> Apply sound design techniques to a media product	<b>B1</b> Responding to a brief <b>B2</b> Refining and editing material for use in a media product <b>B3</b> Final mix and file formats	Learners create music and sound for a final media product with an associated commentary of the process and reasons for production decisions.

## Content

### Learning aim A: Develop sound design techniques for media products

#### A1 Use of sound design in media products

Learners will explore how music and sound are used across a range of media products.

- Use of music and sound across a range of media products:
  - films, animation
  - games
  - TV
  - advertising
  - web-based media, apps.
- Style and genre of music and sound used in different types of media products.

#### A2 Music creation and editing techniques

Learners will develop skills in creating music for media.

- Music:
  - themes, character themes (leitmotifs)
  - opening and end credits, transitions, beds
  - to convey mood and emotion, set the tone
  - to add pace, dynamics, realism
  - sense of place
  - style of music that suits media product genre.
- Techniques when creating music assets:
  - instrumentation, choice of sounds
  - developing a structure
  - building atmosphere, texture
  - pace, tempo, rhythm
  - harmony, tonality
  - integrating recorded/sequenced parts with loops or samples
  - synchronisation points.
- Techniques to record music assets:
  - use of DAW
  - recording instrumental parts using microphones, portable devices
  - sampling
  - use of effects.

#### A3 Sound creation and editing techniques

Learners will develop skills in sound recording and editing to create the non-musical sound assets for a media product.

- Sound:
  - Foley
  - sound atmospheres
  - diegetic and non-diegetic
  - ambient, wild sound
  - electronic sound.

- Techniques when creating sound assets:
  - recording sound with microphones, portable devices, capturing audio, sampling
  - editing audio in DAW
  - use of audio effects
  - quality consideration such as level, noise removal
  - editing samples/loops to make original sound
  - synchronisation points.

## **Learning aim B: Apply sound design techniques to a media product**

### **B1 Responding to a brief**

Learners apply methods to create music and/or sound for a specific media product.

- Style for genre of media, e.g. radio advert, horror film, sports game.
- Determining the most appropriate musical style and sound design materials for a specific media product.
- Working to specific client requirements:
  - storyboard
  - sync points
  - target audience
  - style references.

### **B2 Refining and editing material for use in a media product**

Learners will develop and refine music and sound ideas into a final media product.

- Developing and reworking music and sound material.
- Working to the demands of a brief:
  - suitability of materials
  - review of ideas to refine materials
  - synchronisation
  - version control
  - responding to feedback.

### **B3 Final mix and file formats**

Learners will finalise and submit their final product in a suitable format.

- Working with video or other media files, e.g. podcasts and games.
- Presenting work in an appropriate format.
- Balancing music and sound.
- Bouncing/exporting music and sound to video.
- Suitable formats, e.g. MP4, mov, wmv, flv, avi.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Develop sound design techniques for media products</b>		<b>A.D1</b> Use creative and skilful music and sound creation techniques to develop audio assets for given media products.
<b>A.P1</b> Use appropriate music creation techniques to develop music assets for given media products.  <b>A.P2</b> Use appropriate sound creation techniques to develop sound assets for given media products.	<b>A.M1</b> Use competent music and sound creation techniques to develop audio assets for given media products.	
<b>Learning aim B: Apply sound design techniques to a media product</b>		<b>B.D2</b> Develop, refine and present high quality audio assets for a given media product that fully meet the requirements.
<b>B.P3</b> Develop and refine music assets for a given media product that meet the essential requirements.  <b>B.P4</b> Develop and refine sound assets for a given media product that meet the essential requirements.  <b>B.P5</b> Present the final product in an appropriate format.	<b>B.M2</b> Develop, refine and present music assets for a given media product that effectively meet most requirements.  <b>B.M3</b> Develop, refine and present sound assets for a given media product that effectively meet most requirements.	

## Essential information for assignments

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

It is suggested that there are two summative assignments for this unit.

The relationship of the learning aims and criteria is:

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

Learning aim: B (B.P3, B.P4, B.P5, B.M2, B.M3, B.D2)



## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to DAW software that allows synchronisation of video. Learners should have access to microphones or sound recorders that allow individual sounds to be recorded. Teachers should access video files without the original sound on to allow learners to practise sound and music design, and also for the final assessment.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will develop music and sound design ideas for two media clips using at least two different techniques for each that show creative and skilful music and sound production techniques such as blending music or sounds together or showing detailed editing of sound files. They will show a thorough and consistent understanding of considerations such as themes, creating a sense of place, pace, Foley production and atmosphere, required when creating sound for media, applying creative techniques to develop these.

**For Merit standard**, learners will develop music and sound design ideas for two media clips using at least two different techniques for each that show competent music and sound production techniques such as blending parts or carefully editing sound files. The assets will synchronise well with the video and learners will show a good understanding of the considerations such as themes, pace, sense of place, atmosphere, Foley production, required when creating sound for media, applying competent techniques to develop these.

**For Pass standard**, learners will develop appropriate music and sound design ideas for two media clips using at least two different techniques for each, showing some understanding of the considerations required such as synchronisation, how the instrumentation and sound complements the pace, atmosphere, sense of place, tension, and emotions. There will be some attention to technical quality in the production of the assets.

#### Learning aim B

**For Distinction standard**, learners will develop and refine original assets for a given media product to a high standard, both technically and musically. They will produce both music and sound ideas but may focus more on one than the other; overall the combination of both should blend well and enhance the visuals in the given clip. The assets should fully meet the requirements for that specific type of media and those in the given brief, in terms of style, genre, synchronisation, pace, mood and suitability for the onscreen visual aspects.

**For Merit standard**, learners will develop and refine original assets for a given media product to a good standard, both technically and musically. They will present music and sound ideas that should both be produced to a suitable quality that effectively meets most requirements for the specific type of media and those in the given brief, in terms of style, pace, good synchronisation, highlighting mood and suitability for onscreen visual aspects.

**For Pass standard**, learners will develop and refine both music and sound assets for a given media product that are technically and musically adequate. The assets should be original and produced to a quality that meets the essential musical and technical requirements for that specific type of media and those in the given brief, in terms of genre, synchronisation and suitability for onscreen visual aspects, although some aspects may not be fully appropriate. The final product should be presented in an appropriate video format that allows others to listen and watch.

### Links to other units and curriculum subjects

This unit builds on the knowledge and skills developed in *Unit 4: Introduction to DAW Production*. If your learners have not completed Unit 4, centres should ensure that learners have an equivalent level of knowledge and skills to those covered in that unit before they begin Unit 15.

This unit also links to:

- Unit 2: Introduction to Composing
- Unit 3: Introduction to Recording
- Unit 16: Creating Content for Digital Music Media.

### Employer involvement

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

- guest speakers
- workshops with local composers for film and television or games
- scenarios set or developed by local employer
- providing research material, such as scripts or other written material, from media companies that ask for music cues.

### Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to show skills in:

- communication in relation to understanding instructions, processing advice, and providing succinct and comprehensive commentary managing and organising information
- problem solving
- developing solutions to work within the given brief
- self-management and development
- planning sessions and managing time effectively
- thinking skills/adaptability.

# Unit 13: Music Recording

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

---

## Unit in brief

Learners will develop their recording skills by producing a portfolio of contrasting recordings.

## Unit introduction

Recording engineers work in many different settings and with a range of artists. In one project they could be working with an orchestra in a large studio facility, on another they could be working in a small home studio with a soloist. Knowing how to plan and prepare for a range of different scenarios is a key skill for a recording engineer. The recording techniques and skills required also vary, presenting different challenges from project to project.

In this unit you will produce a portfolio of recordings to demonstrate your versatility as a recording engineer. You will record a range of music and develop and refine your skills of capturing, editing and mixing audio to produce multitrack recordings. You should work with a range of artists in different styles and scenarios when developing your recording skills and your portfolio.

## Learning aims

In this unit you will:

- A** Plan for recording sessions
- B** Carry out recording sessions
- C** Produce a portfolio of contrasting recordings.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Plan for recording sessions	<b>A1</b> Types of recording project <b>A2</b> Planning and scheduling recording sessions <b>A3</b> Selecting and setting up equipment	Planning documentation. Video/annotated photographs of set ups. Recording process commentary. Unmixed audio tracks. A portfolio of two contrasting recordings lasting at least five minutes.
<b>B</b> Carry out recording sessions	<b>B1</b> Managing the recording session <b>B2</b> Recording techniques <b>B3</b> Logging the recording process	
<b>C</b> Produce a portfolio of contrasting recordings	<b>C1</b> Mixing and editing <b>C2</b> Presenting a portfolio	

## Content

### Learning aim A: Plan for recording sessions

#### A1 Types of recording project

Learners should investigate how music recordings are used for different purposes.

- Ensembles, e.g. bands, choirs, school ensembles.
- Soloists with or without accompaniment.
- Different musical styles.
- Environments, e.g. recording studio, venue, hall, theatre, outdoors, place of worship.
- Purposes of recordings:
  - demo material, e.g. EP or single download
  - for use with other media, e.g. TV, film, radio, podcast, online
  - promotional material
  - for use with live performance, e.g. backing tracks
  - archive material, e.g. school concert, musical production.

#### A2 Planning and scheduling recording sessions

Learners should develop their skills in organising and preparing for a range of recording sessions.

- Liaising with musicians and ensembles:
  - planning meetings
  - listening to ideas and making suggestions
  - identifying material to record
  - understanding musicians' artistic vision and goals
  - agreeing dates, times and deadlines.
- Planning recording sessions:
  - creating project schedules and timelines
  - creating recording session schedules
  - sourcing and booking recording spaces
  - sourcing required equipment
  - communicating plans with others
  - contingency planning.

#### A3 Selecting and setting up equipment

Learners should develop their skills in selecting and setting up equipment for different recording situations.

- Audio capture:
  - microphones
  - microphone placement
  - direct injection (DI)
  - audio interface
  - microphone stands and leads.
- Mixing console.
- Recording software.
- Monitoring.

- Signal flow.
- Troubleshooting.
- Safe working practices:
  - powering up and powering down
  - electrical safety
  - space management and layout
  - cable management
  - safe noise levels
  - manual handling
  - ergonomics.

## **Learning aim B: Carry out recording sessions**

### **B1 Managing the recording session**

Learners should investigate how to run productive recording sessions.

- Communicating with musicians.
- Safety procedures.
- Time management.
- Talkback.
- Critical listening.
- Offering and responding to ideas and suggestions.
- Troubleshooting.
- Version control of takes and tracks.

### **B2 Recording techniques**

Learners will develop their skills in recording audio for different purposes.

- Guide tracks.
- Click and backing tracks.
- Recording individual tracks:
  - optimising
  - signal flow
  - eliminating extraneous noise.
- Layering tracks.
- Overdubbing.
- Dropping in.

### **B3 Logging the recording process**

Learners will explore how to log the recording process.

- Demonstrating recording and communication skills.
- Presenting unmixed tracks.
- Commentary:
  - communicating ideas
  - thought processes and rationale
  - highlighting relevant skills.

**Learning aim C: Produce a portfolio of contrasting recordings****C1 Mixing and editing**

Learners will develop their skills in editing and mixing audio to produce multitrack recordings.

- Editing and trimming.
- Pops, clips and IDs.
- Levels and balance.
- Adding EQ.
- Panning and use of stereo field.
- Adding effects, e.g. reverb, compression, fade in/out.
- Version control.
- Bouncing down to stereo.

**C2 Presenting a portfolio**

Learners will explore how to present a final portfolio of recordings.

- Selecting appropriate material for portfolio.
- Demonstrating different recording and mixing skills.
- Selecting order of recordings within the portfolio.
- Labelling tracks for ease of navigation.
- Format for presentation and storing of portfolio.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Plan for recording sessions</b>		<b>A.D1</b> Plan thoroughly and select and set up equipment thoughtfully for contrasting recording projects.
<b>A.P1</b> Plan for the essential elements of contrasting recording projects.  <b>A.P2</b> Select and set up some equipment appropriately for contrasting recording projects.	<b>A.M1</b> Plan effectively for contrasting recording projects.  <b>A.M2</b> Select and set up equipment competently for contrasting recording projects.	
<b>Learning aim B: Carry out recording sessions</b>		<b>B.D2</b> Make a thoughtful contribution to recording sessions and record audio skilfully and with a high level of control.
<b>B.P3</b> Make an appropriate contribution to recording sessions.  <b>B.P4</b> Use equipment to capture basic audio recordings.	<b>B.M3</b> Make an effective contribution to recording sessions.  <b>B.M4</b> Use equipment to capture competent audio recordings.	
<b>Learning aim C: Produce a portfolio of contrasting recordings</b>		<b>C.D3</b> Apply creative mixing and editing techniques skilfully to recordings.
<b>C.P5</b> Apply basic mixing and editing techniques appropriately to recordings.	<b>C.M5</b> Apply effective mixing and editing techniques competently to recordings.	



## Essential information for assignments

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

It is suggested that there is one summative assignment for this unit.

The relationship of the learning aims and criteria is:

Learning aims: A, B and C (A.P1, A.P2, B.P3, B.P4, C.P5, A.M1, A.M2, B.M3, B.M4, C.M5, A.D1, B.D2, C.D3).

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- various microphones and audio capture equipment
- a mixing console, which could be hardware or software based
- audio interfaces
- computer software that supports multitrack recording and mixing
- a range of artists and ensembles to record so that a contrasting portfolio can be produced.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will comprehensively plan for all elements of recording sessions so that they can take place efficiently. The equipment selected for the various recording situations will be chosen with a high level of understanding and knowledge. Learners will set this equipment up with a high level of consideration as to how to capture high quality audio.

**For Merit standard**, learners will plan for all elements of recording sessions so that they can take place in a broadly efficient fashion. The equipment selected will be suitable for the various recording situations and they will set this up competently and safely to enable good quality audio to be captured and their choices will be broadly successful.

**For Pass standard**, learners will plan for all the key elements of recording sessions so that they can take place in a generally organised fashion. They will have considered the equipment and resource requirements and produced appropriate schedules for various recording sessions, but some aspects may have been overlooked, such as allowing sufficient time. The equipment selected will be generally appropriate for the various recording situations and the learner will set this up correctly and safely but perhaps with some misjudgements, for example microphone choice and placement might not always be effective.

#### Learning aim B

**For Distinction standard**, learners will lead and manage recording sessions demonstrating a high level of control and consistency so that all required outcomes are achieved. They will make well-considered and logical contributions to the sessions which demonstrate a full understanding of the recording process. Learners will record audio in different situations and tracks will be error free.

**For Merit standard**, learners will manage recording sessions competently so that the sessions stay focused and the required outcomes are achieved. Learners will record audio in different situations and tracks will contain only minor blemishes.

**For Pass standard**, learners will generally take the lead in recording sessions and respond appropriately to the demands of the situation. Time will be generally managed well and the sessions will sometimes go as planned. Learners will record audio in different situations, but tracks are likely to contain some flaws such as distortion or extraneous noise.

## Learning aim C

**For Distinction standard**, learners will apply editing and mixing techniques skilfully to their raw tracks which will enable them to be creatively developed. Their portfolio will be of high quality throughout. Learners will have made subtle and imaginative use of EQ and other effects to fully enhance and advance the raw audio.

**For Merit standard**, learners will apply editing and mixing techniques capably to their raw tracks which will enable them to be developed and refined into final recordings. Their portfolio will be broadly successful with all pieces creating a good impression. Effects and EQ will have been well-handled across the portfolio to improve the raw tracks and the recordings will be clear and well-balanced.

**For Pass standard**, learners will apply some editing and mixing techniques to their raw tracks which will enable them to be developed into final recordings. There may be some misjudgements across their portfolio in terms of balance and clarity and some pieces may be more convincing than others. Learners will have added some effects and EQ and this will have been handled appropriately in general, but opportunities to develop the raw tracks may not have been fully exploited.

## Links to other units and curriculum subjects

This unit builds on the knowledge and skills developed in *Unit 3: Introduction to Recording*. If learners have not completed Unit 3, centres should ensure that they have an equivalent level of knowledge and skills to those covered in that unit.

This unit also links to:

- Unit 5: Introduction to Live Sound
- Unit 6: Plan and Create a Music Product for a Brief
- Unit 9: Technology in Music Performance
- Unit 14: Live Sound
- Unit 17: Personal Music Project.

## Employer involvement

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

- guest speakers
- work experience
- visits to appropriate business organisations, such as recording studios.

## Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop communication, problem solving, collaborative, presentation and self-management skills.



# Unit 14: Live Sound

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

---

## Unit in brief

Learners will develop their live sound engineering skills and plan, set up and operate live sound for different live music events.

## Unit introduction

Live sound engineers work in many different settings from a concert in a school hall through to major outdoor music festivals. No one situation is ever the same and different venues, artists and audiences present different challenges to the live sound engineer.

In this unit, you will develop your skills as a live sound engineer by planning and carrying out live sound operations for a range of events such as gigs, shows, concerts and festivals. You will apply your knowledge and skills to a range of live performance situations large and small; indoor and outdoor. You will consider specific venue and artist requirements when planning and setting up for events, ensuring you adhere to health and safety requirements. You will run sound checks and mix sound in live performance situations to meet the expectations of the performers and audience.

## Learning aims

In this unit you will:

- A** Plan the sound requirements for live music events
- B** Set up, de-rig and sound check for different live music events
- C** Develop live sound skills for different performance situations.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Plan the sound requirements for live music events	<b>A1</b> Types of venues and events <b>A2</b> Planning requirements <b>A3</b> Health and safety	Planning documentation and annotated photographs demonstrating the set-up and de-rig for live music events. Video footage of two different live performance events where the learner is undertaking the sound check and then mixing sound.
<b>B</b> Set up, de-rig and sound check for different live music events	<b>B1</b> Setting up and de-rigging safely <b>B2</b> Sound checking	
<b>C</b> Develop live sound skills for different performance situations	<b>C1</b> Operating live sound <b>C2</b> Meeting performer and audience expectations	

## Content

### Learning aim A: Plan the sound requirements for live music events

#### A1 Types of venues and events

Learners should explore a range of venues and events that require live sound reinforcement and the considerations required.

- Venues:
  - classroom
  - hall
  - theatre
  - community centre
  - restaurant
  - club
  - music venue
  - outdoor space, e.g. park, town centre.
- Events:
  - recital
  - concert
  - gig
  - musical production
  - talent or variety show
  - community event
  - festival.
- Venue and event considerations:
  - loading and unloading position and distance from performance space
  - size of venue and how this relates to equipment choices
  - position and size of stage/performance space
  - front of house (FOH) position for sound engineer
  - power supplies
  - cable runs
  - nature and scope of performance
  - number of performers and their requirements
  - audience size and position
  - rules and regulations of venue, e.g. positioning of equipment, noise levels
  - external factors, e.g. weather if outdoor event.

#### A2 Planning requirements

Learners should investigate the planning needed to deliver successful live sound reinforcement for different events, including the selection of appropriate equipment.

- Equipment inventory and checklists:
  - speakers
  - amplifiers
  - crossovers
  - mixing console, e.g. analogue, digital, software based
  - stage boxes and multicores
  - monitors
  - cables

- microphones
  - direct injection (DI)
  - playback.
- Stage planning:
  - positioning of equipment
  - positioning of performers
  - monitoring
  - safety considerations
  - sightlines.
- Mixing console channel assignment plan.
- Positioning of mixing console in relation to stage.
- Liaising with venue regarding access times and curfews.
- Scheduling:
  - load-in
  - set-up
  - line check
  - sound check
  - performance running order
  - de-rig and pack up
  - get-out.
- Specific artist requirements and requests, e.g. technical riders.

### **A3 Health and safety**

Learners should investigate the relevant health and safety procedures that relate to live sound operations and be able to produce risk assessments for different events.

- Risk assessment five key questions:
  - what are the risks?
  - who is at risk?
  - what is the level of risk, e.g. low, medium, high?
  - what are the measures in place to mitigate the risks?
  - who is responsible for these control measures?
- Manual handling:
  - unloading
  - lifting
  - carrying.
- Personal protective equipment (PPE), e.g. gloves, ear plugs, steel toecap boots.
- Fire procedures.
- Cable management and safety.
- Electrical safety.
- Safe noise levels.
- Securing performance and work zones from the audience, e.g. barriers, signs.
- Ergonomics when operating a mixing console.
- Outdoor working, e.g. weather.



## **Learning aim B: Set up, de-rig and sound check for different live music events**

### **B1 Setting up and de-rigging safely**

Learners should develop their skills in setting up and packing down live sound equipment for different performance situations.

- Setting up:
  - technical specification and equipment list
  - positioning of equipment
  - locating power sources
  - order of set-up
  - ringing out the system
  - backline set-up, e.g. guitar, keyboard, bass
  - microphone placement, e.g. vocals, drum kit, wind instruments
  - cable runs and cable management
  - connecting equipment
  - safety checks and fault reporting
  - powering up.
- De-rigging:
  - powering down
  - checking equipment for faults
  - order of pack down
  - disconnecting equipment
  - cable management, e.g. coiling and storing cables correctly
  - checking and packing away as per equipment list
  - fault reporting.

### **B2 Sound checking**

Learners need to know how to test live sound equipment and carry out a sound check for different performance situations.

- Line checking in preparation for the sound check.
- Checking individual instruments and voices.
- Adding effects, e.g. EQ, reverb.
- Monitoring.
- Balancing the overall FOH and monitor mix.
- Communicating with artists verbally.
- Communicating with artists non-verbally, e.g. signals to indicate more monitor required.
- Responding to artist requirements, e.g. positions of microphones, monitor levels.
- Noting and saving mixing desk settings.
- Discussing set lists with artists and familiarising with their musical material.

## **Learning aim C: Develop live sound skills for different performance situations**

### **C1 Operating live sound**

Learners should develop their skills in the operation of live sound equipment during different performance situations.

- Setting, reviewing and adjusting FOH balance.
- Adjusting monitor mix as required by artists.
- Critical and active listening.
- Communicating with artists non-verbally during the performance.
- Applying EQ and other effects, e.g. reverb.
- Troubleshooting.
- Working safely.
- Maintaining safe noise levels.

### **C2 Meeting performer and audience expectations**

Learners should explore how to meet audience and artist requirements in different performance situations.

- Audience expectations:
  - balanced FOH mix
  - individual tracks fully audible
  - safe and appropriate sound level for the scenario
  - appropriate use of effects and EQ
  - feedback control.
- Artist expectations:
  - balanced monitor mix and on-stage sound
  - non-verbal communication during performance
  - safe performance space
  - engineer responsibility for FOH mix
  - positive audience response to sound quality
  - troubleshooting and dealing with unforeseen issues, e.g. faulty equipment.
- Obtaining artist feedback, e.g. post-event debriefs.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Plan the sound requirements for live music events</b>		<b>A.D1</b> Plan fully for the sound requirements for two contrasting live music events, demonstrating a thorough understanding of the process.
<b>A.P1</b> Plan the essential sound requirements for two contrasting live music events, demonstrating a basic understanding of the process.  <b>A.P2</b> Produce appropriate risk assessments for two contrasting live music events.	<b>A.M1</b> Plan effectively for the sound requirements for two contrasting live music events, demonstrating a competent understanding of the process.	
<b>Learning aim B: Set up, de-rig and sound check for different live music events</b>		<b>B.D2</b> Set up, sound check and de-rig thoughtfully for contrasting live music events, fully meeting artist requirements and adhering to risk assessments.
<b>B.P3</b> Set up and de-rig equipment appropriately for contrasting live music events and generally adhere to risk assessments.  <b>B.P4</b> Carry out sound checks for contrasting live events, demonstrating a basic understanding of the process.	<b>B.M2</b> Set up and de-rig equipment competently for contrasting live music events in adherence to risk assessments.  <b>B.M3</b> Carry out effective sound checks for contrasting live events.	
<b>Learning aim C: Develop live sound skills for different performance situations</b>		<b>C.D3</b> Produce controlled and consistent FOH and monitoring mixes for live music events.
<b>C.P5</b> Produce basic FOH and monitoring mixes for contrasting live events.	<b>C.M4</b> Produce competent FOH and monitoring mixes for contrasting live events.	

## Essential information for assignments

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

It is suggested that there is one summative assignment for this unit.

The relationship of the learning aims and criteria is:

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

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- a PA system which includes speakers, amplifiers, microphones, a mixing console, audio interfaces and monitoring equipment
- suitable spaces to present live performances that require sound reinforcement
- artists or bands that require sound reinforcement for live performances.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will comprehensively plan all the sound requirements for two contrasting live music events. They will have made the optimum choices in terms of required equipment and specified everything that is required. Their stage plans will show attention to detail in terms of the positioning of equipment so that it is done safely and the space available is maximised. Learners will produce logical schedules, which allow the required tasks to be carried out efficiently and will have allowed for contingencies.

**For Merit standard**, learners will competently plan most of the sound requirements for two contrasting live music events. Inventories, schedules and plans will be well considered on the whole. Learners will have allowed adequate time in general for the carrying out of required activities and will have specified the equipment needed. They will provide an indication of how equipment will be positioned in the venue.

**For Pass standard**, learners will plan the main sound requirements for two contrasting live music events. They will identify the equipment required and create schedules and plans that will be generally appropriate. However, some aspects may have been overlooked or not fully considered. For example, they may have underestimated the time needed to complete certain tasks or not specified enough cables or microphone stands. The risk assessments produced will respond to the five key questions in the unit content and a range of risks will have been considered and mitigated.

#### Learning aim B

**For Distinction standard**, learners will set up and pack down equipment for contrasting live music events demonstrating a thorough understanding of how to achieve the best results. They will position and connect microphones and other equipment to allow for well-balanced FOH and monitoring mixes. They will fully observe all health and safety requirements as per the risk assessment and demonstrate best practice in cable management, electrical safety and manual handling. Learners will have taken full advantage of the sound check to ensure that any potential issues to do with positioning, connecting and operating of equipment have been addressed. They will communicate with artists to fully ensure that their needs are met.

**For Merit standard**, learners will competently set up and pack down equipment for contrasting live music events. They will show consideration when positioning and connecting microphones and other sound equipment to enable adequate FOH and monitor mixes to be achieved. Their choices will be mostly logical and will align to the risk assessment. Learners will have used the sound check effectively to identify and solve potential issues such as microphone placements. They will communicate with artists to ensure that most of their needs are met such as monitoring levels.

**For Pass standard**, learners will demonstrate a basic understanding of how to set up and pack down equipment for contrasting live music events. They may be inconsistent in their approach and make some misjudgements e.g. with microphone placement or positioning of on-stage monitoring. Learners will observe key aspects of health and safety as outlined in the risk assessments when setting up and packing down equipment especially where electrical safety is concerned. Learners may not have taken full advantage of the sound check to address any potential issues such as audio feedback. They will have missed opportunities to communicate with artists to ensure that all their needs are met, and some areas may have been neglected such as providing sufficient monitoring or repositioning equipment.

### Learning aim C

**For Distinction standard**, learners will skilfully operate live sound equipment for contrasting live music events and achieve a consistently well-balanced FOH and monitor mix with no noticeable blemishes in either event. They will adjust the FOH and monitor mixes during the performances in response to the needs of the artists and the audience.

**For Merit standard**, learners will operate sound equipment for contrasting live music events and achieve a balanced FOH and monitor mix without any obvious issues. Both events will have generally good sound.

**For Pass standard**, Learners will operate sound equipment for contrasting live music events and achieve a generally balanced FOH and monitor mix. There may be some basic issues such as audio feedback or some parts being too high or low in the mix. There may also be inconsistency in the quality of the sound across the two events.

### Links to other units and curriculum subjects

This unit builds on the knowledge and skills developed in *Unit 5: Introduction to Live Sound*. If learners have not completed Unit 5, centres should ensure that they have an equivalent level of knowledge and skills to those covered in that unit.

This unit also has links to:

- Unit 3: Introduction to Recording
- Unit 6: Plan and Create a Music Product for a Brief
- Unit 9: Technology in Music Performance
- Unit 13: Music Recording
- Unit 17: Personal Music Project.

### Employer involvement

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

- guest speakers
- work experience
- visits to appropriate business organisations.

### Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop communication, self-management, problem solving and collaborative working skills.

# Unit 15: Remixing Music

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

---

## Unit in brief

Learners will develop the skills needed to carry out remixes from given materials.

## Unit introduction

What is a remix? Since the early 1980s the technology has been available to transform an existing track into a new version using a mix of original audio and extra audio and MIDI parts. Creatively speaking, this can range from simple sonic adjustments to the mix, alterations in arrangement or structure, a creative reworking of the original's aesthetic, or any other combination. Remixing is a vibrant and dynamic aspect of music production that provides opportunities to expand the audience for a track.

In this unit, you will explore the technology and processes needed to reshape and manipulate existing audio files to showcase your creative production skills. You will identify appropriate source material and a desired end result for your production skills. You will employ a range of techniques to manipulate and repurpose audio recordings in a context of your choice. You will also plan and develop your remix through iterations, taking into account your remix aims before presenting your final mix.

## Learning aims

In this unit you will:

- A** Develop remixing techniques
- B** Plan and refine a remix
- C** Produce a final remix.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Develop remixing techniques	<b>A1</b> Characteristics of a successful remix <b>A2</b> Techniques used in remixing	A portfolio showing short examples of at least three remixing techniques, with commentary on techniques used.
<b>B</b> Plan and refine a remix	<b>B1</b> Planning a remix <b>B2</b> Refining a remix	Evidence of planning and refining a remix using given audio stems, with commentary on techniques used to refine this. The final remix presented in an appropriate format.
<b>C</b> Produce a final remix	<b>C1</b> Producing a finished remix	



## Content

### Learning aim A: Develop remixing techniques

#### A1 Characteristics of a successful remix

Learners explore the different types of remix and what makes these successful.

- Types of remixes:
  - full remix using original stems
  - bootleg
  - mash-up
  - radio/club edit/DJ friendly
  - re-edit
  - dub mix.
- Equipment for remixing:
  - DAW
  - software and plug-ins
  - sample packs and samplers
  - DJ equipment
  - MPC.

#### A2 Techniques used in remixing

Through practical workshops learners explore and develop the techniques involved in remixing.

- Identifying remix type, tempo, time signature and key:
  - requirements of remix type, e.g. length, beat driven intro and outro
  - beats per minute (bpm)
  - beats per bar
  - beat matching techniques
  - key and tonality.
- Use of audio:
  - editing original given audio files
  - finding and isolating new samples
  - editing samples or original files
    - pitch shifting
    - editing start and end points, chopping
    - time stretching
    - looping
    - reverse
    - (vocal) warping
    - chopping, slicing.
- Working with sequenced tracks:
  - incorporating given MIDI tracks
  - matching or altering key or harmony
  - generating new tracks
  - selecting sounds, timbre
  - programming drum parts
  - use of loops.

## Learning aim B: Plan and refine a remix

### B1 Planning a remix

Learners plan to create and produce a remix with the given materials.

- Style, genre, type of remix.
- Identifying resources.
- Reference remixes.
- Arranging techniques:
  - texture
  - instrumentation.
- Structure:
  - changing original structure or key
  - sections of song, build, repetition, drops.

### B2 Refining a remix

Learners work with the given materials to develop and creatively refine a remix of a specific identified style or type.

- Preparing and using audio files and parts:
  - working with given audio files
  - altering length of audio files
  - time changes
  - pitch changes
  - cleaning up audio
    - removing silence
    - editing noise/unwanted sound.
- Preparing and using MIDI files and parts:
  - key
  - pitch changes
  - choice of sounds
  - programming drum parts
  - using loops
  - computer generated parts, e.g. Logic Drummer, Ableton Autobeat.
- Effects and DAW tools:
  - adding effects
  - automation
  - applying MIDI effects
    - arpeggiator
    - stutter.

**Learning aim C: Produce a final remix****C1 Producing a finished remix**

Learners will complete and present a remix in an appropriate format.

- Testing the mix:
  - alternative environments – phone, home stereo, studio
  - seeking and taking on board feedback.
- Mixing:
  - dynamic effects
  - EQ
  - automation
  - balancing levels.
- File formats:
  - MP3, aiff, wav.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Develop remixing techniques</b>		<b>A.D1</b> Use consistent remixing techniques, showing a high level of understanding of remixing techniques used in different types of remix.
<b>A.P1</b> Show a basic understanding of remixing techniques used in different types of remix.  <b>A.P2</b> Use appropriate remixing techniques in remixes.	<b>A.M1</b> Show a competent understanding of remixing techniques used in different types of remix.  <b>A.M2</b> Use effective remixing techniques in remixes.	
<b>Learning aim B: Plan and refine a remix</b>		<b>BC.D2</b> Plan, refine and present an effective and creative final remix that fully meets the requirements for the style.
<b>B.P3</b> Plan a remix that meets the essential requirements for the style.  <b>B.P4</b> Refine a remix that meets the essential requirements for the style.	<b>B.M3</b> Plan and refine a remix that effectively meets the requirements for the style.	
<b>Learning aim C: Produce a final remix</b>		
<b>C.P5</b> Present an appropriate final remix.	<b>C.M4</b> Present an effective final remix.	

## Essential information for assignments

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

It is suggested that there are two summative assignments for this unit.

The relationship of the learning aims and criteria is:

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

Learning aims: B and C (B.P3, B.P4, C.P5, B.M3, C.M4, BC.D2)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to digital audio workstation software that supports creative MIDI and audio sequencing and mixing skills.

There should be a range of different audio stems available during the teaching and learning phase, and for assessment.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will use given audio files combined with sequenced parts and chosen audio to create three short remix sketches that are fully differentiated across the examples. Learners will demonstrate a wide range of application of resources and techniques consistently across all three sketches in developing a remix using software and/or hardware that creatively enhance the tracks, and achieve production objectives associated with a given genre or style. The commentary will show a high level of understanding of the remixing techniques for the different types of remix presented, referencing techniques used in successful commercial remixes, such as audio and sample editing to alter sounds, combining and sourcing new audio files, altering pitch or tempo, and adding own sequenced parts.

**For Merit standard**, learners will use given audio files combined with sequenced parts and chosen audio to create three short remix sketches showing some differentiation across the examples. Learners will demonstrate a range of application of resources and techniques in developing a remix using software and/or hardware effectively to achieve production objectives associated with different types of remix. The commentary will show a competent understanding of remixing techniques for the different types of remix presented, mostly referencing those used in successful commercial remixes such as audio editing, combining different audio files, adding sequenced parts, and tempo, pitch or beat matching.

**For Pass standard**, learners will use given audio files combined with sequenced parts and chosen audio to create three short remix sketches, but these may show little differentiation across the examples. Learners will demonstrate a basic application of resources and techniques in developing a remix. They use software and/or hardware appropriately to achieve production objectives associated with a given genre or style. The commentary will show a basic understanding of remixing techniques such as editing audio and beat or tempo matching but this may be generic and not refer directly to those used to create the sketches and have little reference to commercially successful remixes.

#### Learning aims B and C

**For Distinction standard**, learners will demonstrate thorough application of resources in developing a remix that will include full use of given audio files, adding a range of complementary samples, loops, and/or parts made with software instruments. They will use effective and creative techniques to devise, refine and present a successful remix project that fully reflects elements of the intended type of remix, such as considered editing and rearrangement of the original audio files, blending extra complementary audio files, creating varied sequenced parts that work well with the original given files,

careful use of structure and well-chosen effects. Their finished remix will show a well-balanced mix and utilise the main production characteristics of an identified destination style, that is consistent throughout the track. The remix will be presented in an appropriate format.

**For Merit standard**, learners will demonstrate effective application of resources in developing a remix, that will include original audio files, and may include samples, loops and parts made with software instruments. They will use well-chosen techniques to devise, refine and present an effective remix project; this will clearly show elements of the intended type of remix such as detailed editing of the original audio files, adding complementary extra audio files, creating sequenced parts that work well with the original given files, altering the structure and adding effects. Their finished remix will show a balanced mix and utilise the main production characteristics of an identified destination style, and this will be mostly consistent throughout the track. The remix will be presented in an appropriate format.

**For Pass standard**, learners will demonstrate appropriate application of resources and techniques in developing a remix, such as original audio files and some parts using software instruments or loops. They will devise, refine and present an appropriate remix project that may show some elements of the intended type of remix such as basic editing of the original audio files, altering the structure or adding basic effects. Their finished remix will show a mostly balanced mix and utilise the essential production characteristics of an identified destination style, but this may not be consistent throughout the track. The remix will be presented in an appropriate format.

### Links to other units and curriculum subjects

This unit builds on the knowledge and skills developed in *Unit 4: Introduction to DAW Production*. If learners have not completed Unit 4, centres should ensure that learners have an equivalent level of knowledge and skills to those covered in that unit before they begin Unit 15.

This unit also links to:

- Unit 6: Plan and Create a Music Product for a Brief.

### Employer involvement

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

- guest speakers
- studio visits
- practitioners providing starting materials for remix
- competitions.

### Opportunities to develop transferable employability skills

In completing this unit, learners will have the opportunity to develop skills in research and planning, problem solving and time management.





# Unit 16: Creating Content for Digital Music Media

Level: 2

Unit type: **Internal**

Guided learning hours: **60**

---

## Unit in brief

Learners will develop the skills needed to research, develop and create content for digital music media.

## Unit introduction

For every new music artist, album release, tech review or live performance there are any number of music writers, journalists, bloggers and vloggers that review, discuss and share their enthusiasm for music. This content can influence listeners, help to promote music products and create a buzz around a new artist.

In this unit, you will develop research skills and analyse professional digital music media content. You will develop techniques such as reviewing, interviewing and creating content for a target audience. You will explore different digital music media products such as podcasts, blogs, vlogs and social media. You will also explore important related issues such as copyright, plagiarism and defamation. You will develop a portfolio containing at least three explorations of different digital music media content as well as create your own final digital music media product in response to a brief.

## Learning aims

In this unit you will:

- A** Explore digital music media
- B** Apply techniques to create digital music media content
- C** Create a digital music media product in response to a brief.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Explore digital music media	<b>A1</b> Investigating digital music media platforms <b>A2</b> Exploring types of digital music media content <b>A3</b> Analysing digital music media styles and techniques	A comparison of two digital music media products.
<b>B</b> Apply techniques to create digital music media content	<b>B1</b> Researching digital music media content <b>B2</b> Creating digital music media content in a range of formats <b>B3</b> Applying digital music media styles and techniques	A portfolio containing three mini-projects of different types of digital music media content.
<b>C</b> Create a digital music media product in response to a brief	<b>C1</b> Responding to a brief <b>C2</b> Creating a digital music media product <b>C3</b> Quality of outcome	A final digital music media product.

## Content

### Learning aim A: Explore digital music media

#### A1 Investigating digital music media platforms

Learners should investigate the range of digital music media platforms and their audiences.

- Identifying current digital music media platforms:
  - social media
  - audio streaming sites
  - podcasts
  - blogs and vlogs
  - review and discussion pages
  - websites.
- Investigating audiences and accessibility:
  - target audience
  - audio/visual/written formats
  - how digital music media is accessed
  - trends in platforms.

#### A2 Exploring types of digital music media content

Learners should examine the different types of digital music media content that can appear on these platforms.

- Types of content:
  - reviews
    - of audio content, such as an album, track or artist
    - of products, such as a new keyboard, music software, pedal
  - discussions
    - expressing personal opinions
    - questions and debates
    - analysing music and use of music technology
  - demonstrations and instructional content
    - instrumental techniques, learning to play an instrument
    - how to play a certain song, solo or style
    - new equipment
    - theory of music
  - promotion
    - attracting interest in a product
    - building brand identify
    - developing brand loyalty.
- Differing presenter roles:
  - subjective, personal viewpoint
  - objective, presenting facts
  - authoritative, instructional.

**A3 Analysing digital music media styles and techniques**

Learners should analyse the content, structure and techniques of audio, video and written digital music media products.

- Differences in the style and content of different products:
  - what types of content are found on which formats
  - audio, video, written formats
  - contrasting styles of content presentation
  - considering the purpose of the product.
- Examining the skills and techniques employed in digital music media:
  - audio
    - examining audio quality
    - use of music
    - audio effects.
  - visual
    - considerations of video quality
    - framing
    - lighting
    - visual effects.
  - written content
    - layout
    - graphics
  - editing techniques.
- Structure:
  - analysing the structure of a range of digital music media products
  - how content is kept focused and concise
  - how a product gains audience attention and keeps it
  - how products make their content engaging.

**Learning aim B: Apply techniques to create digital music media content****B1 Researching digital music media content**

Learners should consider how to locate and access information and identify reliable sources.

- Finding reliable sources of information:
  - searching online
  - reference sources, books, libraries
  - interviews
  - facts vs opinions
  - identifying credible sources.
- Legal considerations:
  - copyright
  - plagiarism
  - libel and slander
  - defamation.

**B2 Creating digital music media content in a range of formats**

Learners will develop skills in creating and presenting audio, video and written digital music media content.

- Writing content:
  - planning and structuring content
  - writing for audiences
  - tone of voice in written content
  - introductions
  - considering pros and cons when reviewing
  - summing up and concluding.
- Presenting content in a professional way:
  - software and apps for creating digital music media content
  - creating good quality audio content
    - capturing audio
    - levels, noise removal
    - use of audio effects
    - audio editing
  - creating good quality video content
    - capturing video
    - framing, lighting
    - use of video effects
    - video editing
  - presenting good quality written content
    - layout
    - fonts
    - colours
    - graphics
    - accessibility.

**B3 Applying digital music media styles and techniques**

Learners will apply styles and techniques to create, review and share types of music media content.

- Creating content for digital music media:
  - the practical creation of audio content, e.g. for a podcast
  - the practical creation of video content, e.g. for a vlog
  - the practical creation of written content, e.g. for a blog.
- Post-production and sharing:
  - reviewing
  - optimising
  - presenting work in an appropriate format
  - uploading.

## **Learning aim C: Create a digital music media product in response to a brief**

### **C1 Responding to a brief**

Learners will consider the requirements of a given brief and create a digital music media product in response to that brief.

- Examine the requirements of a given music industry brief:
  - timing constraints
  - type and style of content required
  - intended target audience
  - purpose of the product.
- Logistics and scheduling to meet deadlines.

### **C2 Creating a digital music media product**

Learners will create an individual response to a given music industry brief, documenting the process.

- Apply digital music media skills in response to a brief:
  - planning a response to a given brief
    - carrying out research
    - deciding on a product
    - recording initial ideas, e.g. note taking, headings
    - scheduling
  - developing and refining content, e.g.
    - drafting content/scripts
    - reviewing and editing for clarity and length
    - rehearsing presentation
  - considering practicalities for the chosen product, e.g.
    - sourcing any equipment needed
    - backdrops
    - locations
  - creating a response to a given brief, e.g.
    - recording audio/video content
    - presenting written content
    - reviewing and editing content.
- Meeting deadlines:
  - working effectively
  - using resources efficiently.

### **C3 Quality of outcome**

Learners will refine and reflect to create outcomes which are stylistically appropriate.

- Optimising quality:
  - ongoing evaluation of processes, and of content and style decisions
  - standards of audio quality and presentation
    - clarity
    - effective audio capture
    - balance between music and sound

- standards of video quality and presentation
  - mis-en-scene
  - visual presentation quality, sharpness colour
  - lighting
- standards of visual quality and presentation in written formats
- successful application of editing
  - audio and video effects
  - editing and structure
  - dealing with mistakes or errors.
- Considering the extent to which the requirements of the brief are met.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore digital music media</b>		
<b>A.P1</b> Demonstrate a basic understanding of digital music media products and their audiences.  <b>A.P2</b> Identify stylistic features and techniques with some accuracy.	<b>A.M1</b> Demonstrate a competent understanding of digital music media products and their audiences.  <b>A.M2</b> Describe stylistic features and techniques competently.	<b>A.D1</b> Demonstrate a secure understanding of digital music media products and their audiences, analysing stylistic features and techniques confidently.
<b>Learning aim B: Apply techniques to create digital music media content</b>		
<b>B.P3</b> Create and present generally appropriate examples of digital music media content that demonstrate the essential characteristics of the type and style.	<b>B.M3</b> Create and present effective examples of digital music media content types that demonstrate a clear sense of style.	<b>B.D2</b> Create and present engaging examples of digital music media content types that demonstrate a confident sense of style.
<b>Learning aim C: Create a digital music media product in response to a brief</b>		
<b>C.P4</b> Produce an appropriate digital music media product that addresses some of the requirements of the brief.	<b>C.M4</b> Produce a competent digital music media product that broadly addresses the requirements of the brief.	<b>C.D3</b> Produce an engaging digital music media product that fully addresses the requirements of the brief.



## Essential information for assignments

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

It is suggested that there are three summative assignments for this unit.

The relationship of the learning aims and criteria is:

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

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

Learning aim: C (C.P4, C.M4, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- various microphones and audio capture equipment
- audio interfaces
- computer software that supports recording and mixing
- a suitable environment for recording sound
- a video camera with tripod and microphone
- computer software that supports video editing.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will confidently analyse stylistic features and techniques of each of the two products they are comparing. They will assess the production techniques used, demonstrating a secure understanding of elements such as sound and picture quality, lighting and effects. Learners will confidently compare key content, structure and the aims of each product, providing a detailed assessment of the overall effectiveness of each product in relation to its target audience.

**For Merit standard**, learners will describe the key stylistic features and techniques of each of the two products they are comparing. They will assess the production techniques used, demonstrating a competent understanding of elements such as sound and picture quality, lighting and effects. Learners will competently compare key content, structure and the aims of each product, providing an accurate assessment of the overall effectiveness of each product in relation to its target audience.

**For Pass standard**, learners will identify some of the key stylistic features and techniques of each of the two products they are comparing. They will assess the production techniques used, demonstrating a basic understanding of elements such as sound and picture quality, lighting and effects. Learners will compare key content, structure and the aims of each product, providing a straightforward assessment of the overall effectiveness of each product in relation to its target audience.

#### Learning aim B

**For Distinction standard**, learners will create engaging examples of digital music media content. This means that the content will be well organised and will demonstrate a confident sense of style that is appropriate to the intended audience. The content will be presented in a highly stylistically appropriate way with no flaws.

**For Merit standard**, learners will create effective examples of digital music media content. This means that the content will be reasonably well organised and demonstrate a clear sense of style that is appropriate to the intended audience. They will be presented in a stylistically appropriate way with only a few flaws such as misjudgements of framing, occasional extraneous noise or an inappropriate use of informal language in the written presentation, which do not detract from the overall effectiveness.

**For Pass standard**, learners will create examples of digital music media content that are generally appropriate. This means that the content will demonstrate the essential characteristics of the type and style expected for the intended audience, although it may be hampered by a lack of organisation that makes it hard to follow. They will be presented in a broadly stylistically appropriate way but are likely to contain a number of flaws, such as insufficient lighting, extraneous noise, poor sound quality or errors of judgement in written presentation.

### Learning aim C

**For Distinction standard**, learners will produce an engaging product that fully addresses the requirements of the brief. Learners will skilfully plan, refine and structure a digital music media product. This means that the content will be well organised and will demonstrate a confident sense of style that is appropriate to the intended audience. The product will be engaging and will be presented in a highly stylistically appropriate way with no flaws.

**For Merit standard**, learners will produce a competent product that broadly addresses the requirements of the brief. Learners will effectively plan, refine and structure a digital music media product. This means that the content will be reasonably well organised and demonstrate a clear sense of style that is appropriate to the intended audience. The product will be presented in a stylistically appropriate way with only a few flaws such as misjudgements of framing, occasional extraneous noise or an inappropriate use of informal language in the written presentation, which do not detract from the overall effectiveness of the finished product.

**For Pass standard**, learners will produce an appropriate product that addresses some of the requirements of the brief. Learners will appropriately plan, refine and structure a digital music media product. This means that the content will demonstrate the essential characteristics of the type and style expected for the intended audience, although it may be hampered by a lack of organisation that makes it hard to follow. The product will be presented in a broadly stylistically appropriate way but is likely to contain a number of flaws such as insufficient lighting, extraneous noise, poor sound quality or errors of judgement in written presentation, but which do not detract from the generally appropriate finished product.

### Links to other units and curriculum subjects

This unit links to:

- Unit 3: Introduction to Recording
- Unit 4: Introduction to DAW Production
- Unit 5: Introduction to Live Sound
- Unit 6: Plan and Create a Music Product for a Brief
- Unit 12: Music and Sound for Media
- Unit 13: Music Recording
- Unit 14: Live Sound.

## **Employer involvement**

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

- guest speakers and interview opportunities
- work experience
- visits to appropriate business organisations.

## **Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop:

- critical thinking, research and analysis skills
- communication and presentation techniques
- self-management and collaborative working skills
- technical skills in audio, video and written presentation
- the ability to respond to a brief
- skills of logistics and scheduling to meet deadlines
- problem-solving skills.

# Unit 17: Personal Music Project

Level: 2

Unit type: **Pearson Set Assignment**

Guided learning hours: **60**

---

## Unit in brief

Learners will plan, develop and present the outcome of a personal music project in response to a brief.

## Unit introduction

Many musicians enjoy freelance careers and will work on a range of different and exciting solo projects in response to commercial briefs. It is essential that musicians can understand the requirements of set briefs so that the outcomes produced are fit for purpose and meet clients' needs.

In this unit, you will develop musical outcomes in response to commercial briefs. You will work to your strengths and interests and focus on performance, composition, recording or DAW production. You will begin by exploring briefs and investigating musical responses and ideas to meet their demands. Using various resources, techniques and processes, you will develop and refine musical material before delivering your final outcome. This unit provides a context for you to showcase the creativity, knowledge and skills that you have developed in other units within the qualification. The final project outcome must be an individual project and not a collaborative project.

## Assessment

This unit has a Pearson Set Assignment. Learners must complete a Pearson Set Assignment Brief.

## Learning aims

In this unit you will:

- A** Explore musical ideas in response to a brief
- B** Develop a personal music project in response to a brief
- C** Deliver a personal music project in response to a brief.

## Summary of unit

Learning aim	Key content areas	Assessment approach
<b>A</b> Explore musical ideas in response to a brief	<b>A1</b> Industry briefs <b>A2</b> Starting points	This unit is assessed through a Pearson Set Assignment.
<b>B</b> Develop a personal music project in response to a brief	<b>B1</b> Developing ideas <b>B2</b> Refining ideas <b>B3</b> Documenting the development process	
<b>C</b> Deliver a personal music project in response to a brief	<b>C1</b> Musical skills and processes <b>C2</b> Meeting the requirements of the brief	

## Content

### Learning aim A: Explore musical ideas in response to a brief

#### A1 Industry briefs

Learners should explore music industry briefs and investigate their key features.

- Features of a brief:
  - client needs and aims
  - musical content
  - target audience
  - time constraints
  - required format of final presentation.

#### A2 Starting points

Learners should explore how to generate initial musical ideas in response to a brief. They should do this in relation to an area of interest, e.g. performance, composition, recording or DAW production.

- Research:
  - musical styles from different decades and periods
  - musical styles from different parts of the world
  - repertoire
  - iconic bands, artists, composers and producers
  - stylistic and characteristic features of iconic composers, performers and producers
  - use of musical elements
  - significant recordings, albums, compositions and performances
  - technological developments.
- Exploring ideas:
  - performance, e.g. existing repertoire, cover versions, improvisation
  - composition, e.g. harmonic progressions, melodic and rhythmic ideas
  - recording, e.g. sound sources, mic placement, effects, mixing techniques
  - DAW production, e.g. samples, loops, remixing, structure, sound palettes.
- Non-musical starting points, e.g. image, video, text, lyrics.

### Learning aim B: Develop a personal music project in response to a brief

#### B1 Developing ideas

Learners should explore techniques and processes that will allow them to develop initial musical ideas and starting points into more developed pieces of music, as appropriate to their chosen area of interest.

- Performance:
  - trying out different feels and grooves
  - exploring different performance techniques
  - reworking existing material
  - deploying stylistic features
  - defining structure and arrangement
  - learning individual parts
  - listening to existing repertoire and cover versions.

- Composition:
  - extending and manipulating melodic and rhythmic ideas
  - harmonic development
  - exploiting different textures
  - exploring timbres, instrumental groupings and tone
  - using musical devices, e.g. sequences, canon, riffs
  - balancing repetition and contrast
  - creating different moods
  - defining structure.
- Recording:
  - capturing audio, e.g. mic selection and placement
  - adding EQ and other effects, e.g. reverb, echo, delay
  - mixing and editing techniques e.g. doubletracking, layering.
- DAW production:
  - extending and manipulating melodic and rhythmic ideas
  - harmonic development
  - exploiting different textures
  - creating mood and atmosphere
  - structuring
  - sequencing
  - adding effects and EQ
  - using plug-ins and pre-sets
  - automation
  - mixing techniques.

### **B2 Refining ideas**

Learners should explore how to continually improve their ideas through a process of reflection and enhancement.

- Drafting and redrafting.
- Previewing and showcasing.
- Responding to feedback.
- Refining and discarding ideas.
- Analysing own material.
- Identifying problems and finding solutions.

### **B3 Documenting the development process**

Learners should explore ways to log the development of their personal music project and evidence the discarding, refinement and extension of ideas.

- Annotated screenshots.
- Audio commentary.
- Blog/vlog.
- Video footage with commentary.
- Diary/sketch book.
- Identification and selection of key points of development.
- Milestone reviews.
- Comparing iterations.



## Learning aim C: Deliver a personal music project in response to a brief

### C1 Musical skills and processes

Learners should understand a range of musical skills and processes that contribute to a successful personal music project, as relevant to their chosen area of focus.

- Performance:
  - tuning and intonation
  - rhythm and timing
  - stylistic awareness
  - expression and dynamics
  - phrasing and articulation
  - balance
  - musical interpretation
  - musical communication
  - ensemble skills
  - use of performance technology (where appropriate)
  - communication with audience
  - stagecraft.
- Recording:
  - balanced mix
  - use of effects and EQ
  - stereo field and panning
  - handling of equipment.
- Composition and DAW production:
  - melody and rhythm
  - harmony and texture
  - structure and form
  - repetition and contrast
  - handling of instruments, voices and sound palettes
  - expression
  - use of technology and software.

### C2 Meeting the requirements of the brief

Learners should investigate the ways in which a personal music project can meet the requirements of a brief.

- Fitness for purpose:
  - suitability for target audience
  - adherence to time constraints
  - meeting client requirements.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore musical ideas in response to a brief</b>		
<b>A.P1</b> Produce basic initial musical ideas in response to a brief.  <b>A.P2</b> Demonstrate how research informed the generation of some initial musical ideas.	<b>A.M1</b> Produce competent initial musical ideas based on effective research in response to a brief.	<b>A.D1</b> Produce thoughtful initial musical ideas based on thorough research in response to a brief.
<b>Learning aim B: Develop a personal music project in response to a brief</b>		
<b>B.P3</b> Develop and refine musical ideas appropriately in response to a brief.  <b>B.P4</b> Produce a basic account of the development of a personal music project.	<b>B.M2</b> Develop and refine musical ideas effectively in response to a brief.  <b>B.M3</b> Produce a competent account of the development of a personal music project.	<b>B.D2</b> Develop and refine musical ideas creatively and skilfully in response to a brief and provide a thorough account of the development process.
<b>Learning aim C: Deliver a personal music project in response to a brief</b>		
<b>C.P5</b> Demonstrate basic control of musical skills and processes in the outcome of a personal music project.  <b>C.P6</b> Deliver the outcome of a personal music project that responds to the essential requirements of a brief.	<b>C.M4</b> Demonstrate competent control of musical skills and processes in the delivery of a personal music project outcome that broadly responds to a brief.	<b>C.D3</b> Demonstrate a consistently high level of control of musical skills and processes in the delivery of a personal music project outcome that fully responds to a brief.

## Essential information for assignments

This unit is assessed using a Pearson Set Assignment Brief. A set assignment must be used to assess learners.

## Further information for teachers and assessors

### Resource requirements

The special resources learners must have access to for this unit will depend on the project being undertaken, e.g. a performance venue, sound equipment, rehearsal spaces, recording facilities.

### Essential information for assessment decisions

#### Learning aim A

**For Distinction standard**, learners will generate musical starting points and initial ideas that are highly feasible for further development. Their ideas, despite being short sketches, will combine various musical elements with control and there will be a high level of musical skill evident. Learners will have provided a full account of the research behind their ideas and provided insight as to how their findings have influenced them. For example, they may demonstrate how critically listening to a specific recording enabled them to identify and use a certain recording technique in the generation of one of their starting points.

**For Merit standard**, learners will generate musical starting points and initial ideas that are broadly feasible for development. Their ideas will go beyond the basic and effectively combine musical elements and techniques, for instance, they might present a chord sequence with melody. Learners will have provided an account of the research behind their ideas and demonstrated how their findings have influenced them. For example, they may provide an explanation of how listening to and analysing the chords in a particular piece of music has inspired them to generate a chord progression and bassline as a starting point for an original composition.

**For Pass standard**, learners will generate musical starting points and initial ideas that have the potential to be developed. Their ideas may be basic in scope, for example they may be repetitive or limited in their use of musical elements. Learners will have provided a basic account of the research behind some of their ideas and provided some indication as to how their findings have influenced them. For example, they may show how their research into the work of a specific band, artist or composer led them to select potential repertoire for a performance.

#### Learning aim B

**For Distinction standard**, learners will fully account for the development of their project and will demonstrate how they creatively experimented with a range of musical techniques and processes to develop their initial idea through to final outcome. They will use earlier iterations of their project to clearly show how they developed and refined their project over time, and show how feedback, self-reflection and research influenced their decisions. They will detail how and why they used techniques and processes, for example learners might discuss their reasons for discarding and taking forward different ideas based on creating a successful outcome that meets the brief.

**For Merit standard**, learners will provide an account of the development of their project which will logically describe how they used musical techniques and processes to develop their initial idea through to final outcome. They will refer to earlier iterations of their project and show how they developed and refined their ideas over time. They will describe how feedback and self-reflection influenced their ideas and enabled them to develop their project. Learners will provide a broad insight into their thought processes in the use of musical techniques and processes, for example performers might explain how improvisation led to them developing a new musical feel for an existing piece or composers might explain how experimenting with musical devices such as riffs and canons led to them developing an original piece.

**For Pass standard**, learners will provide a basic summary of the development of their project, which will indicate how they used some musical techniques and processes to develop their initial idea through to final outcome. For example, learners producing DAW projects might outline why they layered different tracks in a certain way or those undertaking a recording project may discuss how they experimented with different microphone placements when capturing audio. Learners will generally refer to earlier iterations of their project and provide some basic comparisons between these and their final outcome. They will describe some of the reasons for their developments such as responding to feedback or as the result of further research and exploration, but this will be basic in scope.

### Learning aim C

**For Distinction standard**, learners will deliver a skilful project outcome which will demonstrate full control of musical techniques and processes, for example performers will successfully exploit the characteristics of selected musical styles or composers will handle harmony or texture creatively. The final product will meet all aspects of the brief and be a creative response.

**For Merit standard**, learners will deliver an effective project outcome. They will demonstrate control of musical techniques and processes and there will be very few errors or misjudgements. Their final product will successfully meet the brief.

**For Pass standard**, learners will deliver a basic project outcome. They will demonstrate some control of musical techniques and processes, but these will be predictable and not always fully controlled, for example structure or texture in an original composition may lack variation or a performance may have some errors in rhythm or timing. The final product will generally meet the brief, but there will be some aspects that are not fully considered, such as time limits.

### Assessment controls

**Time:** this assignment has a recommended time period. This is for advice only and can be adjusted depending on the needs of learners.

**Supervision:** you should be confident of the authenticity of learners' work. This may mean that learners should be supervised.

**Resources:** all learners should have access to the same types of resources to complete the assignment.

**Research:** learners should be given the opportunity to carry out research outside of the learning context if required for the assignment.

**Links to other units and curriculum subjects**

This unit builds on the knowledge and skills developed in other units, and learners should undertake their personal music project in relation to an area of interest, e.g. performance, composition, recording or DAW production.

**Employer involvement**

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

- guest speakers and interview opportunities
- work experience
- business material as exemplars
- visits to appropriate business organisations.

**Opportunities to develop transferable employability skills**

In completing this unit, learners will have the opportunity to develop research, presentation, self-management, planning, scheduling and self-monitoring skills.



## 4 Planning your programme

### **How do I choose the right BTEC International Level 2 qualification for my learners?**

BTEC International Level 2 qualifications come in a range of sizes, each with a specific purpose. You will need to recruit learners very carefully to ensure that they start on the right size of qualification to fit into their study programme and that they take the right pathways or optional units to allow them to progress to the next stage.

Some learners may want to take a number of complementary qualifications or keep their progression options open. These learners may be suited to taking a BTEC International Level 2 Award. Learners who then decide to continue with a fuller vocational programme can transfer to a BTEC International Level 2 Certificate.

Some learners are sure of the sector in which they wish to work and are aiming for progression into that sector via higher education. These learners should be directed to the BTEC International Level 2 Extended Certificate as the most suitable qualification.

### **Is there a learner entry requirement?**

As a centre, it is your responsibility to ensure that the learners you recruit have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have sufficient learning to study at this level.

If learners are studying in English, we recommend that they have attained at least Level B2 in the Common European Framework of Reference for Languages or Pearson Global Scale of English 51. Please see resources available from Pearson at [www.pearson.com/english](http://www.pearson.com/english).

### **What is involved in becoming an approved centre?**

All centres must be approved before they can offer these qualifications – so that they are ready to assess learners and so that we can provide the support that is needed. Further information is given in *Section 8 Quality assurance*.

### **What level of sector knowledge is needed to teach these qualifications?**

We do not set any requirements for teachers but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector.

### **What resources are required to deliver these qualifications?**

As part of your centre approval, you will need to show that the necessary material resources and workspaces are available to deliver BTEC International Level 2 qualifications. For some units, specific resources are required.

### **How can Pearson Progress help with planning for these qualifications?**

Pearson Progress is a digital support system that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities such as course creation, creating and verifying assignments and creating assessment plans and recording assessment decisions.

For further information, see *Section 10 Resources and support*.

### **Which modes of delivery can be used for these qualifications?**

You are free to deliver BTEC International Level 2 qualifications using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

### **What are the recommendations for employer involvement?**

BTEC International Level 2 qualifications are vocational qualifications and, as an approved centre, you are encouraged to work with employers on design, delivery and assessment to ensure that it is engaging and relevant, and that it equips learners for progression. There are suggestions in many of the units about how employers could become involved in delivery and/or assessment but these are not intended to be exhaustive and there will be other possibilities at local level.

### **What support is available?**

We provide a wealth of support materials, including curriculum plans, delivery guides, sample Pearson Set Assignments, Authorised Assignment Briefs and examples of marked learner work.

You will be allocated a Standards Verifier early on in the planning stage to support you with planning your assessments. There will be extensive training programmes as well as support from our Subject Advisor team.

For further details see *Section 10 Resources and support*.



## 5 Assessment structure

### Introduction

BTEC International Level 2 qualifications are assessed using a combination of *internal assessments*, which are set and marked by teachers, and *Pearson Set Assignments*, which are set by Pearson and marked by teachers.

- Mandatory units have Pearson Set Assignments.
- All optional units are internally assessed.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery is over short or long periods and when assessment can take place. You must plan the assignments so that learners can demonstrate learning from across their programme.

In administering an internal assignment or a Pearson Set Assignment, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview, with signposting to relevant documents, is given in *Section 7 Administrative arrangements*.

### Internal assessment

Our approach to internal assessment for these qualifications will be broadly familiar to experienced centres. It offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3 Units*, and the requirements for delivering assessment given in *Section 6 Internal assessment*.

### Pearson Set Assignment units

A summary of the set assignments for this qualification is given in *Section 2 Structure*.

You should check this information carefully, together with the details of the unit being assessed, so that you can timetable learning and assessment periods appropriately.

Learners must take the authorised Pearson Set Assignment for the set assignment unit. Teachers are not permitted to create their own assessments for set assignment units. Some assignments may need to be taken in controlled conditions. These are described in each unit.

Please see *Section 6* for resubmission and retaking regulations.

## 6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *BTEC International Quality Assurance Handbook*.

All members of the assessment team need to refer to this document.

For BTEC International Level 2 qualifications, it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. Centres can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

When internal assessment is operated effectively, it is challenging, engaging, practical and up to date. It must also be fair to all learners and meet international standards.

All units in these qualifications are internally assessed but Pearson sets the assignments for some of the units.

### Principles of internal assessment (applies to all units)

#### Assessment through assignments

For all units, the format of assessment is an assignment taken after the content of the unit, or part of the unit if several assignments are used, has been delivered.

An assignment may take a variety of forms, including practical and written types.

An assignment is a distinct activity, completed independently by learners, that is separate from teaching, practice, exploration and other activities that learners complete with direction from teachers.

An assignment is issued to learners as an assignment brief with a defined start date, a completion date and clear requirements for the evidence that they need to provide. There may be specific observed practical components during the assignment period.

Assignments can be divided into tasks and may require several forms of evidence.

A valid assignment will enable a clear and formal assessment outcome, based on the assessment criteria. For most units, teachers will set the assignments. For Pearson Set Assignment units, Pearson will set the assignment.

#### Assessment decisions through applying unit-based criteria

Assessment decisions for BTEC International Level 2 qualifications are based on the specific criteria given in each unit and set at each grade level. To ensure that standards are consistent in the qualification and across the suite as a whole, the criteria for each unit have been defined according to a framework. The way in which individual units are written provides a balance of assessment of understanding, practical skills and vocational attributes appropriate to the purpose of qualifications.

The assessment criteria for a unit are hierarchical and holistic. For example, if a Merit criterion requires the learner to show 'analysis' and the related Pass criterion requires the learner to 'explain', then to satisfy the Merit criterion, a learner will need to cover both 'explain' and 'analyse'. The unit assessment grid shows the relationships between the criteria so that assessors can apply all the criteria to the learner's evidence at the same time. In *Appendix 2: Glossary of terms used*, we have set out a definition of terms that assessors need to understand.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a learner has completed all the assessment for a unit, then the assessment team will give a grade for the unit. This is given according to the highest level for which the learner is judged to have met all the criteria. Therefore:

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and therefore the Pass and Merit criteria); these define outstanding performance across the unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and therefore the Pass criteria) through high performance in each learning aim
- to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and therefore attainment at Level 2 of the qualification.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments. Learners who do not satisfy the Pass criteria should be reported as Unclassified.

### **The assessment team**

It is important that there is an effective team for internal assessment. There are three key roles involved in implementing assessment processes in your centre, each with different interrelated responsibilities; the roles are listed below. There is detailed information in the *BTEC International Quality Assurance Handbook*.

- The Lead Internal Verifier (the Lead IV) has overall responsibility for the programme, its assessment and internal verification, record keeping and liaison with the standards verifier, ensuring our requirements are met. The Lead IV acts as an assessor, standardises and supports the rest of the assessment team, making sure that they have the information they need about our assessment requirements and organises training, making use of our standardisation, guidance and support materials.
- Internal Verifiers (IVs) oversee all assessment activities in consultation with the Lead IV. They check that assignments and assessment decisions are valid and that they meet our requirements. IVs will be standardised by working with the Lead IV. Normally, IVs are also assessors but they do not verify their own assessments.
- Assessors set or use assignments to assess learners. Before making any assessment decisions, assessors participate in standardisation activities led by the Lead IV. They work with the Lead IV and IVs to ensure that the assessment is planned and carried out in line with our requirements.

### **Effective organisation**

Internal assessment needs to be well organised so that the progress of learners can be tracked and so that we can monitor that assessment is being carried out. We support you through, for example, providing training materials and sample documentation.

Our online Pearson Progress service can help support you in planning and record keeping. Further information on using Pearson Progress can be found in *Section 10 Resources and support*, and on our website.

It is particularly important that you manage the overall assignment programme and deadlines to make sure that learners are able to complete assignments on time.

## **Learner preparation**

To ensure that you provide effective assessment for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualifications. Learners need to understand how assignments are used, the importance of meeting assignment deadlines and that all the work submitted for assessment must be their own.

You will need to give learners a guide that explains how assignments are used for assessment, how assignments relate to the teaching programme and how learners should use and reference source materials, including what would constitute plagiarism. The guide should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

## **Making valid assessment decisions**

### **Authenticity of learner work**

Once an assessment has begun, learners must not be given feedback on progress towards fulfilling the targeted criteria.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work.

Assessors must ensure that evidence is authentic to a learner through setting valid assignments and supervising them during the assessment period. Assessors must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Assessors must complete a declaration that:

- to the best of their knowledge the evidence submitted for this assignment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Centres can use Pearson templates or their own templates to document authentication.

During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 7 Administrative arrangements*.

## Making assessment decisions using criteria

Assessors make judgements using the criteria. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive. For example, the inclusion of a concluding section may be insufficient to satisfy a criterion requiring 'evaluation'.

Assessors should use the following information and support in reaching assessment decisions:

- the *Essential information for assessment decisions* section in each unit gives examples and definitions related to terms used in the criteria
- the explanation of key terms in *Appendix 2: Glossary of terms used*
- examples of assessed work provided by Pearson
- your Lead IV and assessment team's collective experience.

Pass and Merit criteria relate to individual learning aims. The Distinction criteria as a whole relate to outstanding evidence across the unit. Therefore, criteria may relate to one learning aim (for example A.D1) or to several learning aims (for example AB.D1). Distinction criteria make sure that learners have shown that they can perform consistently at an outstanding level across the unit and/or that they are able to draw learning together across learning aims.

## Issuing assessment decisions and feedback

Once the assessment team has completed the assessment process for an assignment, the outcome is a formal assessment decision. This is recorded formally and reported to learners.

The information given to the learner:

- must show the formal decision and how it has been reached, indicating how or where criteria have been met
- may show why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence
- must be validated by an IV before it is given to the learner.

## Planning and record keeping

For internal processes to be effective, an assessment team needs to be well organised and keep effective records. The centre will work closely with us so that we can ensure that standards are being satisfied and achieved. This process gives stakeholders confidence in the assessment approach.

The programme must have an assessment plan validated by the Lead IV.

When producing a plan, the assessment team needs to consider:

- the time required for training and standardisation of the assessment team
- the time available to undertake teaching and carry out assessment, taking account of when learners may complete assessments and when quality assurance will take place
- the completion dates for different assignments and the name of each Assessor
- who is acting as the Internal Verifier for each assignment and the date by which the assignment needs to be internally verified

- setting an approach to sampling assessor decisions through internal verification that covers all assignments, assessors and a range of assessment decisions
- how to manage the assessment and verification of learners' work so that they can be given formal decisions promptly
- how resubmission opportunities can be scheduled.

The Lead IV will also maintain records of assessment undertaken. The key records are:

- internal verification of assignment briefs
- learner authentication declarations
- assessor decisions on assignments, with feedback given to learners
- internal verification of assessment decisions
- assessment tracking for the unit.

There are examples of records and further information in the *BTEC International Quality Assurance Handbook*.

## **Setting effective assignments (applies to all units without Pearson Set Assignments)**

### **Setting the number and structure of assignments**

This section does not apply to set assignment units. In setting your assignments, you need to work with the structure of assignments shown in the *Essential information for assignments* section of a unit. This shows the structure of the learning aims and criteria that you must follow and the recommended number of assignments that you should use. For these units we provide sample Authorised Assignment Briefs and we give you suggestions on how to create suitable assignments. You can find these materials on our website. In designing your own assignment briefs, you should bear in mind the following points:

- The number of assignments for a unit must not exceed the number shown in *Essential information for assignments*. However, you may choose to combine assignments, for example, to create a single assignment for the whole unit.
- You may also choose to combine all or parts of different units into single assignments, provided that all units and all their associated learning aims are fully addressed in the programme overall. If you choose to take this approach, you need to make sure that learners are fully prepared so that they can provide all the required evidence for assessment and that you are able to track achievement in the records.
- A learning aim must always be assessed as a whole and must not be split into two or more assignments.
- The assignment must be targeted to the learning aims but the learning aims and their associated criteria are not tasks in themselves. Criteria are expressed in terms of the outcome shown in the evidence.
- For units containing synoptic assessment, the planned assignments must allow learners to select and apply their learning, using appropriate self-management of tasks.
- You do not have to follow the order of the learning aims of a unit in setting assignments but later learning aims often require learners to apply the content of earlier learning aims and they may require learners to draw their learning together.

- Assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. Learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.
- As assignments provide a final assessment, they will draw on the specified range of teaching content for the learning aims. The specified content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out one practical performance, or an investigation of one organisation, then they will address all the relevant range of content that applies in that instance.

### **Providing an assignment brief**

A good assignment brief is one that, through providing challenging and realistic tasks, motivates learners to provide appropriate evidence of what they have learned.

An assignment brief should have:

- a vocational scenario – this could be a simple situation or a full, detailed set of vocational requirements that motivates the learner to apply their learning through the assignment
- clear instructions to the learner about what they are required to do, normally set out through a series of tasks
- an audience or purpose for which the evidence is being provided
- an explanation of how the assignment relates to the unit(s) being assessed.

### **Forms of evidence**

BTECs have always allowed for a variety of forms of evidence to be used – provided that they are suited to the type of learning aim being assessed. For many units, the practical demonstration of skills is necessary and, for others, learners will need to carry out their own research and analysis. The units give you information on what would be suitable forms of evidence to give learners the opportunity to apply a range of employability or transferable skills. Centres may choose to use different suitable forms of evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

Full definitions of types of assessment are given in *Appendix 2: Glossary of terms used*. These are some of the main types of assessment:

- written reports
- projects
- time-constrained practical assessments with observation records and supporting evidence
- recordings of performance
- sketchbooks, working logbooks, reflective journals
- presentations with assessor questioning.

The form(s) of evidence selected must:

- allow the learner to provide all the evidence required for the learning aim(s) and the associated assessment criteria at all grade levels
- allow the learner to produce evidence that is their own independent work
- allow a verifier to independently reassess the learner to check the assessor's decisions.

For example, when you are using performance evidence, you need to think about how supporting evidence can be captured through recordings, photographs or task sheets. Centres need to take particular care that learners are enabled to produce independent work. For example, if learners are asked to use real examples, then best practice would be to encourage them to use their own or to give the group a number of examples that can be used in varied combinations.

## **Late completion, resubmission and retakes (applies to all units including Pearson Set Assignment units)**

### **Dealing with late completion of assignments for internally-assessed units**

Learners must have a clear understanding of the centre policy on completing assignments by the deadlines that you give them. Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission, in line with your centre policies.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who do not complete assignments by your planned deadline or by the authorised extension deadline may not have the opportunity to subsequently resubmit.

If you accept a late completion by a learner, then the assignment should be assessed normally when it is submitted, using the relevant assessment criteria.

### **Resubmission of improved evidence for internally-assessed units**

An assignment provides the final assessment for the relevant learning aims and is normally a final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assignment brief.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example, that the learner has not performed as expected
- making sure that giving a further opportunity can be done in such a way that it does not give an unfair advantage over other learners, for example, through the opportunity to take account of feedback given to other learners
- checking that the assessor considers that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted has been authenticated by both the learner and assessor and remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days after the timely issue of assessment feedback to learners, which is within term time in the same academic year.

A resubmission opportunity must not be provided where learners:

- have not completed the assignment by the deadline without the centre's agreement
- have submitted work that is not authentic.

We recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example, where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example, evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.



### **Retake of internal assessment**

A learner who has not achieved the level of performance required to pass the relevant learning aims after resubmission of an assignment may be offered a single retake opportunity using a new assignment. The retake may be achieved at a Pass only.

The Lead Internal Verifier must authorise a retake of an assignment only in exceptional circumstances where they believe it is necessary, appropriate and fair to do so.

The retake is not timebound and the assignment can be attempted by the learner on a date agreed between the Lead IV and assessor within the same academic year.

For further information on offering a retake opportunity, you should refer to the *BTEC Centre Guide to Internal Assessment*. Information on writing assignments for retakes is given on our website ([www.btec.co.uk/keydocuments](http://www.btec.co.uk/keydocuments)).

## 7 Administrative arrangements

### Introduction

This section focuses on the administrative requirements for delivering a BTEC qualification. It is of particular value to Quality Nominees, Lead IVs, Programme Leaders and Examinations Officers.

### Learner registration and entry

Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for internal assessment. You need to refer to the *International Information Manual* for information on making registrations for the qualification.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example, if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

### Access to assessment

Assessments need to be administered carefully to ensure that all learners are treated fairly, and that results and certification are issued on time to allow learners to progress to their chosen progression opportunities.

Our equality policy requires that all learners should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner. We are committed to making sure that:

- learners with a protected characteristic are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

## Administrative arrangements for assessment

### Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in the *International Information Manual*. We may ask to audit your records, so they must be retained as specified.

### Reasonable adjustments to assessment

To ensure that learners have fair access to demonstrate the requirements of the assessments, a reasonable adjustment is one that is made before a learner takes an assessment. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases, this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website, in the document *Guidance for reasonable adjustments and special consideration in vocational internally assessed units*.

### Special consideration

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate special consideration in line with our policy (see above). You can give special consideration related to the period of time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration if they are in line with the policy.

### Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner, you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in the document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*.

## Conducting set assignments

Centres must make arrangements for the secure delivery of Pearson Set Assignments.

At least one Pearson Set Assignment will be available each year for each unit with an additional one provided for resit. Centres must not select an assignment that learners have attempted already.

Each set assignment unit will contain instructions in the *Essential information for assignments* section on how to conduct the assessment of that unit.

Some set assignments will need to be taken with limited controls. Limited controls are described in each unit and may include the following conditions:

- Time: each assignment has a recommended time period. This is for advice only and can be adjusted depending on the needs of learners.
- Supervision: you should be confident of the authenticity of learners' work. This may mean that learners should be supervised.
- Resources: all learners should have access to the same types of resources to complete the assignment.
- Research: learners should be given the opportunity to carry out research outside of the learning context if required for the assignment.

Schools and colleges must be able to confirm that learner evidence is authentic.

## Dealing with malpractice in assessment

Malpractice means acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or that may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actions (or attempted actions) of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where incidents (or attempted incidents) of malpractice have been proven.

Malpractice may arise or be suspected in relation to any unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners, please see Pearson's *Centre guidance: Dealing with malpractice and maladministration in vocational qualifications*, available on our website.

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The *Centre Guidance: Dealing with malpractice and maladministration in vocational qualifications* document gives comprehensive information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information and examples, and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

### Learner malpractice

Learner malpractice refers to any act by a learner that compromises or which seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Learner malpractice in examinations **must** be reported to Pearson using a *JCQ Form M1* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)). The form should be emailed to [candidatemalpractice@pearson.com](mailto:candidatemalpractice@pearson.com). Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice constitutes staff or centre malpractice.

## Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with learner malpractice, staff and centre malpractice is any act that compromises or which seeks to compromise the process of assessment, or which undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ Form M2* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)).

The form, supporting documentation and as much information as possible should be emailed to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More-detailed guidance on malpractice can be found in the latest version of the document *JCQ Suspected Malpractice Policies and Procedures*, available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice).

## Sanctions and appeals

Where malpractice is proven, we may impose sanctions or penalties.

Where learner malpractice is evidenced, penalties may be imposed such as:

- disqualification from the qualification
- being barred from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures, we may impose sanctions such as:

- working with you to create an improvement action plan
- requiring staff members to receive further training
- placing temporary blocks on your certificates
- placing temporary blocks on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from Heads of Centres (on behalf of learners and/or members of staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*, which is on our website. In the initial stage of any aspect of malpractice, please notify the Investigations Team by email via [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com), who will inform you of the next steps.

## Certification and results

Once a learner has completed all the required components for a qualification, the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures, please refer to our *International Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

## Changes to qualification requests

Where a learner who has taken a qualification wants to resit a unit to improve their qualification grade, you firstly need to decline their overall qualification grade. You may decline the grade before the certificate is issued.

## Additional documents to support centre administration

As an approved centre, you must ensure that all staff delivering, assessing and administering the qualifications have access to the following documentation. These documents are reviewed annually and are reissued if updates are required.

- *BTEC International Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *International Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations and claiming certificates.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
  - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - age of learners
  - centre guidance for dealing with malpractice
  - recognition of prior learning and process.

This list is not exhaustive and a full list of our regulatory policies can be found on our website.

## 8 Quality assurance

### Centre and qualification approval

As part of the approval process, your centre must make sure that the resource requirements listed below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality and diversity legislation and/or regulations.
- Centres should refer to the *Further information for teachers and assessors* section in individual units to check for any specific resources required.

### Continuing quality assurance and standards verification

On an annual basis, we produce the *BTEC International Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; the centre must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres resources and processes that exemplify assessment and appropriate standards. Approved centres must use these to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.



The methods we use to do this for BTEC Level 2 include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes, for example, making sure that synoptic units are placed appropriately in the order of delivery of the programme.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC Level 2 programmes. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

## 9 Understanding the qualification grade

### Awarding and reporting for the qualification

This section explains the rules that we apply in awarding a qualification and in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

### Eligibility for an award

In order to be awarded a qualification, a learner must complete all units, AND achieve a Pass or above in all mandatory units unless otherwise specified. Refer to the structure in *Section 2 Structure*.

To achieve any qualification grade, learners must:

- complete and have an outcome (D, M, P or U) for all units within a valid combination
- achieve the **required units at Pass or above** shown in *Section 2*, abiding by the minimum requirements in the compensation table below
- achieve the **minimum number of points** at a grade threshold.

It is the responsibility of a centre to ensure that a correct unit combination is adhered to. Learners who do not achieve the required minimum grade (P) in units shown in the structure will not achieve a qualification.

Learners who do not achieve sufficient points for a qualification or who do not achieve all the required units may be eligible to achieve a smaller qualification in the same suite, provided they have completed and achieved the correct combination of units and met the appropriate qualification grade points threshold.

## Calculation of the qualification grade

These qualifications are Level 2 qualifications and the certification may show a grade ranging from Level 2 Pass to Level 2 Distinction\*. Please refer to the *Calculation of qualification grade* table for the full list of grades. Each individual unit will be awarded a grade of Level 2 Pass, Merit, Distinction. Learners whose level of achievement is below a Level 2 Pass will receive an unclassified (U) for that unit. Distinction\* is not available at unit level. Award of Distinction\* (D\*) D\* is an aggregated grade for the qualification, based on the learner's overall performance. In order to achieve this grade, learners will have to demonstrate a strong performance across the qualification as a whole.

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome), and
- achieve the minimum number of points at a grade threshold – see the *Calculation of qualification grade* table with the following allowable tolerances.

Qualification	Units required at Pass or above	Unit equivalence
<b>Award (120 GLH)</b>	All units must be achieved at Pass or above	0 units
<b>Certificate (240 GLH)</b>	All units must be achieved at Pass or above	0 units
<b>Extended Certificate (360 GLH)</b>	Mandatory units must be achieved at Pass or above, 60 GLH only at U grade permitted from optional units	e.g. 1 ´ 60 GLH unit

## Points available for unit size and grades

The table below shows the **number of points scored per 10 guided learning hours** at each grade.

Points per grade per 10 Guided Learning Hours			
Unclassified	Level 2 Pass (P)	Level 2 Merit (M)	Level 2 Distinction (D)
0	4	6	8

We will automatically calculate the qualification grade for your learners when your learner unit grades are submitted. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the *Calculation of qualification grade* table.

### Example

A learner achieves a Level 2 Pass grade for a unit. The unit size is 60 guided learning hours (GLH). Therefore, they gain 24 points for that unit, i.e. 4 points for each 10 GLH, so 24 points for 60 GLH.

## Calculation of qualification grade

Award		Certificate		Extended Certificate	
120 GLH		240 GLH		360 GLH	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0
Level 2 Pass	48	Level 2 PP	96	Level 2 PP	144
		Level 2 MP	114	Level 2 MP	174
Level 2 Merit	66	Level 2 MM	132	Level 2 MM	204
		Level 2 DM	150	Level 2 DM	234
Level 2 Distinction	84	Level 2 DD	168	Level 2 DD	264
		Level 2 D*D	174	Level 2 D*D	270
Level 2 Distinction*	90	Level 2 D*D*	180	Level 2 D*D*	276

This table shows the minimum thresholds for calculating grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

The tables below give examples of how the overall grade is determined.

Examples used are for illustrative purposes only. Other unit combinations are possible, see *Section 2 Structure*.

### Example 1

#### Achievement of an Award with a Level 2 Merit grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Pass	4	12
Unit 2	30	3	Level 2 Merit	6	18
Unit 6	60	6	Level 2 Merit	6	36
<b>Qualification grade totals</b>	<b>120</b>	<b>12</b>	<b>Level 2 Merit</b>		<b>66</b>

The learner has sufficient points for a Level 2 Merit grade.

### Example 2

#### Achievement of a Certificate with a Level 2 MP grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Pass	4	12
Unit 2	30	3	Level 2 Disintction	8	24
Unit 6	60	6	Level 2 Pass	4	24
Unit 11	60	6	Level 2 Merit	6	36
Unit 12	60	6	Level 2 Pass	4	24
<b>Qualification grade totals</b>	<b>240</b>	<b>24</b>	<b>Level 2 MP</b>		<b>120</b>

The learner has sufficient points for a Level 2 MP grade.

### Example 3

#### Achievement of a Certificate with a Level 2 D\*D\* grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 2	30	3	Level 2 Distinction	8	24
Unit 3	30	3	Level 2 Distinction	8	24
Unit 6	60	6	Level 2 Merit	6	36
Unit 11	60	6	Level 2 Distinction	8	48
Unit 12	60	6	Level 2 Distinction	8	48
<b>Qualification grade totals</b>	<b>360</b>	<b>36</b>	<b>Level 2 MP</b>		<b>180</b>

The learner has sufficient points for a Level 2 MP grade.

### Example 4

#### Achievement of an Extended Certificate with a Level 2 PP grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Pass	4	12
Unit 3	30	3	Level 2 Pass	4	12
Unit 6	60	6	Level 2 Pass	4	24
Unit 7	60	6	Ungraded	0	0
Unit 11	60	6	Level 2 Merit	6	36
Unit 14	60	6	Level 2 Pass	4	24
Unit 17	60	6	Level 2 Merit	6	36
<b>Qualification grade totals</b>	<b>360</b>	<b>48</b>	<b>Level 2 PP</b>		<b>144</b>

The learner has sufficient points for a Level 2 PP grade. Note that this includes one ungraded optional unit, which is the maximum permitted.

## 10 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC International Level 2 qualifications with confidence. You will find a list of resources to support teaching and learning, and professional development on our website.

### Support for setting up your course and preparing to teach

#### Specification

The specification (for teaching from September 2022) gives you details of the administration of the qualifications and information on the units for the qualifications.

#### Pearson Progress

Pearson Progress is a digital support system that helps you to manage the assessment and quality assurance of the Pearson BTEC International Level 2 Music qualifications. It supports delivery, assessment and quality assurance of BTECs in centres and supports teachers and students as follows:

- course creation
- creating and verifying assignments
- creating assessment plans and recording assessment decisions
- upload of assignment evidence
- tracking progress of every learner.

The system is accessible for teachers and learners so that both teachers and learners can track their progress.

### Support for teaching and learning

Pearson Learning Services provide a range of engaging resources to enable you to start teaching BTEC International Level 2 qualifications. These may include the following free materials:

- delivery guides, which give you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. They explain the key features of the BTEC International Level 2 Music qualifications, for example employer involvement and employability skills. They also cover guidance on assessment and quality assurance.
- sample schemes of work are provided for each mandatory unit as well as a selection of optional units. These are available in Word™ format for ease of customisation
- slide presentations for use in your teaching to outline the key concepts of a unit
- delivery plans that help you structure delivery of a qualification.

We also provide paid for resources and courseware which may include:

- teacher resource packs developed by Pearson including materials and activities to fully support your teaching of units
- student books, designed to support the teaching and learning journey. These include case studies, discussion prompts, key content and supporting images to help learners develop their understanding. Items from the student books will link with other resources, which will support teaching and learning.



## **Support for assessment**

### **Sample assessment materials for internally-assessed units**

For internal units assessed with a Pearson Set Assignment we will provide a sample assignment as an example of the form of assessment for the unit. For the remaining internally set units, we allow you to set your own assignments, according to your learners' preferences and to link with your local employment profile.

We provide a service in the form of Authorised Assignment Briefs and sample Pearson Set Assignments, which are approved by Pearson Standards Verifiers. They are available via our website.

### **Pearson English**

Pearson provides a full range of support for English learning including diagnostics, qualifications and learning resources. Please see [www.pearson.com/english](http://www.pearson.com/english)

## Training and support from Pearson

### People to talk to

There are many people available to support you and give you advice and guidance on delivery of your BTEC International Level 2 qualifications. They include the following.

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and can answer sector-specific queries on planning, teaching, learning and assessment.
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling.
- Regional teams – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. Regions often run network events.
- Customer Services – the 'Support for You' section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

### Training and professional development

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC International Level 2 qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

#### 'Getting Ready to Teach'

These events are designed to get teachers ready for delivery of the BTEC International Level 2 qualifications. They include an overview of qualification structures, planning and preparation for internal assessment, and quality assurance.

### Teaching and learning

Beyond the 'Getting Ready to Teach' professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.

# Appendix 1: Transferable employability skills

## The need for transferable skills

In recent years, higher-education institutions and employers have consistently flagged the need for learners to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning'. <sup>[1]</sup>

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework <sup>[2]</sup> as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework.

The framework includes cognitive, intrapersonal skills and interpersonal skills.



The skills have been interpreted for this specification to ensure that they are appropriate for the subject. All of the skills listed are evident or accessible in the teaching, learning and/or assessment of the qualifications. Some skills are directly assessed. Pearson materials will support you in identifying these skills and in developing these skills in learners.

The table overleaf sets out the framework and gives an indication of the skills that can be found in Music, it indicates the interpretation of the skills in this area.

A full interpretation of each skill, with mapping to show opportunities for learner development, is given on the subject pages of our website:

<http://qualifications.pearson.com>.

---

<sup>1</sup> OECD – *Better Skills, Better Jobs, Better Lives* (OECD Publishing, 2012)

<sup>2</sup> Koenig, J. A. (2011) *Assessing 21st Century Skills: Summary of a Workshop* (National Academies Press, 2011)

<b>Cognitive skills</b>	Cognitive processes and strategies	Critical thinking Problem solving Analysis Reasoning/argumentation Interpretation Decision making Adaptive learning Executive function	Explaining creative choices made when remixing or composing.
	Creativity	Creativity Innovation	
<b>Intrapersonal skills</b>	Intellectual openness	Adaptability Personal and social responsibility Continuous learning Intellectual interest and curiosity	
	Work ethic/ conscientiousness	Initiative Self-direction Responsibility Perseverance Productivity Self-regulation (metacognition, forethought, reflection) Ethics Integrity	Developing ensemble music skills through practice and rehearsal.
	Positive core self-evaluation	Self-monitoring/ self-evaluation/ self-reinforcement	
<b>Interpersonal skills</b>	Teamwork and collaboration	Communication Collaboration Teamwork Cooperation Empathy/perspective taking Negotiation	Working with others to put on a musical performance.
	Leadership	Responsibility Assertive communication Self-presentation	

## Appendix 2: Glossary of terms used

This is a summary of the key terms used to define the requirements in the units.

Term	Definition
Analyse	Learner work examines something in detail by breaking it down into its components to discover the meaning or essential features of a theme, topic or situation.
Describe	Learner work gives a clear, objective account in their own words showing recall and, in some cases, application of the relevant features and information about a subject.
Explain	Learner work shows clear details and gives reasons and to support an opinion, view or argument or to show how a process works.
Explore	Learners find out, and develop, knowledge or skills.
Evaluate	Learner work makes a judgement about the overall quality of something.
Identify	Usually requires some key information to be selected from a given stimulus/resource.
Produce	When learners are required to create or make something.

This is a key summary of the types of evidence used for BTEC International Level 2 qualifications.

Type of evidence	Definition and purpose
Article	A written work published in a print or electronic medium. Depending on the medium, content and audience, it may be written to share news, to share opinions or to entertain.
Blog	A piece of writing that is self-published online
Commentary	A piece of writing that accompanies a music product. It may record information such as the process of development and decisions made.
Portfolio of evidence	A written and/or audio/visual record of what learners have done.
Report	A document that presents information in an organized format for a specific audience and purpose.
Vlog	Similar to a blog, but consisting of videos instead of written text.

For information about Pearson Qualifications, including Pearson Edexcel and BTEC qualifications visit [qualifications.pearson.com](http://qualifications.pearson.com)

Edexcel and BTEC are registered trademarks of Pearson Education Limited

Pearson Education Limited. Registered in England and Wales No. 872828  
Registered Office: 80 Strand, London WC2R 0RL.

VAT Reg No GB 278 537121

Cover image © Shutterstock



Publication code:  
VQ000126