# Pearson
# BTEC Level 3 Diploma
# in Music within the Uniformed Services (QCF)

# Pearson
# BTEC Level 3 Diploma
# in Music Leadership within the Uniformed Public Services (QCF)

# Pearson
# BTEC Level 3 Diploma
# in Music Management within the Uniformed Public Services (QCF)

# Specification

ALWAYS LEARNING

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Pearson Education Limited is one of the UK's largest awarding organisations, offering academic and vocational qualifications and testing to schools, colleges, employers and other places of learning, both in the UK and internationally. Qualifications offered include GCSE, AS and A Level, NVQ and our BTEC suite of vocational qualifications, ranging from Entry Level to BTEC Higher National Diplomas. Pearson Education Limited administers BTEC qualifications.

Through initiatives such as onscreen marking and administration, Pearson is leading the way in using technology to modernise educational assessment, and to support teachers and learners.

This specification is Issue 2. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Edexcel website: www.edexcel.com

*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.*

# Contents

# Purpose of this specification

These qualifications have been designed by CVQO (formally known as the Cadet Vocational Qualification Organisation) in consultation with the Corps of Army Music (CAMUS) and the Royal Marines School of Music (RMSM). They aim to develop the broad range of skills a Military Musician acquires during their career; these are not just musical skills but also involve teamwork, leadership and management, in a variety of different areas e.g. sports, military training, etc. These standalone qualifications combine BTEC level 2 and 3 Music, Music Technology and Public Services units. The qualifications will provide career development opportunities for the Military Musician.

# 1 Introducing Pearson BTEC Specialist qualifications

For more than 25 years, Pearson BTECs have earned their reputation as well-established, enduringly effective qualifications. They have a proven track record of improving motivation and achievement. Pearson BTECs also provide progression routes to the next stage of education or to employment.

## What are Pearson BTEC Specialist qualifications?

Pearson BTEC Specialist qualifications are qualifications from Entry to Level 3 on the Qualifications and Credit Framework (QCF). They are work-related qualifications and are available in a range of sectors. They give learners the knowledge, understanding and skills they need to prepare for employment. They also provide career development opportunities for those already in work. These qualifications may be full-time or part-time courses in schools or colleges. Training centres and employers may also offer these qualifications.

Some Pearson BTEC Specialist qualifications are knowledge components in Apprenticeship Frameworks, i.e. Technical Certificates.

There are three sizes of Pearson BTEC Specialist qualification in the QCF:

- Award (1 to 12 credits)
- Certificate (13 to 36 credits)
- Diploma (37 credits and above).

Every unit and qualification in the QCF has a credit value.

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

The credit value of a unit is based on:

- one credit for every 10 hours of learning time
- learning time – defined as the time taken by learners at the level of the unit, on average, to complete the learning outcomes to the standard determined by the assessment criteria.

# 2 Qualification summary and key information

| Qualification title | Pearson BTEC Level 3 Diploma in Music within the Uniformed Public Services (QCF) |
|---|---|
| QCF Qualification Number (QN) | 600/1537/8 |
| Qualification framework | Qualifications and Credit Framework (QCF) |
| Accreditation start date | 01/04/2011 |
| Approved age ranges | 16-18<br>19+ |
| Credit value | 60 |
| Assessment | Centre-devised assessment (internal assessment) |
| Guided learning hours | 360 GLH. |
| Grading information | Units are assessed at Pass, Merit and Distinction grades .The qualification is graded at Pass/Merit/Distinction and Distinction*. |
| Entry requirements | No prior knowledge, understanding, skills or qualifications are required before learners register for this qualification. However, centres must follow the Pearson Access and Recruitment policy (see *Section 10 Access and recruitment*) |

| Qualification title | Pearson BTEC Level 3 Diploma in Music Leadership within the Uniformed Public Services (QCF) |
|---|---|
| QCF Qualification Number (QN) | 600/1538/X |
| Qualification framework | Qualifications and Credit Framework (QCF) |
| Accreditation start date | 01/04/2011 |
| Approved age ranges | 16-18 |
| | 19+ |
| Credit value | 120 |
| Assessment | Centre-devised assessment (internal assessment) |
| Guided learning hours | 720 GLH. |
| Grading information | Units are assessed at Pass, Merit and Distinction grades .The qualification is graded at Pass/Merit/Distinction and Distinction*. |
| Entry requirements | No prior knowledge, understanding, skills or qualifications are required before learners register for this qualification. However, centres must follow the Pearson Access and Recruitment policy (see *Section 10 Access and recruitment*) |

| Qualification title | Pearson BTEC Level 3 Diploma in Music Management within the Uniformed Public Services (QCF) |
|---|---|
| QCF Qualification Number (QN) | 600/1539/1 |
| Qualification framework | Qualifications and Credit Framework (QCF) |
| Accreditation start date | 01/04/2011 |
| Approved age ranges | 16-18 |
| | 19+ |
| Credit value | 180 |
| Assessment | Centre-devised assessment (internal assessment) |
| Guided learning hours | 1080 GLH. |
| Grading information | Units are assessed at Pass, Merit and Distinction grades .The qualification is graded at Pass/Merit/Distinction and Distinction* |
| Entry requirements | No prior knowledge, understanding, skills or qualifications are required before learners register for this qualification. However, centres must follow the Pearson Access and Recruitment policy (see *Section 10 Access and recruitment*) |

## QCF qualification number and qualification title

Centres will need to use the QCF Qualification Number (QN) when they seek public funding for their learners. As well as a QN, each unit within a qualification has a QCF unit reference number (URN).

The qualification title, unit titles and QN will appear on each learner's final certificate. You should tell your learners this when your centre recruits them and registers them with us. There is more information about certification in the *Edexcel Information Manual,* available on our website: www.edexcel.com

## Objective of the qualifications

The Pearson BTEC Level 3 specialist qualifications in Music within the Uniformed Services (QCF) are for learners who work as or want to work as, military musicians.

They give learners the opportunity to:

- engage in learning that is relevant to them and which will provide opportunities to develop a range of skills and techniques, personal skills and attributes essential for successful performance in working life

- receive education and training in the Music, Music Technology and Public Services Industries

- achieve a nationally recognised Level 3 vocationally-specific qualification

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

- progress to employment in HM Forces or other particular vocational sectors

- progress to related general and/or vocational qualifications.

## Relationship with previous qualifications

These qualifications are not a replacement for previous qualifications in issue 1 of this specification.

## Progression opportunities through Pearson qualifications

Learners who have achieved the Pearson BTEC Level 3 specialist qualifications in Music within the Uniformed Services  can progress to employment in HM Forces or to related general and/or vocational qualifications.

## Industry support and recognition

These qualifications are supported by Creative and Cultural Skills, the SSC for the creative and cultural industries.

# 3 Qualification structures

## Pearson BTEC Level 3 Diploma in Music within the Uniformed Public Services (QCF)

The learner will need to meet the requirements outlined in the table below before Pearson can award the qualification.

| | |
|---|---|
| Minimum number of credits that must be achieved | 60 |
| Minimum number of credits that must be achieved at level 3 or above | 45 |
| Number of mandatory units that must be achieved | 1 |
| Number of optional credits that must be achieved | 50 |

| Unit | Unit reference number | Mandatory units | Level | Credit | Guided learning hours |
|---|---|---|---|---|---|
| 7 | F/600/6023 | Fitness Testing and Training for the Uniformed Public Services | 3 | 10 | 60 |

| Unit | Unit reference number | Optional units | Level | Credit | Guided learning hours |
|---|---|---|---|---|---|
| 2 | A/600/7011 | Aural Perception Skills | 3 | 10 | 60 |
| 3 | J/600/6895 | Classical Music in Practice | 3 | 10 | 60 |
| 13 | R/600/6978 | Music Performance Techniques | 3 | 10 | 60 |
| 14 | T/600/6973 | Music Project | 3 | 10 | 60 |
| 18 | K/600/6937 | Solo Music Performance Skills | 3 | 10 | 60 |
| 19 | L/502/5406 | Special Subject Investigation | 3 | 10 | 60 |
| 21 | R/600/6902 | Working and Developing as a Musical Ensemble | 3 | 10 | 60 |

# Pearson BTEC Level 3 Diploma in Music Leadership within the Uniformed Public Services (QCF)

The learner will need to meet the requirements outlined in the table below before Pearson can award the qualification.

| | |
|---|---|
| Minimum number of credits that must be achieved | 120 |
| Minimum number of credits that must be achieved at level 3 or above | 90 |
| Number of mandatory units that must be achieved | 3 |
| Number of optional credits that must be achieved | 90 |

| Unit | Unit reference number | Mandatory units | Level | Credit | Guided learning hours |
|---|---|---|---|---|---|
| 6 | M/600/5384 | Employment in the Uniformed Public Services | 2 | 5 | 30 |
| 8 | J/600/5987 | Leadership and Teamwork in the Uniformed Public Services | 3 | 15 | 90 |
| 14 | T/600/6973 | Music Project | 3 | 10 | 60 |
| Unit | Unit reference number | Optional units | Level | Credit | Guided learning hours |
| 1 | K/600/6890 | Arranging Music | 3 | 10 | |
| 2 | A/600/7011 | Aural Perception Skills | 3 | 10 | 60 |
| 3 | J/600/6895 | Classical Music in Practice | 3 | 10 | 60 |
| 7 | F/600/6023 | Fitness Testing and Training for the Uniformed Public Services | 3 | 10 | 60 |
| 10 | J/600/6993 | Music and Society | 3 | 10 | 60 |
| 13 | R/600/6978 | Music Performance Techniques | 3 | 10 | 60 |
| 15 | F/600/6961 | Music Theory and Harmony | 3 | 10 | 60 |
| 16 | J/502/5825 | Outdoor and Adventurous Expeditions | 3 | 10 | 60 |
| 18 | K/600/6937 | Solo Music Performance Skills | 3 | 10 | 60 |
| 19 | L/502/5406 | Special Subject Investigation | 3 | 10 | 60 |
| 21 | R/600/6902 | Working and Developing as a Musical Ensemble | 3 | 10 | 60 |

## Pearson BTEC Level 3 Diploma in Music Management within the Uniformed Public Services (QCF)

The learner will need to meet the requirements outlined in the table below before Pearson can award the qualification.

| | |
|---|---|
| Minimum number of credits that must be achieved | 180 |
| Minimum number of credits that must be achieved at level 3 or above | 135 |
| Number of mandatory units that must be achieved | 4 |
| Number of optional credits that must be achieved | 130 |

| Unit | Unit reference number | Mandatory units | Level | Credit | Guided learning hours |
|---|---|---|---|---|---|
| 4 | T/600/6035 | Command and Control in the Uniformed Public Services | 3 | 10 | 60 |
| 6 | M/600/5384 | Employment in the Uniformed Public Services | 2 | 5 | 30 |
| 8 | J/600/5987 | Leadership and Teamwork in the Uniformed Public Services | 3 | 15 | 90 |
| 9 | D/600/6997 | Major Music Project | 3 | 20 | 120 |
| **Unit** | **Unit reference number** | **Optional units** | **Level** | **Credit** | **Guided learning hours** |
| 1 | K/600/6890 | Arranging Music | 3 | 10 | 60 |
| 2 | A/600/7011 | Aural Perception Skills | 3 | 10 | 60 |
| 3 | J/600/6895 | Classical Music in Practice | 3 | 10 | 60 |
| 5 | T/600/6908 | Composing Music | 3 | 10 | |
| 7 | F/600/6023 | Fitness Testing and Training for the Uniformed Public Services | 3 | 10 | 60 |
| 10 | J/600/6993 | Music and Society | 3 | 10 | 60 |
| 11 | T/600/6939 | Music Events Management | 3 | 10 | 60 |
| 12 | D/600/6983 | Music in the Community | 3 | 10 | 60 |
| 13 | R/600/6978 | Music Performance Techniques | 3 | 10 | 60 |
| 15 | F/600/6961 | Music Theory and Harmony | 3 | 10 | 60 |
| 16 | J/502/5825 | Outdoor and Adventurous Expeditions | 3 | 10 | 60 |
| 17 | A/502/5112 | Singing Techniques and Performance | 3 | 10 | 60 |
| 18 | K/600/6937 | Solo Music Performance Skills | 3 | 10 | 60 |
| 19 | L/502/5406 | Special Subject Investigation | 3 | 10 | 60 |

| Unit | Unit reference number | Optional units | Level | Credit | Guided learning hours |
|------|----------------------|----------------|-------|--------|----------------------|
| 20 | M/600/6910 | The Sound and Music Industry | 3 | 10 | 60 |
| 21 | R/600/6902 | Working and Developing as a Musical Ensemble | 3 | 10 | 60 |
| 22 | R/600/6897 | Working with Music Notation Software Packages | 3 | 10 | 60 |

# 4  Assessment

The table below gives a summary of the assessment methods used in the qualifications

| Units | Assessment method |
|-------|-------------------|
| All units | Centre-devised assessment |

**Centre-devised assessment (internal assessment)**

Each unit has specified learning outcomes and assessment criteria. To pass an internally assessed unit, learners must meet all the learning outcomes. Centres may find it helpful if learners index and reference their evidence to the relevant learning outcomes and assessment criteria.

Centres need to write assignment briefs for learners to show what evidence is required. Assignment briefs should indicate clearly which assessment criteria are being targeted.

Assignment briefs and evidence produced by learners must meet any additional requirements in the *Information for tutors* section of the unit.

Unless otherwise indicated in *Information for tutors*, the centre can decide the form of assessment evidence (for example, performance observation, presentations, projects, tests, extended writing) as long as the methods chosen allow learners to produce valid, sufficient and reliable evidence of meeting the assessment criteria.

Centres are encouraged to give learners realistic scenarios and maximise the use of practical activities in delivery and assessment.

To avoid over-assessment centres are encouraged to link delivery and assessment across units.

There is more guidance about internal assessment on our website. See *Section 13. Further information and useful publications*.

The qualifications are criterion referenced, based on the achievement of all the specified learning outcomes.

Each of the units within the qualifications has specified assessment criteria and grading criteria which must be used. A summative unit grade can be awarded at pass, merit or distinction.

- To achieve a 'pass' a learner must have successfully achieved **all** the pass assessment criteria

- To achieve a 'merit' a learner must **additionally** have successfully achieved **all** the merit grading criteria

- To achieve a 'distinction' a learner must **additionally** have successfully achieved **all** the distinction grading criteria.

# 5  Recognising prior learning and achievement

## Recognition of Prior Learning

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

Pearson encourages centres to recognise learners' previous achievements and experiences in and outside the workplace, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning.

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

Further guidance is available in the policy document *Recognition of Prior Learning Policy*, which is on our website, www.edexcel.com.

## Credit transfer

Credit transfer describes the process of using a credit or credits awarded in the context of a different qualification or awarded by a different awarding organisation towards the achievement requirements of another qualification. All awarding organisations recognise the credits awarded by all other awarding organisations that operate within the QCF.

If learners achieve credits with other awarding organisations, they do not need to retake any assessment for the same units. The centre must keep evidence of credit achievement.

## Calculation of the qualification grade

Learners will be awarded a pass, merit, distinction or distinction* grade by the aggregation of points gained through the successful achievement of individual units. The number of points available is dependent on the unit level and grade achieved, and the credit size of the unit (as shown in the 'points available for credits achieved at different QCF levels and unit grades' below).

### Points available for credits achieved at different QCF levels and unit grades

| Unit QCF level | Points per credit | | |
|---|---|---|---|
| | Pass | Merit | Distinction |
| Level 2 | 5 | 6 | 7 |
| Level 3 | 7 | 8 | 9 |

Learners who achieve the correct number of points within the ranges shown in the 'qualification grade' table will achieve the qualification pass, merit, distinction and distinction* grade.

### Qualification grade

| Qualification | Pass | Merit | Distinction | Distinction* |
|---|---|---|---|---|
| Pearson BTEC Level 3 Diploma in Music within the Uniformed Public Services | 420–459 | 460–499 | 500–519 | 520 and above |
| Pearson BTEC Level 3 Diploma in Music Leadership within the Uniformed Public Services | 830–879 | 880–959 | 960–1029 | 1030 and above |
| Pearson BTEC Level 3 Diploma in Music Management within the Uniformed Public Services | 1250–1339 | 1340–1459 | 1460–1559 | 1560 and above |

# 6 Centre resource requirements

As part of the approval process, centres must make sure that the resources requirements 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 qualifications.

- Staff involved in the assessment process must have relevant expertise and occupational experience.

- There must be systems in place to ensure continuing professional development for staff delivering the qualifications.

- Centres must have appropriate health and safety policies in place relating to the use of equipment by learners.

- Centres must deliver the qualifications in accordance with current equality legislation. For further details on Pearson's commitment to the Equality Act 2010, please see *Section 10 Access and recruitment* and *Section 11 Access to qualifications for learners with disabilities or specific needs*. For full details on the Equality Act 2010, please go to the Home Office website, www.gov.uk/government/organisations/home-office

# 7 Centre recognition and approval centre recognition

Centres that have not previously offered Pearson qualifications need to apply for, and be granted, centre recognition as part of the process for approval to offer individual qualifications.

Existing centres will be given 'automatic approval' for a new qualification if they are already approved for a qualification that is being replaced by a new qualification and the conditions for automatic approval are met.

Guidance on seeking approval to deliver Pearson BTEC qualifications is available at www.edexcel.com.

## Approvals agreement

All centres are required to enter into an approval agreement that is a formal commitment by the head or principal of a centre to meet all the requirements of the specification and any associated codes, Conditions or regulations. Pearson will act to protect the integrity of the awarding of qualifications. If centres do not comply with the agreement, this could result in the suspension of certification or withdrawal of approval.

# 8 Quality assurance of centres

Quality assurance is at the heart of vocational qualifications. The centre assesses Pearson BTEC qualifications. The centre will use quality assurance to make sure that their managers, internal verifiers and assessors are standardised and supported. Pearson use quality assurance to check that all centres are working to national standards. It gives us the opportunity to identify and provide support, if needed, to safeguard certification. It also allows us to recognise and support good practice.

For the qualifications in this specification, the Pearson quality assurance model will follow one of the processes listed below.

1 Delivery of the qualification as part of a BTEC apprenticeship ('single click' registration):

- an annual visit by a Standards Verifier to review centre-wide quality assurance systems and sampling of internal verification and assessor decisions

2 Delivery of the qualification outside the apprenticeship:

- an annual visit to the centre by a Centre Quality Reviewer to review centre-wide quality assurance systems

- Lead Internal Verifier accreditation. This involves online training and standardisation of Lead Internal Verifiers using our OSCA platform, accessed via Edexcel Online. Please note that not all qualifications will include Lead Internal Verifier accreditation. Where this is the case, we will annually allocate annually a Standards Verifier to conduct postal sampling of internal verification and assessor decisions for the Principal Subject Area.

For further details, go to the *UK BTEC Quality Assurance Handbook* on our website.

# 9 Programme delivery

Centres are free to offer the qualifications using any mode of delivery (for example full time, part time, evening only, distance learning) that meets their learners' needs. Whichever mode of delivery is used, centres must make sure that learners have access to the resources identified in the specification and to the subject specialists delivering the units.

Those planning the programme should aim to enhance the vocational nature of the qualification by:

- liaising with employers to make sure a course is relevant to learners' specific needs

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

- developing up-to-date and relevant teaching materials that make use of scenarios that are relevant to the sector

- giving learners the opportunity to apply their learning in practical activities

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

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

Centres must make sure that any legislation taught is up to date.

# 10 Access and recruitment

Pearson's policy regarding access to our qualifications is that:

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

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

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

Centres are required to recruit learners to Pearson BTEC Specialist qualifications with integrity.

Applicants will need relevant information and advice about the qualification to make sure it meets their needs.

Centres should review the applicant's prior qualifications and/or experience, considering whether this profile shows that they have the potential to achieve the qualification.

For learners with disabilities and specific needs, this review will need to take account of the support available to the learner during teaching and assessment of the qualification. The review must take account of the information and guidance in *Section 11 Access to qualifications for learners with disabilities or specific needs*.

Where learners are required to spend time and be assessed in work settings, it is the centre's responsibility to ensure that the work environment they go into is safe.

# 11 Access to qualifications for learners with disabilities or specific needs

Equality and fairness are central to our work. Pearson's Equality Policy requires all learners to have equal opportunity to access our qualifications and assessments. It also requires our qualifications to be awarded in a way that is fair to every learner.

We are committed to making sure that:

- learners with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic

- all learners achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Learners taking a qualification may be assessed in British sign language or Irish sign language where it is permitted for the purpose of reasonable adjustments.

Details on how to make adjustments for learners with protected characteristics are given in the Joint Council for Qualifications policy document *Adjustments for Candidates with Disabilities and Learning Difficulties, Access and Reasonable Adjustments, General and Vocational Qualifications*.

# 12 Units

Units have the following sections.

## Unit title

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

## Unit reference number

Each unit is assigned a unit reference number that appears with the unit title on the Register of Regulated Qualifications.

## QCF level

All units and qualifications within the QCF have a level assigned to them. There are nine levels of achievement, from Entry to Level 8. The QCF Level Descriptors inform the allocation of the level.

## Credit value

When a learner achieves a unit, they gain the specified number of credits.

## Guided learning hours

Guided learning hours are the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim for a programme. This definition covers lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes assessment by staff where learners are present. It does not include time spent by staff marking assignments or homework where the learner is not present.

## Unit aim

This gives a summary of what the unit aims to do.

## Essential resources

This section lists any specialist resources needed to deliver the unit. The centre will be asked to make sure that these resources are in place when it seeks approval from Pearson to offer the qualification.

## Learning outcomes

The learning outcomes of a unit set out what a learner knows, understands or is able to do as the result of a process of learning.

## Assessment criteria

Assessment criteria specify the standard required by the learner to achieve each learning outcome.

## Unit amplification

This section clarifies what a learner needs to know to achieve a learning outcome.

## Information for tutors

This section gives tutors information on delivery and assessment. It contains the following subsections.

- *Delivery* – explains the content's relationship to the learning outcomes and offers guidance on possible approaches to delivery.

- *Assessment* – gives information about the evidence that learners must produce, together with any additional guidance if appropriate. This section should be read in conjunction with the assessment criteria.

- *Indicative resource materials* – lists resource materials that can be used to support the teaching of the unit, for example books, journals and websites.

# Unit 1:    Arranging Music

**Unit reference number:**    K/600/6890

**QCF level:**    3

**Credit value:**    10

**Guided learning hours:**    60

## Unit aim

The aim of this unit is to enable learners to develop some of the underpinning knowledge and the skills required in order to arrange music in a variety of contexts.

## Introduction

This unit gives learners the opportunity to develop their arranging skills. In the music industry, skilled arrangers are valued for their ability to create a commercially viable product.

One of the best methods of learning how to arrange music is to study the arrangements of others. By doing so, learners will develop awareness of effective arranging techniques that can enhance their compositions. In this unit, learners will explore a variety of arranging techniques and study musical arrangements for various functions. The skills of an arranger involve a strong awareness of the fundamental elements of music, particularly harmony, dynamics, timbre and texture. Skilful manipulation of these elements will enable the arranger to create music that will hold the attention of the listener. For example, a simple change in dynamics might transform an 'average' composition into a hit recording.

Arrangers will learn to write music for various instruments/voices by exploring their ranges and capabilities. They can then apply this knowledge in the form of notation that is most appropriate for the style of piece. Learners will explore and experiment with different musical textures created by combining different instruments/voices.

As technology develops, studio engineers and producers are often required to have arranging skills; these skills may not simply involve adding new instruments and voices to compositions but may involve manipulation of performances in the studio environment. This unit gives learners the opportunity to arrange music using music technology and studio applications.

On completion of the unit, learners will have produced a portfolio of arrangements for different functions, using a variety of arranging techniques.

## Learning outcomes

**On completion of this unit a learner should:**

1   Know arranging techniques through the study of musical arrangements of others

2   Be able to arrange music for different groups and resources

3   Be able to manipulate elements of music to produce musical arrangements

4   Be able to create scores and parts of arrangements for different instruments/voices

# 1 Unit content

1 **Know arranging techniques through the study of musical arrangements of others**

*Arranging techniques*: use of rhythm, pitch, harmony, dynamics and timbre to create various textures; use of instrumental/vocal groupings; use of counterpoint and melodic embellishment; 'reductions' of existing materials for large combinations to small sized ensembles; 'expansions' of solo items for ensembles; use of technology

*Study of arrangements of others*: musical analysis of transcriptions; performances and recordings of arrangements used for various functions

2 **Be able to arrange music for different groups and resources**

*Different functions*: eg orchestral, chamber, ensemble, jazz quartet, big band, pop band, barber shop quartet, choirs, backing tracks, jingles, commercials, film and TV soundtracks, background/ambient music, accompaniments for performers; 'reductions' of existing materials for large combinations to small sized ensembles, 'expansions' of solo items for ensembles, studio remixes

3 **Be able to manipulate elements of music to produce musical arrangements**

*Manipulating*: eg transposition, transformations (inversion, retrograde, retrograde inversion), cut and paste techniques, additive and subtractive processes, diminution and augmentation (rhythmic and pitch), displacement

*Elements of music*: eg rhythm, pitch, harmony, dynamics, timbre, creation of various textures

4 **Be able to create scores and parts of arrangements for different instruments/voices**

*Production of a conductor's score and individual parts*: handwritten or computer generated; fully notated score; lead sheet; chord chart; short score; separate instrumental and vocal parts

*Different instruments/voices*: eg rhythm section, brass, woodwind, strings, percussion, voices (soprano, alto, tenor, bass, lead vocals, backing vocals); synthesised and sampled instruments and sounds; instrumental/vocal ranges and capabilities ranges of instruments; doublings; chordings; playing techniques and effects (eg muting); different articulations

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 identify a range of arranging techniques used by other arrangers | M1 describe a range of arranging techniques used by other arrangers | D1 explain a range of arranging techniques used by other arrangers |
| P2 produce contrasting musical arrangements for different instrumental/vocal combinations, competently with few errors | M2 produce contrasting musical arrangements for different instrumental/vocal combinations, competently and accurately | D2 produce contrasting musical arrangements for different instrumental/vocal combinations which are accurate, effective and imaginative |
| P3 manipulate elements of music to produce arrangements appropriate for the intended style and function competently, with minor errors that do not detract from the overall effect | M3 manipulate elements of music to produce musical arrangements appropriate for the intended style and function competently and accurately | D3 manipulate elements of music to produce musical arrangements appropriate for the intended style and function accurately and with artistic flair |
| P4 notate music for different instruments/voices through the production of appropriate scores competently, with few errors | M4 notate music for different instruments/voices through the production of appropriate scores competently and accurately | D4 notate music for different instruments/voices through the production of appropriate scores, showing a comprehensive awareness of the process |

# Essential guidance for tutors

## Delivery

For this unit, learners should have access to the relevant instruments, recording/playback equipment, computer hardware and software that will enable them to initiate, develop and store their arranging ideas. Assessment will be through the learners' portfolio of written and recorded evidence.

Delivery of this unit should be both practical and theoretical. Imaginative and creative methods should be employed to deliver the content. To benefit fully from this unit, frequent and varied listening is essential. Learners should be introduced to a wide range of music from different styles; exercises in arranging techniques could be based on these different styles. Music technology could be incorporated as both a creative tool and for recording; in this way, learners will develop skills in handling the music technology equipment.

For Learning Outcome 1, it is expected that tutors and learners will provide listening materials and notated examples to study. The reference to "arrangements of others" is not intended to imply that "others" must be "famous" arrangers. This material might well be provided by the teacher. It might be helpful for learners to rehearse and perform transcriptions and/or transcribe existing arrangements themselves to gain insight into arranging techniques. By studying the arrangements of others, learners will gain an understanding of various arranging techniques. They can then combine these techniques with their own knowledge and creativity to produce arrangements in different styles for various functions (Learning Outcome 2).

Learners should be encouraged to consider all the elements of music in their arrangements to create interesting musical products that are appropriate for the intended style and function (Learning Outcome 3). This will include knowledge of the timbres and ranges of different instruments and the textures created by different instrumental groupings.

The delivery of Learning Outcomes 2 and 3 can involve studio production techniques, such as the creation of remixes, as well as more traditional arranging techniques. Studio remixes could be created by taking rhythmic, melodic and instrumental/vocal riffs, motifs and ideas from the original track(s) and combining them to make a new distinctive version of the chosen track(s). Students could try electronically manipulated remixes of classical stuff and also use remix ideas in their instrumental arrangements.

The arrangements created by learners may involve changes to any or all of the musical elements of a stimulus. These can range from the transcription of notes for different instruments or the creation of significantly different material from the original. Choice of instruments will depend on what is appropriate for the task, the availability of performers, and knowledge of and familiarity with particular instruments. Learners may choose to work within a similar medium or to move away from the original whilst preserving some of its intentions. It should be remembered that arrangement is about enhancing the original music or 'shedding new light' on it.

Delivery of Learning Outcome 4 should focus on the ranges and capabilities of different instruments/voices and how music is notated for them. The arrangements created by learners should be performed whenever possible.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to unit and programme of assignments. |
| *Know arranging techniques through the study of musical arrangements of others* |
| Types of arranging techniques |
| Study of arrangements of other arrangers |
| **Assignment 1: "Arranging Techniques 1" – P1, M1, D1** |
| Assessment feedback and review Learning Outcome 1 |
| *Be able to arrange music for different groups and resources* |
| Understanding advantages and weaknesses of different instrumental combinations and associated issues for the arranger |
| **Assignment 2: "Arranging Techniques 2" – P2, M2, D2** |
| Assessment feedback and review Learning Outcome 2 |
| *Be able to manipulate elements of music to produce musical arrangements* |
| Class activities – methods of manipulating musical material |
| **Assignment 3: "Manipulating Elements of Music" – P3, M3, D3** |
| Assessment feedback and review Learning Outcome 3 |
| *Be able to create scores and parts of arrangements for different instruments/voices* Presentation methods and types of score |
| **Assignment 4: "Producing Scores" – P4, M4, D4** |
| Assessment feedback and review Learning Outcome 4 |
| Whole - unit review and re-assessment opportunities |

## Assessment

Evidence for this unit will be generated through the development of a portfolio. This will include recordings and scores. For learning outcome 1, learners will need to study at least two previously existing arrangements designed for different functions. This could lead to group discussions and verbal assessments, written commentaries or presentations. To satisfy P1, learners should be able to identify at least four techniques used by other arrangers in given examples. The examples should be a mixture of audio recording and written scores. For M1, learners should describe what these techniques are and for D1, they should explain why the arranger has used the particular techniques.

The evidence required for learning outcome 2, will be generated by the production of a portfolio of two arrangements. It is up to tutors to decide if they will provide the stimulus for these arrangements, or if they will allow learners to select their own. In both cases, care should be taken to ensure that the stimulus material is suitable for making into an interesting musical arrangement. There is no need for the learner to produce long arrangements. In most cases, learners should be able to demonstrate their level of expertise with arrangements lasting up to approximately 2 minutes each. Each arrangement should consist of a different instrumentation and be designed for a different function. All arrangements will need to be stored as audio recordings for evidence. For P2, learners' arrangements should be competent, but they may have some errors eg inappropriate instrumental ranges, overlong phrases for brass or woodwind players without opportunities to breathe. For M2, their submissions should be accurate and for D2, the work should be accurate, effective (fit-for-purpose) and showing some imagination.

For learning outcome 3, learners should produce arrangements that will demonstrate at least four approaches to the manipulation of musical elements as found in the Contents section. Evidence for this criterion can form part of the arrangements produced for grading criterion 2. For a Pass, the ways in which the musical elements have been manipulated may not be entirely accurate, but they should be appropriate for the overall style and function of the arrangement. For M3, the evidence should be accurate and for D3, the outcomes should demonstrate creativity and artistic flair.

Learning outcome 4 requires the learner to produce two fully notated scores and parts in staff notation for different combinations of instruments/voices. The scores and parts can be handwritten or computer-generated, but should be notated with dynamics, articulation marks. The scores may be of the same arrangements submitted in response to grading criterion 2. Wherever possible, the arrangements should be performed. P4 requires that the learner produces scores which are competent, but may have some errors. For M4, the evidence should be accurate and for D4, the learner must show a "*....comprehensive awareness of the process"*. This means that all elements of the scores are presented accurately, within the appropriate context.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | Arranging Techniques | You are applying for a position as an arranger with a major advertising agency, where you will be required to apply a range of techniques. In order to prepare for this type of work, you need to develop and expand your knowledge of arranging techniques | Portfolio of evidence comprising: MIDI/Audio recordings Print-outs of computer generated material (where appropriate) Hand-written arranging ideas (Staff, TAB, Graphic, etc) Written analytical exercises |
| P2, M2, D2 | Arranging to a Brief | In response to a position as an arranger for a major advertising agency, you have been asked to submit two arrangements of your choice. They should be in contrasting styles and for different groups of instruments | MIDI/Audio recordings Print-outs of computer generated material (where appropriate) Hand-written musical ideas (Staff, TAB, Graphic, etc) |
| P3, M3, D3 | Manipulating Elements of Music | You have been commissioned to arrange four given melodies to fit the following specifications: Two should be 10 seconds long, one should be 20 seconds and one should be 30 secs. One should be dramatic, one should be romantic, one should sound happy and up-beat and one should sound sad | Portfolio of evidence comprising: MIDI/Audio recordings Print-outs of computer generated material (where appropriate) Hand-written musical ideas (staff, TAB, graphic, etc) |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P4, M4, D4 | Producing Scores | You need to produce scores and parts for the two arrangements you are submitting to the advertising agency (see P2,M2,D2) | Print-outs of computer generated material (where appropriate)<br><br>Hand-written musical ideas (Staff, TAB, Graphic, etc) |

## Essential resources

Access to a piano or keyboard is essential in all teaching spaces. Tutors and learners will need access to a library of audio recordings of existing arrangements and scores of existing arrangements. Centres will require facilities to play audio recordings in appropriate formats. A whiteboard will be necessary – preferably with manuscript. Centres will require practice rooms with pianos or keyboards. Basic facilities to make audio recordings of learners' work will be required. Learners might require access to an appropriate instrument. A suitable studio with facilities to record, create and notate music is desirable but not essential.

## Indicative resource materials

### Textbooks

Miller, M – *The Complete Idiot's Guide to Arranging and Orchestration* (Alpha Books, 2007) ISBN 978-1592576265

Rooksby, R – *Arranging Songs: How to Put the Parts Together* (Backbeat Books, 2007) ISBN 978-0879308964

Baker, D – *Arranging and Composing for the Small Ensemble*: *Jazz, R & B, Jazz-Rock* (Alfred Publishing, 1988) ISBN 978-0882844695

Cole, B – *The Composer's Handbook* (Schott, 1998) ISBN 978-0946535804

Piston, W – *Harmony* (Norton, 1987) ISBN 978-0575025387

Piston, W – *Orchestration* (Norton, 1988) ISBN 978-0393097405

Runswick, D – *Rock, Jazz and Pop Arranging* (Faber Music, 1992) ISBN 978-0571511082

Wright, R – *Inside the Score* (Kendor Music, 2007) ISBN 978-9991739663

Cole B – *The Pop Composer's Handbook – A Step-by-Step Guide to the Composition of Melody, Harmony, Rhythm and Structure* (Schott Music Ltd, 2006) ISBN 978-1902455600

Riddle, N. - *Arranged by Nelson Riddle: The Definitive Study of Arranging by America's #1 Composer, Arranger and Conductor* (Alfred Publishing Company, 1985) ISBN 978-0897249546

**Websites**

| | |
|---|---|
| www.britishacademy.com | Association of composers |
| www.prsformusic.com | Performing & mechanical rights explained |
| http://www.soundjunction.org/composing/ | Associated Board resources |

# Unit 2:  Aural Perception Skills

**Unit code:**  A/600/7011

**QCF Level 3:**  BTEC Specialist

**Credit value:**  10

**Guided learning hours:**  60

## Unit aim

The aim of this unit is to help learners develop a critical ear and knowledge about melodic parts, harmonic progressions, rhythms and texture.

## Unit introduction

All musicians, whatever stage of the musical journey they are involved with would benefit from this unit. Aural perception skills are fundamental to success for all types of musicians. Studying this unit involves listening to many different types of music and learning how to describe individual parts and the effects created by the combination of these parts.

Learners will develop the skills needed to analyse a piece of music, recognizing the different elements involved and the different textures created by a variety of types of instrumentation.

Learners will listen to many different kinds of music during the study of this unit.

Performers, composers, engineers and producers working professionally need good aural perception skills. They need to be able to hear the musical elements, so that they can comment constructively. Performers need to be able to listen critically to rehearse effectively. Composers and producers need to hone their awareness of part writing, rhythm, instrumental timbre and texture. Engineers would benefit tremendously from being able to communicate with performers using a common musical language.

## Learning outcomes

**On completion of this unit a learner should:**

1  Know about different intervals and pitches

2  Know about chord and chord progressions

3  Know about simple and complex rhythms

4  Know about harmony and tonality

# Unit content

1 **Know about different intervals and pitches**

*Intervals*: major; minor; perfect; augmented; diminished; simple; compound

*Pitches*: tones; semi-tones; degrees of the scale


2 **Know about chord and chord progressions**

*Types of chord*: major; minor; dominant; augmented; diminished; seventh chords

*Chord progressions*: standard progressions in both diatonic and chromatic forms


3 **Know about simple and complex rhythms**

*Time signatures:* duple; triple; compound; complex e.g. 7/8

*Rhythms:* regular; dotted; syncopated; triplets; subdivisions eg 2+2+3 in 7/8


4 **Know about harmony and tonality**

*Harmony*: diatonic harmony; chromatic harmony; modulation; resolution

*Tonality*: tonal; atonality; bitonality; polytonality

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 identify, in a variety of types of music, simple intervals and pitches | M1 describe, in a variety of types of music, simple intervals and pitches | D1 explain, in a variety of types of music, simple intervals and pitches |
| P2 identify, in a variety of types of music, simple chords and chord progressions | M2 describe, in a variety of types of music, simple chords and chord progressions | D2 explain, in a variety of types of music, simple chords and chord progressions |
| P3 identify, in a variety of types of music, simple and complex rhythms | M3 describe, in a variety of types of music, simple and complex rhythms | D3 explain, in a variety of types of music, simple and complex rhythms |
| P4 identify the harmony and tonality used in a variety of types of music. | M4 describe the harmony and tonality used in a variety of types of music. | D4 explain the harmony and tonality used in a variety of types of music. |

# Essential guidance for tutors

## Delivery

This unit is designed to be flexible, lending itself to a variety of different delivery methods depending on the abilities of the learner group. However, in all cases the use of recordings is paramount, putting any classroom exercises or examples in the wider context of established compositions.

Tutors will need to give learners examples of the different elements of music. Where possible, examples should aim to cover a range of types and styles of music. This will allow learners to hear the parts, chords, rhythms, instruments and textures in a number of ways and will prevent learners from developing blanket associations.

Learners may find some of the ideas and concepts in this unit initially daunting and difficult to understand; notating a full chord sequence across an entire song, for example, may seem impossible at first. However, being introduced to key ideas in small doses could encourage learners; they should begin to feel more comfortable with the concepts. Breaking the unit down into simple tasks first will also allow learners to gradually acquire the vocabulary associated with aural skills provided in the unit content.

Learners will enjoy this unit most if they are actively involved. One method could be giving them the opportunity to play some of the examples. This will also prepare learners for the 'reproducing' element for learning outcomes 1, 2 and 3. Composers should be allowed an opportunity to include special features of parts, chords and rhythms studied in their own compositions.

Learners could also work in groups to recreate a track from a CD. The important aspect here is that they are encouraged to do this through using their ears only, rather than finding the score of MIDI files from the internet. Having completed this task, they would then be able to describe what they have heard and recreated. Working with the elements rather than simply describing them without active and physical involvement will allow learners to have far superior recognition skills.

Alternatively, tutors may provide learners with a piece of music that is simple and clear enough to lend itself to analysis. If set at the right level, learners may be able to produce a piece of work that describes exactly where in the piece the different elements can be found. This could be done through an analysis essay or by a *viva voce*. Another option would be for learners to pick a piece of music of their choice and present this to their peers pointing out where different elements appear. If these approaches are taken, tutors may need to offer some guidance to learners to ensure that they select pieces that provide the scope for them to demonstrate their understanding of the different features.

As is often the case, a mixture of the delivery methods outlined above may in the end be the most suitable approach.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
| --- |
| Introduction to the unit – whole class<br><br>• Introduce learners to the unit content and grading criteria. |
| Elements of music: Melody, Harmony, Rhythm, Instrumentation, Texture, Timbre.<br><br>Analysis of full songs and instrumental pieces to develop a critical ear<br><br>• Parts: Develop awareness of voices and the relationships between them<br><br>• Harmony: Horizontal movement in addition to the vertical consequences<br><br>• Rhythm: How rhythms are created by the interaction of parts |
| Simple part analysis and exercises<br><br>• Learners are asked to notate, sing back or perform simple parts from a recording or performance<br><br>• Learners are asked to describe those parts<br><br>• Part identification from a score where learners identify a given part from a score |
| Simple harmony analysis and exercises<br><br>• Learners are asked to recognise and notate simple chords and progressions<br><br>• Learners are asked to describe those chords |
| Simple rhythm analysis and exercises<br><br>• Clapping exercises where learners clap back simple parts played by the teacher<br><br>• Notation exercises where learners notate simple rhythms<br><br>• Learners are asked to describe those rhythms |
| **Assignment 1: 'The Elements of Music' – P1, M1, D1, P2, M2, D2, P3, M3, D3**<br><br>Describe a piece of music containing simple parts, harmonic progressions and rhythms<br><br>Assignment overview:<br><br>• Group or solo rehearsals of pieces containing examples of the above<br><br>• Tutor to choose pieces and ideally offer learners a choice<br><br>• Composers would be given the option to compose a piece containing a list of musical features given to them by the tutor |

| |
|---|
| Feedback |
| Complex part analysis and exercises |
| • Learners are asked to notate, sing back or perform complex parts from a recording or performance |
| • Part identification from a score where learners identify a given part from a score |
| Complex harmony analysis and exercises |
| • Chord recognition and notation of complex chords and progressions |
| Complex rhythm analysis and exercises |
| • Clapping exercises where learners clap back complex parts played by the teacher |
| • Notation exercises where learners notate complex rhythms |
| **Assignment 2: 'Adding Interest' – P1, M1, D1, P2, M2, D2, P3, M3, D3** |
| Describe and perform or compose a piece of music containing complex parts, harmonic progressions and rhythms |
| • Group or solo rehearsals of pieces containing examples of the above. |
| • Tutor to choose pieces and ideally offer learners a choice |
| Feedback |
| Instrumentation |
| • Overview of common types of ensembles |
| • Focus on individual sounds |
| • Unusual instruments + world ensembles |
| • Textures possible using those instruments |
| **Assignment 3: 'Analysing Harmonic Language' – P4, M4, D4** |
| Analysis of the harmonic language produced in a variety of pieces of music |
| • Learners to identify the instruments used in each piece of music (P4) |
| • Describe the textures created by each (M4) |
| • Compare textures and comment critically on the similarities and differences (D4) |
| Feedback |
| Review of unit and programme of assignments. |

## Assessment

Learners should be encouraged to use a variety of methods to gather and develop skills for this unit. In the initial stages, traditional aural tests may be used in which learners show they are able to recognise intervals, chords and rhythms. This could be done using manuscript or music technology, but whatever the means, formative assessment will be very valuable to gauge the current skill base of the group.

The tutor will need to ensure that the learners make a connection between what they are playing and the means to communicate it. It is imperative that learners do not focus only on the performance qualities of a piece of music but that they are confident about describing its components. A significant element of the teaching should revolve around basic terminology for learners to use for evidence of understanding.

A learners understanding in relation to reproducing complex elements of music would be best assessed if the tutor asks learners to choose parts of the piece to play as examples of certain features. For instance, a tutor may ask a performer(s) to select a part of the piece that uses syncopation and perform that section in isolation. This also avoids the need for learners to write commentaries and assessment can be more efficient in a 'live' response to questions recorded on video.

If the learners respond very well to formative assessment of their ability to recognize and describe simple components then the tutor could attempt assignment 2 straight away. This assignment can be repeated to offer learners further opportunities to cover the distinction criteria.

Learning outcomes 1, 2 and 3 can be evidenced by written or oral descriptions of pieces of music that the learners can perform. The advantage here is that the learner would have an in depth knowledge of the piece and a familiarity that cannot be emulated with a test. This could take the form of a set of questions that the learner finds the answers to within the piece of music. These answers can then be delivered in written form or as a Viva Voce after their performances. Alternatively composers can be given a list of musical features that they should include in a composition.

Learning outcome 4 can be evidenced by an analysis of a number of pieces of music. Tutors should select these carefully, and consider offering a choice of pieces of music to address differentiation across the learner group. It should also reflect variety in terms of genre, perhaps covering styles that so far have not been covered in the first two assignments. This will ensure that learners have been exposed to a wide variety of different types of music during their study and that learners have had a genuine opportunity to become more aware of different types of instrumentation.

To achieve a P1, learners should identify each of the fundamental parts within the ensemble. This description should cover the names of the instruments or voices describing their range, role and the simple nature of the line that the part produces. Learners can be asked to produce a document in response to written questions or respond to direct questions.

To achieve M1, learners will be able to describe the intervals and ensure that there is an understanding behind the choice of identification.

To achieve D1, learners should explain their identification, illustrating the thought processes behind the choice and ensuring that the identification is grounded in a solid understanding of intervals and pitch.

To achieve P2, learners should identify simple harmonic features within a piece of music. They should be able to describe its tonality, key and simple chord progressions.

To achieve M2, learners should describe the harmonic features within a piece of music, going beyond simple labels and quick answers. They should be able to show how the identification has been arrived at. They should be able to describe diminished, augmented and extended chords.

To achieve D2, learners should explain chords and chord progressions and be able to show the thought processes behind the music and the choices made.

To achieve P3, learners should identify simple and compound rhythms and time signatures within a piece of music, e.g. dotted, syncopation, duple and triple time.

To achieve M3, learners should be able to go further than labelling and are able to show some further understanding of the description made. The learners should be more secure with compound time signatures, e.g. 12/8 and complex rhythms, e.g. triplets and subdivisions within complex time signatures

To achieve D 3, learners should explain the thought processes behind the rhythms and time signatures used, showing how they are developed, and deployed.

To achieve P4, learners need to identify the type, simple harmony and instrumentation in a given piece of music. This should be detailed, and not rely on simplistic statements like 'strings'. Specific instruments and groups need to be described with accuracy to achieve a pass (e.g. solo violin, or violin, viola, cello). Harmony should be described in terms of key, modulation and progression and go beyond basic 'major' and 'minor' labels.

To achieve M4, learners need to describe the textures created by those instruments and name the particular techniques players are using. For instance the word 'light' texture would not be enough on its own to describe the use of pizzicato. The learner will here explain more about the composers intention and how they have been realized and secured in the harmony.

To achieve D4, learners would need to get inside the music and give a detailed explanation of the textures created by different groups of instruments in a variety of pieces of music. For this reason, the tutor would need to offer a number of pieces of music to the learners to enable them to make comparisons.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
| --- | --- | --- | --- |
| P1, M1, D1<br><br>P2, M2, D2<br><br>P3, M3, D3 | The Elements of Music | Preparation for interviews, or for teaching skills as an instrumental teacher | Oral or written response to questions<br><br>Performance of sections as a response to questions |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1<br><br>P2, M2, D2<br><br>P3, M3, D3 | Adding Interest | Preparation for interviews, or for teaching skills as an instrumental teacher | Oral or written response to questions<br><br>Performance of sections as a response to questions |
| P4, M4, D4 | Analysing Harmonic Language | Writing an article for a music magazine e.g. BBC music magazine or Gramophone | Written piece of work |

## Indicative resource materials

**Textbooks**

Adler, S – The Study of Orchestration (W.W. Norton & co. 2002)
ISBN 9780393975727

Bowman, D and Terry P – *Aural Matters* (Schott, 1995) ISBN 9780946535224

Taylor, E – *The AB Guide to Music Theory* (ABRSM, 1991) ISBN 9781854724472

# Unit 3: Classical Music in Practice

| | |
|---|---|
| **Unit code:** | **J/600/6895** |
| **QCF Level 3:** | **BTEC Specialist** |
| **Credit value:** | **10** |
| **Guided learning hours:** | **60** |

## Unit aim

This unit is designed to extend learners knowledge of classical music grounded in practical experience of rehearsing and performing relevant works.

## Unit introduction

The term 'classical music' is used here to refer to music written in the western 'art' music tradition, from the renaissance period (around 1400) through to the beginning of the twentieth century (1900). It includes renaissance, baroque and romantic periods of music as well music from the Classical period associated with Haydn, Mozart and Beethoven. It is a formalized music and can be compared with other classical traditions from world genres. It covers genres such as orchestral, concert, chamber, church and operatic music. It does not include 'pop' music, 'world/folk' music or 'modern' music, although it has influenced and been influenced by these forms.

Music for film and television, background music for public spaces, and music for theatre all draw heavily on classical music traditions and forms, as does music for the concert hall, opera house, church and home. Learners will be able to recognise how the great Romantic composers such as Tchaikovsky or Wagner influence orchestral film soundtracks and how the scale and structure of chamber music informs so much composition for television and theatre.

This unit will also be of interest to learners seeking both to broaden their knowledge and experience of classical music and to understand the classical music they hear. Part of this units study involves a grounding in the development of classical music. Learners will then engage with the profession from a position of knowledge and experience. The primary focus of work in this unit will be the 'practice' element. Learners will put classical music into practice, performing as soloists and in ensembles. They will be able to specialize as a soloist and will be required to perform a variety of styles as ensembles. Preparing and distributing programme notes for their performances will further evidence that learners can put their knowledge and understanding into practice.

## Learning outcomes

**On completion of this unit a learner should:**

1 Know how classical music developed

2 Know how to create programme notes

3 Be able to perform classical music as a soloist

4 Be able to perform classical music as part of an ensemble

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 Describe, with reference to examples, how music developed through the renaissance, baroque, classical and romantic periods | M1 Explain, with reference to examples, how music developed through the renaissance, baroque, classical and romantic periods | D1 Comment critically, with reference to examples, how music developed through the renaissance, baroque, classical and romantic periods |
| P2 Create programme notes for a concert that describe the performance pieces | M2 Create programme notes for a concert that explain the performance pieces | D2 Create programme notes for a concert that comment critically on the performance pieces |
| P3 Perform pieces in an appropriate style as a soloist with errors that do not detract from the overall performance | M3 Perform pieces in an appropriate style as a soloist competently and accurately | D3 Perform pieces in an appropriate style as a soloist with artistic flair and interpretation |
| P4 Perform a variety of pieces from the classical repertoire as part of an ensemble with errors that do not detract from the overall performance | M4 Perform a variety of pieces from the classical repertoire as part of an ensemble as a soloist competently and accurately | D4 Perform a variety of pieces as part of an ensemble with artistic flair and interpretation |

# Essential guidance for tutors

## Delivery

The unit requires learners to develop a useful understanding of the music of the renaissance, baroque, classical and romantic periods and a practical application of that understanding. This understanding will be evidenced as written work and performances.

To begin with, the first section of the unit will be delivered in the form of tutor-led dissemination of information, probably in a 'lecture' or classroom setting. However, tutors should ensure that as early as possible learners are taken to concerts and encouraged to go to as many performances as possible. Programme notes should always be read at these events and sleeve notes in recordings to help prepare learners for creating their own programme notes.

Tutors will need to ensure that learners are progressively equipped with standard music vocabulary and terms in order to be able to describe the music with which they engage. In addition, extensive use should be made of exemplar recordings and scores from each of the periods, supporting learners' developing aural and score-reading skills. Learners should be provided with ample opportunities and be encouraged to discuss, develop and assimilate the unit content themselves. This might be through extended question and answer sessions (tutor and learner-led), seminars, discussions, learner-led presentations, etc.

The development of the skills and knowledge needed to achieve learning outcomes 3 and 4 will most likely take place in tutor-led practical music-making sessions, although these could also be learner-led, depending on the make-up of the group and available resources. Group listening, analysis and discussion of accessible relevant examples of music will support learners, but learners should be enabled to have a hands-on experience of the music being studied.

There is no requirement that complete works be undertaken, eg a whole symphony. A single movement, for example, would generate sufficient evidence for a relevant period, as would part of a suite, a single aria or chorus, and so on. The pieces performed should be complete in itself, ie not simply an extract from a movement, for example in order to support learners' appreciation and experience of relevant structural elements.

Learners and their instrumental/vocal teachers will need to lead the decision making process for LO 3 which is designed to allow performers the opportunity to specialize in an area in which they excel, or wish to investigate.

The tutor will need to ensure that the chosen works will provide a realistic challenge to the learners and allow the possibility of meeting the distinction criteria.

Learners should be encouraged to identify and make use of any relevant music they are learning for other purposes, such as graded exams or through participation in external music events: there is no reason why such material should not enable learners to achieve LO 3 and LO4, subject to its being assessable.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
| --- |
| Introduction to unit and programme of assignments. |
| **Assignment 1: Write an article for a music magazine – P1, M1, D1** |
| Definitions and descriptions of the eras<br><br>Examples that best highlight aspects of development<br><br>Factors influencing its evolution – cultural<br><br>• Roots in religious music<br><br>• Separation from the church<br><br>• Patronage<br><br>• Publishing<br><br>• Technological development<br><br>• Emerging financial independence of artists and impact on music making<br><br>How its evolution can be evidenced - musical language<br><br>• Form<br><br>• Harmony<br><br>• Stylistic features<br><br>• Texture<br><br>Research into article writing - formats and styles<br><br>• Article writing<br><br>• Presentations |
| Feedback |
| **Assignment 2: Solo Performance – P2, P3, M2, M3, D2, D3** |
| How to write programme notes |
| Guided research on specific pieces for programme notes and stylistic accuracy |
| Workshops to develop awareness of style |
| Rehearsals |
| Performances |
| Feedback |
| **Assignment 3: Ensemble Performance – P2, P4, M2, M4, D2, D4** |
| Workshops with recordings / external groups to develop awareness of style |
| Supervised rehearsals |
| Performances |
| Feedback |

## Assessment

Learning outcome 1 requires that learners demonstrate of knowledge of how Classical music developed. This can be evidenced as one article as suggested in the OLP. This work may lend itself to different phases of assessment. It could be broken up into a series of articles exploring each era one by one. Tutors should be careful not to assess based on the presentation of the article but the validity of the content. The initial assessment of these articles could take the form of formative assessment and learners could be given a second opportunity to present their work as a formal presentation.

It would not be possible for learners to cover all features of development in great detail for each and every period so the learner must instead offer a balanced overview from Renaissance to Romantic.

Learning outcome 2 requires a focus on the individual pieces for performance. Again, this work has a vocational relevance and directly relates and prepares them for the workplace/concert hall. This learning outcome can be covered in both assignments 2 and 3. This does not need to be done this way but the advantage of assessing in both assignments is that learners will need to cover all of the eras within classical music this way, with an in depth and focused look at one.

Learning outcomes 3 and 4 are similar in nature to other performance units, but one of the key factors here is that learners need to demonstrate a sense of stylistic accuracy. These learning outcomes will be covered in assignments 2 and 3. In the OLP the performances are assessed separately, but could be mixed depending on the needs of the centre. It is important that GC1 and 2 are completed before the concert as this information will help provide a thorough understanding of the stylistic requirements and intricacies of the individual pieces.

To achieve P1, learners are required to describe with reference to examples in order to achieve. These examples can relate to those covered in class or extend beyond that; the intention here is to enable learners to make sense of the unit content by applying it to examples of their own choosing.

To achieve M1, learners are required to expand on their pass- level descriptions, unpicking the 'how' rather than simply giving the 'what' implied by P1.

To achieve D1, learners are required to 'comment critically' which in this case means to discuss the similarities and differences within the respective periods of music. This will help to create a comprehensive picture of how classical music has evolved. The notion of 'evolution' is fundamentally important and that development should also be plotted in terms of musical language and other factors listed in the unit content.

To achieve P2, learners must produce programme notes, describing the pieces in terms of their musical detail and their context in terms of the composer and the period.

To achieve M2, learners are required to produce programme notes that provide an explanation. This requirement means that the information should be thorough, for instance dates should be included for the pieces and composer, and opus numbers (or their equivalent) should be supplied where appropriate.

To achieve a D2, learners are required to produce programme notes that comment critically on the pieces to be performed. This means that there should be comparisons made with other works by the composer to contextualise the pieces qualitatively. Comparisons can also be made with famous works by the composer's peers, and its importance/contribution to the genre can be summarized.

To achieve a P3, learners are required to play a number of pieces from one era of classical music. At this level, a performance that is stylistically correct but with minor flaws would achieve a pass.

To achieve M3, learners will need to produce a solid, competent performance with no noticeable flaws. This needs to be stylistically correct but may lack the flair and expressive qualities that would achieve a distinction.

To achieve D3, learners are required to produce performances of pieces that are stylistically accurate, technically accurate and demonstrate good expression and flair. An energetic and enthusiastic performance is required.

To achieve a P4, learners are required to play pieces from different eras of classical music. If this is not possible on the learner's instrument (eg clarinet) then they should instead choose pieces from different genres. At this level, a performance that is stylistically correct but with minor flaws would achieve a pass.

To achieve M4, learners will need to produce solid, competent performances with no noticeable flaws. This needs to be stylistically correct but may lack the flair and expressive qualities that would achieve a distinction.

To achieve D4, learners are required to produce performances of pieces that are stylistically accurate, technically accurate and demonstrate good expression and flair. An energetic and enthusiastic performance is required.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | Articles | Writer for the BBC Music Magazine | A magazine article(s) – The development of classical music from the renaissance to the romantic |
| P2, M2, D2 | Solo performance and ensemble performance | Performer producing professional programme notes for their performance | Programme notes, word processed and presented in an appropriate format (ie booklet) |
| P3, M3, D3 | Solo performance | Working as a classical performer | A performance of three pieces (or 6 to 10 minutes) |
| P4, M4, D4 | Ensemble performance | Working as a member of an ensemble for paid functions | A performance of three pieces (or 6 to 10 minutes) |

## Essential resources

Rehearsal space for both individual and group sessions is paramount. Teachers need to be able to observe and interact during rehearsals, and also peer evaluation where possible. Recordings, scores and a place for listening is essential too for delivery and assignment work. Opportunities to take learners, as a group, to concerts is very important and should be built into the study of the unit.

## Indicative resource materials

### Textbooks

Griffiths, P **–** *The Penguin Companion to Classical Music* (Penguin, 2004) ISBN 9780140515593

Staines, J **–** *The Rough Guide to Classical Music* (Rough Guides, 2006) ISBN 9781843532477

Kendall, A **–** *The Chronicle of Classical Music* (Thames & Hudson, 2000) ISBN 9780500282137

### Radio stations

BBC Radio 3 (90–93 FM) **–** any time

BBC Radio 2 (88–91 FM) **–** programs with classical focus

Classic FM (100–102 FM)

### Websites

www.allmusic.com                    On line music encyclopaedia

www.naxos.com                    Classical record label

### Magazines

*BBC Music Magazine*

*Gramophone*

# Unit 4: Command and Control in the Uniformed Public Services

| | |
|---|---|
| **Unit code:** | **T/600/6035** |
| **QCF Level 3:** | **BTEC Specialist** |
| **Credit value:** | **10** |
| **Guided learning hours:** | **60** |

## Unit aim

The aim of this unit is to enable learners to develop the knowledge and understanding of the command and control structure and for them to acquire the skills required to exercise command and control.

## Unit introduction

Command and control is fundamental to the way in which the uniformed public services operate. It is the mechanism by which they perform their tasks. Situations can require immediate and decisive action. Those responsible for command and control must be prepared, trained and practised in the necessary skills. This unit will provide an insight into how this is achieved and give the learner opportunities to practise some of these skills.

All of the uniformed public services have a chain of command, or management structure, with levels of command responsibilities identified by ranks or titles. Learners will compare ranks and responsibilities within the uniformed public services and see why, for example, it is important that an individual wears a badge of rank and that it is clearly visible. Learners will develop an appreciation of the leadership and teamworking principles that contribute to command and control.

Each public service has to deal with a different set of situations or scenarios which must be managed through a system of command and control. Learners will compare how different public services handle these situations, concentrating in detail on one area of the uniformed public services.

To be able to exercise command and control, specific skills are required. These skills are usually acquired through training and regular practice, but experience is also an important contributor to success. Personal qualities are as important as skills and these also need to be developed through practical exercises. Learners will be able to put into practice the skills that they have learned and to develop these skills through command task role-play exercises.

## Learning outcomes

**On completion of this unit a learner should:**

1   Know how the principles of rank, responsibility and the chain of command relate to the command structures of the uniformed public services

2   Understand the skills and personal qualities required for command and control

3   Understand how an individual can exercise command and control

4   Be able to demonstrate command and control skills through command task activities.

## Unit content

1 **Know how the principles of rank, responsibility and the chain of command relate to the command structures of the uniformed public services**

*structures*: identifying which uniformed public services have a rank structure eg police, Royal Air Force, Navy, army; similarities and differences between public services eg both the police and the army have similar rank badges but they have different titles and mean different things; badges of rank eg identifying a badge and relating it to a title; responsibilities eg what would normally be expected of a particular rank; relationship between posts and ranks eg the commander of a Royal Air Force aircraft is not necessarily the senior rank on board

*Responsibility*: identifying the additional responsibilities associated with the rank structures identified above

*Chain of command*: organisations that operate within the command structure eg within the army, regiment, brigade, division; their relative level of control eg what individuals would be responsible for; control of the public services by non uniformed organisations eg Ministry of Defence, Home Office

2 **Understand the skills and personal qualities required for command and control**

*Skills and qualities*: technical skills; specialist skills; personal qualities eg role model, courage, confidence, integrity, determination, decisiveness, mental agility; qualities instilled by a good commander (trust, loyalty, discipline, morale, motivation, respect)

*Motivational strategies*: instigate and maintain command; inspire loyalty and obedience

*Maintenance of authority*: need for authority eg failure to obey orders promptly undermines authority; practical consequences of orders not obeyed; course of action if orders not obeyed

*Credibility as a commander*: be fair; do not favour individuals; know the strengths and weaknesses of direct reports and managers; understand the group's role or function; demonstrate confidence; ensure information is shared and orders disseminated

3 **Understand how an individual can exercise command and control**

*Command and control*: sequence of events eg who is responsible for assuming control and how they would do it; comparison of the methods used by the services eg emergency services, armed forces, other uniformed public services

*Levels of command and control*: tactical; operational; strategic planning: clear objectives eg specific, measurable, achievable, realistic, time-based (SMART)

*Briefing*: methods eg situation, mission, execution, any questions, check understanding (SMEAC); importance of clarity, being accurate and concise

*Effective control*: receiving and giving orders directly; monitor teams effectively; maintain a physical position of control; issue clear orders and commands; maintain a strong command presence; influence the tempo; delegate; functional command methods eg plan, initiate, control, support, inform, evaluate (PICSIE)

4 **Be able to demonstrate command and control skills through command task activities**

*Command and control skills and qualities*: personal qualities; effective control; effective communication

*Types of command task activities*: combat; rescue; containment; situation control; accident; recovery; lead and support people to resolve operational incidents

*Problem solving techniques*: define the problem; gather all the relevant information; list the possible solutions; test the possible solutions; select the best solution

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 identify the rank structure in two contrasting uniformed public services including responsibilities [IE1] | | |
| P2 describe the chain of command for one public service, including its uniform structure [CT6] | M1 analyse the importance and use of command and control within a uniformed public service | D1 evaluate the importance and use of command and control within the uniformed public services |
| P3 explain the skills and personal qualities required for command and control [IE4] | M2 assess the skills required for given practical command and control scenarios and compare these to own performance | |
| P4 explain how an individual can exercise command and control [EP3] | | |
| P5 demonstrate with support the use of command and control skills in different situations. [TW1, SM2] | M3 demonstrate practical command and control in different situations within uniformed public services. | D2 evaluate own performance in command and control situations, identifying areas for personal development. |

# Essential guidance for tutors

## Delivery

This unit can be delivered in a variety of ways but should be practically based. Case studies, videos, role plays, external visits, residential activities, access to selected areas of uniformed public services and examination of real-life situations can all be used to enhance the delivery and learner-centred learning.

Where possible, learners should visit uniformed public service establishments to see for themselves how rank and responsibility are related in the working environment. Visiting speakers from the public services can also be beneficial in explaining in more detail their own roles and responsibilities and those of their colleagues. Being able to see a chain of command in action will reinforce learners' understanding.

Videos produced by the uniformed public services, and even cinema films, can provide a rich source of material for analysis and discussion. It is important that learners have an opportunity to view command and control situations before being expected to undertake them themselves. Demonstration is a vitally important method in developing learners' underpinning knowledge and understanding.

Visits to public service training establishments would be most valuable. If this is not practical, a detailed examination of public service training programmes, methods and outcomes would give the learner an insight into the process by which command and control is taught within the public services.

Learners could examine professional skills and personal qualities using case studies and role play. Case studies can be used to provide examples of situations in which command and control is present, enabling learners to identify and analyse the important factors. Role play gives learners the important opportunity to learn from practical exercises and to demonstrate their learning.

Having been taught problem solving techniques, learners can put these into practice by undertaking command tasks and problem solving exercises. Problem solving can be classroom based, but command tasks should try to replicate, as far as possible, real-life situations or scenarios. Whilst combat and containment scenarios would be applicable for the armed forces (for example, Royal Navy, Royal Marines, army and Royal Air Force), rescue, situation control, accident and recovery would be more suitable to the civilian uniformed public services (for example, police, fire, ambulance etc), although the armed forces do have an involvement in these as well.

Confidence courses offer a useful resource to plan an exercise around. It is important that all activities and exercises give each learner the opportunity to practise and demonstrate command and control techniques. All practical activities must be fully risk assessed and be controlled by suitably qualified personnel at all times. Members of the public services who are experienced at delivering and undertaking these types of activities are a valuable resource. Authenticity is key to creating a realistic but safe training environment. Active participation by the whole group is important. A group of learners could take it in turns to act as the leader and the remaining learners have the opportunity to develop their teamworking skills.

While most of the public services have physical activity type training scenarios (for example, army confidence course, hose and ladder drills on a fire practice tower etc), exercises can also be achieved using less physically demanding activities. The process of command and control is the most important factor.

Plans should be SMART (specific, measurable, achievable, realistic, time-based), briefings should use methods like SMEAC (situation, mission, execution, any questions, check understanding) and functional control established and maintained using methods like PICSIE (plan, initiate, control, support, inform, evaluate). The practical application of these command and control skills is a vital component of all activities.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
| --- |
| Tutor introduces the unit and outlines the assessment. |
| Identifying the rank structure for a number of uniformed public services, what is normally expected at different ranks, similarities and differences in ranks between services. If no official rank structure, what type of hierarchy exists. Tutor input. Internet research on tutor directed sites. Case studies and classroom discussion. |
| An introduction to the organisations that operate within a command structure of uniformed public services. Tutor input. Internet research on tutor directed sites. Case studies and classroom discussion. |
| Describing the chain of command within different services and how each chain of command operates within the command structure. The responsibilities of individuals in the chain of command and their level of control. Discuss the control of uniformed public services by non uniformed organisations. |
| Assignment 1: Who does what and why? (P1, P2, M1, D1) To include learner initiated private study. |
| An introduction to the different skills and qualities that are required for command and control as well as motivational strategies that should be used. Tutor input. Internet research on tutor directed sites. Case studies and classroom discussion. |
| An introduction to different ways of maintaining authority that are required for command and control as well as strategies looking at commander credibility. Tutor input. Internet research on tutor directed sites. Case studies and classroom discussion. |

| Topic and suggested assignments/activities and/assessment |
|---|
| Assignment 2: What is command and control, why is it important and what skills and qualities do you need? (P3, M2) |
| To include learner initiated private study. |
| Introduction to how an individual can exercise command and control, the levels required, methods used and how to be effective. Tutor input. Internet research on tutor directed sites. Case studies and classroom discussion. |
| A practical approach allowing learners to demonstrate a number of command and control skills and qualities as well as problem solving techniques in a variety of practical command situations. This should be approached using a number of case studies and practical demonstrations. |

## Assessment

For P1 and P2, learners must show the structure of two contrasting uniformed public services and the chain of command of one uniformed public service, including its rank/uniform structure. Learners could fulfil this criterion through activities such as producing a poster displaying the rank structures of the public services and the badges of rank, together with their titles and relating this to their responsibilities.

A closer examination of one of these public services will allow the relationship between post and rank to be explored in detail. This will identify the chain of command and how both post and rank interrelate. Another method the learner could use to demonstrate the chain of command structure is through a comprehensively annotated organisation hierarchy chart, showing the responsibilities exercised at each level.

To achieve M1, learners need to analyse the importance and use of command and control within a uniformed public service and analyse the situations or activities which require command and control. Examples of both good and poor command and control should be examined in detail. Much can be learned from examples of poor command and control. Desktop role play through case studies is an effective way of providing learners with the opportunity to form ideas and draw conclusions. Evidence could be a written piece or video recording of the learner's contribution to the analysis process. To achieve this merit criterion, the learner could make a significant contribution to a role play and have analysed, in detail, examples of both good and bad practice.

For D1, learners must evaluate the importance and use of command and control within the uniformed public services, using examples from a uniformed public service.

For P3 learners must explain the personal skills and qualities needed for command and control within a uniformed public service. This prepares the learner for the practical demonstration to be undertaken in P5. It is important that learners fully explain what the skill or quality is, and why it is important in exercising command and control in the uniformed public services. It would be good to link this to real life case studies to provide real evidence of learner understanding.

To achieve M2, learners must assess the specific skills required for given practical scenarios. This could be evidenced through written work such as leaflets or reports.

To achieve P4, learners must explain how an individual can exercise command and control. P4 provides relevant knowledge and understanding for P5, which requires learners to demonstrate, with support, the use of the relevant command and control skills in different situations.

For P5, it is important that learners can demonstrate the skills they have learned in practical situations. Scenarios should be as practical as possible in order to replicate real-life situations. These scenarios will depend on the public services concerned, but there are generic leadership-type activities which will also give learners the opportunity to develop and demonstrate skills need to exercise, for example, a teamworking activity that requires a set of specific tasks to be completed, in which an element of command and control. An example of a public service specific activity could be a simulated army patrol in hostile territory with an objective to achieve. It is very important that these activities are safe and as free from hazard as possible. Evidence of assessment should be by observation, supported by the learner's own diary of activities. Observation reports should relate the individual's actual performance against the criterion and contain adequate feedback to the learner. A list of criteria which has been ticked or answered with a yes or a no is not acceptable. Video evidence is a very effective way of recording practical activities and provides the opportunity for excellent feedback.

Learners who are able to demonstrate command and control, using relevant skills for four different situations, without support for uniformed public services, qualify for M3. For M3, learners must demonstrate an effective level of competence in the practical activities. This is an opportunity for learners to not only demonstrate their practical skills, but to show that they can achieve the outcomes of the activities effectively.

For D2, learners must evaluate their own performance and identify areas for personal development. In addition to the assessor feedback, it is important that feedback from the learner is adequately recorded.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, P2, M1, D1 | Who does what and why? | You are a new recruit in a uniformed public service going through basic training and have been asked to produce documents showing the rank structure and the chain of command. | Poster |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P3, M2 | What is command and control, why is it important and what skills and qualities do you need? | As a uniformed public service employee working with the local authority team that plans for incidents, you have been asked to explain command and control and the skills and qualities needed, including the different way of maintaining authority. | Leaflet |
| P4, P5, M3, D2 | Demonstrating the use of command and control skills in a number of different situations. | As a uniformed public service employee you have been asked to run a major incident training programme. | Demonstration Report |

## Essential resources

Sufficient library resources should be available to enable learners to achieve this unit. Specialist texts, journals and magazines, such as those listed in the suggested reading section below, will provide background reading for this subject area. Much of the information is also published on the internet.

The use of recorded video material to demonstrate key aspects of the unit is essential. Access to practical activity areas is essential. Ideally these will be available from the public services themselves. Appropriate health and safety equipment must be used for all activity exercises.

Guest speakers and links with the uniformed public services provide valuable support for the completion of the unit.

Because of the nature of the public services sector, learners should have access to the most up-to-date information. They require internet facilities and access to newspapers and relevant trade journals.

## Indicative resource materials

**Textbooks**

Adair J – *Effective Teambuilding*: *How to Make a Winning Team*
(Pan Books, 2002) ISBN 0330298097/9780330298094

Adair J – *John Adair's 100 Greatest Ideas for Effective Leadership and Management* (Capstone Publishing, 2002) ISBN 1841121401/9781841121406

Avolio B and Bass B – *Developing Potential Across a Full Range of Leadership*: *Cases on Transactional and Transformational Leadership* (Lawrence Erlbaum Associates, 2001) ISBN 0805838945/9780805838947

Barker C, Johnson A and Lavalette M – *Leadership and Social Movements* (Manchester University Press, 2001) ISBN 0719059011/9780719059018

Belbin M – *Beyond the Team* (Butterworth-Heinemann, 2000)
ISBN 0750646411/ 9780750646413

Belbin M – *Team Roles at Work* (Butterworth-Heinemann, 2003)
ISBN 0750626755/ 9780750626750

Dixon R – *The Management Task* (Butterworth-Heinemann, 2003)
ISBN 0750659858/ 9780750659857

Farnham D and Horton S – *Managing People in the Public Services*
(Macmillan Press, 1996) ISBN 0333630459/9780333630457

Gosling J and Jones S – *Nelson's Way: Leadership Lessons from the Great Commander* (Nicholas Brealey, 2005) ISBN 1857883713/9781857883718

Hayes J – *Interpersonal Skills at Work* (Routledge, 2002)
ISBN 0415227763/9780415227766

Huczynski A and Buchanan D – *Organizational Behaviour: An Introductory Text* (Prentice Hall, 2006) ISBN 1405840978/9781405840972

Lawton A – *Ethical Management for the Public Services* (Open University Press, 1998) ISBN 0335199194/9780335199198

Leigh A and Maynard M – *Leading Your Team*, *2nd Edition* (Nicholas Brealey, 2002) ISBN 1857883047/9781857883046

Mullins L – *Management and Organisational Behaviour* (FT Prentice Hall, 2004) ISBN 0273688766/9780273688761

Murdock A – *Personal Effectiveness* (Butterworth-Heinemann, 2002)
ISBN 0750656220/ 9780750656221

Pedler M and Boydell T – *Managing Yourself* (Lemos and Crane, 1999)
ISBN 1898001553/ 9781898001553

Rosenbach W and Taylor R – *Contemporary Issues in Leadership, 5th Edition* (Westview Press, 2001) ISBN 0813364566/9780813364568

Savage P – *Who Cares Wins: How to Unlock the Hidden Potential in People at Work* (Management Books 2000, 1998) ISBN 1852522771/9781852522773

Smith S – *Inner Leadership* (Nicholas Brealey, 2000) ISBN 1857882717/9781857882711

Thomson R – *Managing People* (Butterworth-Heinemann, 2002)
ISBN 0750656182/ 9780750656184

Woyach R – *Preparing for Leadership*: *A Young Adult's Guide to Leadership Skills in a Global Age* (Greenwood Press, 2003) ISBN 0313290539/9780313290534

**Journals**

*Edge*

*Fire*

*FireFighter*

*Navy News*

*People Management*

*Police*

*Prison Service Journal*

*Prison Service News*

*RAF News*

*Soldier*

Training and Development

**Websites**

| | |
|---|---|
| www.army.mod.uk | Army |
| www.armyjobs.mod.uk | Army training programmes |
| www.fireservice.co.uk | Fire Service |
| www.modoracle.com | General Ministry of Defence information |
| www.hmrc.gov.uk | HM Revenue and Customs |
| www.homeoffice.gov.uk | Home Office |
| www.i-l-m.com | Institute of Leadership and Management |
| www.lond-amb.sthames.nhs.uk | London Ambulance Service NHS Trust |
| www.london-fire.gov.uk | London Fire Brigade |
| www.mcga.gov.uk | Maritime and Coastguard Agency |
| www.met.police.uk | Metropolitan Police |
| www.hmprisonservice.gov.uk | Prison Service |
| www.raf.mod.uk | Royal Air Force |
| www.raf.mod.uk/rafcranwell | Royal Air Force College Cranwell |
| www.sandhurst.mod.uk | Royal Military Academy Sandhurst |
| www.royalnavy.mod.uk/training-and-people/rn-life/rn-and-the-environment/britania-rn-college | Royal Navy – Britannia Royal Naval College |
| www.royal-navy.mod.uk | Royal Navy and Royal Marines |
| www.fireservicecollege.ac.uk | The Fire Service College, Moreton-in-Marsh |

# Unit 5: Composing Music

**Unit code:** T/600/6908

**QCF Level 3:** BTEC Specialist

**Credit value:** 10

**Guided learning hours:** 60

## Unit aim

The aim of this unit is to enable learners to develop some of the underpinning knowledge and the skills required in order to compose music in a variety of contexts.

## Unit introduction

Music is a creative art – the act of musical creation being the very essence of music making. Musicians need a constant source of new music to perform, audiences need a constant source of new music to hear. In the western world and beyond the responsibility for new music often lies at the feet of the composer.

There are ever-increasing avenues for the practising composer in the modern music industry. Writing within the classical tradition for the concert hall is one such avenue but the commercial world is also a source of employment for many working composers. The record industry needs songs; TV and radio needs jingles, theme tunes and incidental music; the theatre needs supporting scores; film and TV drama requires title music and underscoring; computer games need music; and increasingly the internet requires the skills of the composer.

There are more than 50 professional orchestras in the UK alone and many more chamber ensembles. There are countless amateur orchestras, bands, chamber groups and choirs alongside endless rock, pop, funk, jazz and soul bands. All of these groups need new music – many will create their own but others will enlist the help of a practising composer. The world of the composer is, therefore, rich, diverse, challenging and hugely rewarding.

This unit looks at composition in its broadest sense. All composers deal with the same fundamental building blocks regardless of style or genre – generating musical ideas, exploring and developing those ideas, formalising those ideas into complete pieces and presenting the finished product in an appropriate format whether that be a printed form or a recording.

The unit explores a range of techniques at each stage in the compositional process. Learners are free to work within a range of styles, genres and instrumental resources (both acoustic and electronic). The focus is on experimentation and the practical exploration of compositional possibilities.

## Learning outcomes

**On completion of this unit a learner should:**

1   Be able to originate compositional ideas

2   Know how to extend, develop and manipulate musical material

3   Be able to appreciate the role and importance of the structural elements of composition

4   Be able to present a portfolio of compositions in an appropriate format

## Unit content

1 **Be able to originate compositional ideas**

*Originating extra-musical ideas*: eg themes, texts, images, graphics; choosing resources and starting points appropriate to the desired effect or composition brief

*Musical ideas*: eg pitch sets, harmonic systems, motifs (rhythmic and melodic), chord progressions and patterns, tone rows, riffs, hooks and loops, sound palettes eg samples, synth sounds

**2 Know how to extend, develop and manipulate musical material**

*Extending and developing*: repetition (exact and loose); variation; decoration; sequence; contrasts and juxtapositions

*Manipulating musical material*: eg transposition, transformations (inversion, retrograde, retrograde inversion), cut and paste techniques, additive and subtractive processes, diminution and augmentation (rhythmic and pitch), displacement

*Working with and manipulating layers*: process techniques eg phasing, canon, instrumentation, textures eg polyphonic/homophonic, contrapuntal textures, melody and accompaniment, contrasts and juxtapositions

3 **Be able to appreciate the role and importance of the structural elements of composition**

*Forms and structures*: formal block structures eg binary, ternary, rondo, arch; developmental forms eg theme and variations, ground bass, sonata form; song structures eg 12 bar blues, verse-chorus constructions, riff based songs; effective use of repetition and self-reference; circular/repetitive structures eg those found in some minimalism or dance music

4 **Be able to present a portfolio of compositions in an appropriate format**

*Developing a portfolio*: contrasts; range of style/genre

*Appropriate presentation methods*: conventions of particular styles, genres and situations; CD and DVD; MIDI and audio files; scores; sleeve design and artwork

*Types of score*: selecting most appropriate format eg full score, short score, lead sheet, chord chart, guitar tablature, graphic scores, prose scores, flexible scoring, relevant computer software

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 create a range of compositional ideas and present them in an appropriate format [CT] | M1 create a range of contrasting compositional ideas and present them in an appropriate format | D1 create a range of contrasting compositional ideas demonstrating a degree of originality and innovation, and present them in an appropriate format |
| P2 identify the techniques used to extend, develop and manipulate a range of musical material [CT] | M2 describe the techniques used to extend, develop and manipulate a range of musical material competently | D2 explain the techniques used to extend, develop and manipulate a range of musical material competently and creatively |
| P3 present 'compositional exercises' that show some appreciation of the structural elements of composition [CT] | M3 present 'compositional exercises' that show a clear appreciation of the structural elements of composition | D3 present 'compositional exercises' that show a secure and detailed appreciation of the structural elements of composition |
| P4 create a portfolio of compositions presented in formats appropriate to the music [CT] | M4 create a well-presented portfolio of contrasting compositions across a range of styles or genres, in formats appropriate to the music | D4 create a well-presented portfolio of contrasting compositions across a range of styles or genres, in formats appropriate to the music, showing imagination |

# Essential guidance for tutors

## Delivery

Delivery of this unit should focus on practical exploration. Learners should be encouraged to investigate actively musical ideas and compositional techniques with instruments or with the aid of music technology alongside more traditional paper-based compositional manipulation. Learners should be exposed regularly to the widest range of music from different times, places, styles and genres. A degree of analysis of listening material followed by the application of compositional devices by learners may be a suitable approach, though pastiche-style work should always be balanced allowing learners a degree of creative autonomy. Musical creativity often needs a kick-start and imaginative ways of inspiring learners should be developed. Composition workshops from visiting artists, attending live performances and exploring specific themes are all valid starting points for composition projects. Art forms other than music can also provide inspiration and learners should be encouraged to engage with visual arts, poetry, prose, theatre and dance. While learners will need guidance and direction, an amount of creative freedom is important. The creative process necessarily takes unexpected twists and turns, and learners should be encouraged to follow an organic approach to musical creativity.

Tutors should take care to lead learners through the creative process from start to finish. It should be made apparent how each step leads naturally into the next. A range of small-scale exercises building towards increasingly autonomous project work is a worthy strategy. Learners should be encouraged to work to specific briefs. This has the advantage of introducing them to the 'real world' of composing and focusing them on a desired outcome but also allows the tutor opportunities to ensure that learners are challenged in a range of directions.

There is no reason why all composition work should be carried out individually; working in groups can be a valid experience especially in the early stages of a composition project. Exploratory tasks could be undertaken in groups, and the nature of sharing ideas among peers should be a constant thread throughout the unit. Group work can also be an essential tool in building learners' confidence prior to taking up compositional activities independently. However, tutors should be aware that each learner must present individual evidence that satisfies the requirements of the grading criteria.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to unit and programme of assignments. |
| *Be able to originate compositional ideas* |
| Generating material – ongoing throughout the programme |
| Types of compositional ideas |

| Topic and suggested assignments/activities and/assessment |
|---|
| **Assignment 1: Five Original Ideas – P1, M1, D1** |
| Assessment feedback and review learning outcome 1 |
| *Know how to extend, develop and manipulate musical material* |
| Extending and developing an idea/ techniques in manipulating musical material/ working with layers |
| Working to a brief |
| **Assignment 2: Developing Ideas – P2, M2, D2** |
| Assessment feedback and review learning outcome 2 |
| *Be able to appreciate the role and importance of the structural elements of composition* |
| Form and structure |
| **Assignment 3: Structural Techniques – P3, M3, D3** |
| Assessment feedback and review learning outcome 3 |
| *Be able to present a portfolio of compositions in an appropriate format* |
| Presentation methods and types of score |
| **Assignment 4: Composing Myself – P4, M4, D4** |
| Assessment feedback and review learning outcome 4 |
| Whole-unit review and re-assessment opportunities |

## Assessment

Evidence for this unit will be generated through the development of a portfolio. This will include recordings and scores and possibly video and other media. Producing printed scores for compositions is not essential but pieces should be presented in an appropriate manner. Learners may wish to include both recordings and scores of their work and, wherever possible, performances of ideas and pieces should be encouraged.

Written accounts of work describing the process, highlighting any problems encountered and how they were overcome could also be included. The portfolio should not rely purely on fully-formed pieces; indeed it is necessary to include work in progress as the unit aims to assess the compositional process from start to finish. Learners should record, score and annotate initial musical ideas, extensions and development of those ideas and, finally, completed pieces.

For learning outcome 1, the learner should submit a portfolio containing at least five compositional ideas, all of which should be presented in an appropriate format e.g. computer print-outs, hand-written musical sketches, audio clips, etc. These should be short musical ideas from which creative explorations could be made. For P1 they do not have to be complex or developed but should have the potential to form the basis for a piece or section of a piece. For M1 the key is that the material should be contrasting. Therefore, tutors should ensure that learners do not confine themselves to one style/genre of music. For D1, they should show some imagination — essentially, ideas that grab listeners' attention.

A strong portfolio will demonstrate a broad range of starting points. These could include, although not be restricted to:

- chord progressions of about 8 bars that could form the basis for a verse or chorus from a song

- melodic phrases/fragments of about 4–8 bars that could provide the basis for an instrumental study

- riffs or hook-lines

- collections of samples that could act as sound-palettes for electro-acoustic pieces or a film score

- rhythmic phrases or backbeats that could form the basis of a sequencer piece.

For learning outcome 2, learners should extend, develop and manipulate at least three musical ideas. There is no need for the musical material to be fully-formed pieces, but explorations of specific development techniques. These could include, but are not restricted to: chord charts for songs; short studies for solo instruments that explore manipulation techniques; a block structure moving between contrasting riffs; a sequencer exercise exploring minimalist processes.

It would make most sense for three examples of developed musical ideas to grow out of the above musical starting points, although learners should not be restricted by this if they create new material to develop. For P2, the learner needs to extend, develop and manipulate three ideas competently, identifying the techniques used. For M2, they should describe how the techniques have been used. For D2, they should explain the results of employing the specific techniques and the end results should display some imagination.

In learning outcome 3 the learner should provide at least three compositional exercises or studies. Again, it would make most sense for the exercises to focus on ways in which the previous ideas might be structured in different ways. P3 requires that the learner shows some (elementary) understanding of the structure of pieces. To satisfy M3, learners must show a clear and accurate understanding and application of structures. For D3, they should show that they have a secure and detailed understanding of the application of structures in compositions.

For learning outcome 4, the portfolio of at least three compositions could be, but not restricted to: a fully-formed song, complete with lyrics and instrumental arrangement; an instrumental piece for one or more instruments; an electronic film score; an electro-acoustic piece created using a MIDI sequencer or audio editor. The focus here is on the formation of structured pieces, using original ideas and explorations. For P4, the learner needs to show that they can produce a portfolio of compositions. For M4, in addition to addressing the Pass criteria, the learner needs to create contrasting compositions across a range of styles, correctly and in a structured way (e.g. AABA). In addition, the portfolio should be well presented (neat and clear). For a D4, the learner needs to handle a wide range of contrasting musical elements correctly and in a structured way and the end results should display some imagination. The music should be presented in such a way that it can be performed by other musicians, even where it is computer generated. The musical material should be presented in an appropriate manner e.g. a piece for a Church choir should be presented in a score form featuring Soprano, Alto, Tenor and Bass lines.

Above all, the portfolio should provide evidence of the learner's ability to work through the entire creative process, from the conception of an idea, through development and exploration, to fully-formed compositions.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | Five Original Ideas | A Music Producer at a national television company has asked you to prepare five contrasting ideas for music to accompany a range of TV programmes. | Portfolio of evidence comprising: MIDI/Audio recordings Project Log Print-outs of computer generated material (where appropriate) Hand-written musical ideas (Staff, TAB, Graphic, etc) |
| P2, M2, D2 | Developing Ideas | The Music Producer has asked you to select three of the five ideas you submitted to them and to develop and extend the ideas | Portfolio of evidence comprising: MIDI/Audio recordings Project Log Print-outs of computer generated material (where appropriate) Hand-written musical ideas (Staff, TAB, Graphic, etc) |
| P3, M3, D3 | Structural Techniques | In preparation for applying to a Music Library company to become one of their composers, you need to practice some techniques concerned with structural elements of different types of compositions | Portfolio of evidence comprising: MIDI/Audio recordings Project Log Print-outs of computer generated material (where appropriate) Hand-written musical ideas (Staff, TAB, Graphic, etc) |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P4, M4, D4 | Composing Myself | A Music Library production company has invited you to submit a portfolio of three (or more) compositions, in order to assess your potential for future project work. You should submit the pieces in an appropriate format | Portfolio of evidence comprising: MIDI/Audio recordings Project Log Print-outs of computer generated material (where appropriate) Hand-written musical ideas (Staff, TAB, Graphic, etc) |

## Essential resources

The centre should provide a wide range of recordings of different music, including western classical music, contemporary art music, popular music, jazz music and music from around the world. There should be adequate facilities for learners to be able to listen to these examples. Access to a range of scores is required, including graphic scores. There should be sufficient space for learners to be able to work in groups as appropriate. Where possible, learners will benefit from access to keyboards to be used as tools to underpin theoretical concepts.

## Indicative resource materials

### Textbooks

Cole, B – *The Composer's Handbook* (Schott, 1998) ISBN 978-0946535804

Cole B – *The Pop Composer's Handbook – A Step-by-Step Guide to the Composition of Melody, Harmony, Rhythm and Structure* (Schott Music Ltd, 2006)
ISBN 978-1902455600

Russo W – *Composing Music – New Approach* (University of Chicago Press, 1980)
ISBN 978-0226732169

Baker, D – *Arranging and Composing for the Small Ensemble*: *Jazz, R & B, Jazz-Rock* (Alfred Publishing, 1988) ISBN 978-0882844695

Stewart D – *Inside the Music* (Backbeat Books, 1999) ISBN 978-0879305710

Runswick, D – *Rock, Jazz and Pop Arranging* (Faber Music, 1992)
ISBN 978-0571511082

### Websites

| | |
|---|---|
| www.britishacademy.com | Association of composers |
| www.prsformusic.com | Performing & mechanical rights explained |
| www.soundjunction.org/composing/ | Associated Board resources |

# Unit 6: Employment in the Uniformed Public Services

**Unit code:** M/600/5384

**QCF Level 2:** BTEC Specialist

**Credit value:** 5

**Guided learning hours:** 30

## Unit aim

This unit aims to provide learners with an understanding of employment opportunities in the uniformed Public Services. It also enables them to develop a knowledge of the main roles, conditions of services and an understanding of their main responsibilities.

## Unit introduction

Many young people decide from an early age that they want to join one of the uniformed services. Sometimes this is because such jobs seem fairly glamorous and exciting. It is true that such jobs can be rewarding and varied, but they also often bring their own challenges and risks.

This unit will give learners who have an interest in the public services the opportunity to find out more about them and to broaden their knowledge of a whole range of services. This should then enable them to make the correct career choice based on the knowledge gained rather than their perceptions.

Learners will discover that the uniformed public services have a central function within a modern society and provide structure and support to the values of a modern democratic society. They will also look at how the public services have changed over recent years to reflect multicultural society and response to political and economic changes.

The different services cover a variety of organisational roles and each service has clear responsibilities and accountabilities to the public, and to others. It is important that learners have a good understanding of these responsibilities, and of the many different roles of the uniformed public services. This unit will also provide information about the range of learners job opportunities within the services and can investigate the kind of work that public services employees do on a day-to-day basis.

The conditions of service and training differ between the services and learners need to be aware of what is expected of them and the rewards and benefits of working in these services. Learners should also be aware of the implications of working in the uniformed services, including leaving home.

## Learning outcomes

**On completion of this unit a learner should:**

1 Know the main roles of different uniformed public services

2 Understand the main responsibilities of different uniformed public services

3 Understand the different employment opportunities available in the uniformed public services

4 Know the conditions of service for different public service jobs.

# Unit content

### 1 Know the main roles of different uniformed public services

*Emergency services:* the police; fire; ambulance

*The armed forces:* Army; Royal Navy; Royal Marines; Royal Air Force

*Other uniformed services*: the Prison Service; UK Border Agency; HM Revenue & Customs; Coast Guard

*Purpose:* organisational objectives; mission statements; legislation eg Fire Service Act 1997/2002, Police Act 2004

*Roles*: dealing with accidents and emergencies; routine work; peace-keeping activities; other roles eg anti-terrorist and anti-smuggling roles; defence roles of the armed forces; humanitarian work; disaster relief; conflict; working in prisons; transporting prisoners; patrolling coast; operating CCTV; working with local communities

### 2 Understand the main responsibilities of different uniformed public services

*Responsibilities of different uniformed public services*: accountability, legal, professional and political; performance indicators eg what they are, examples of, effect on work; response to change, diversity; responsibility to public, including value for money, spending tax payers' money wisely

### 3 Understand the different employment opportunities available in the uniformed public services

*Public service work:* range of emergency and routine work undertaken; daily work routine; administrative work; work with other public services; community work; implications of working in the public services on a personal level; positive and negative aspects of working in the services; examples of recent peace-keeping activities and humanitarian work; roles at major incidents; examples of activities in recent conflicts.

*Range:* different operational jobs eg ambulance service, patient transport services, technician and paramedic; civilian support roles eg police control room operators, scenes of crime officers, community support officers; management and administrative roles; part-time opportunities eg special constables, retained fire fighters, Royal Navy Reserve, Territorial Army

### 4 Know the conditions of service for different public service jobs

*Conditions of service:* salary structure; holiday entitlement; benefits eg gym use, accommodation, private medical insurance; retirement age; pension arrangements; sick pay; maternity/paternity provisions; postings; shift patterns; contracted hours; access to ongoing training; education

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
| --- | --- | --- |
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 outline the main purpose and roles of two contrasting uniformed public services | | |
| P2 discuss the main responsibilities of two contrasting uniformed public services | M1 explain the role, purpose and responsibilities of two contrasting uniformed public services | D1 evaluate the role, purpose and responsibilities of a chosen uniformed public service. |
| P3 outline the different employment opportunities available to the uniformed public services | M2 explain the work of a chosen job in the uniformed services. | |
| P4 describe the current conditions of service for two contrasting jobs within a uniformed public service. | | |

# Essential guidance for tutors

## Delivery

The delivery of this unit can be brought alive for learners through the use of visits out to the services, visiting speakers, case studies and videos/DVDs showing the uniformed services in action. There are also many "fly on the wall" TV programmes showing real-life action in the services. Contact with staff from the public services is essential and this can be achieved by arranging speakers or display teams to visit centres and through learner visits. Some public services, particularly the armed forces, may be able to offer residential visits.

Careers officers from the individual services can be invited into the centre to talk to learners. It is vital, however, to impress upon the visiting speaker that this is not a recruitment opportunity, but is to widen perception of careers and training offered by the uniformed services. Any visiting speakers should be briefed to ensure that the required information, as specified in the learning outcomes, forms the basis of their presentation.

It is important to introduce learners to the main roles and responsibilities of all the uniformed services to expand their perception of them, and they should be made aware of the "contrasting" services and be encouraged to look at services from each category. Learners should also be encouraged to investigate the work of the services and this information can be found on their individual websites. It will be essential, however, for the tutor to pull all of this together to enable the learner to see where the responsibilities of each service lie and how they are accountable for everything they do.

When working with learners on the different job opportunities and conditions of service for such jobs, visits to local careers offices, visiting speakers and case studies could also be used. There is a possible danger of the learners bombarding the uniformed services from all directions for the same information. This obviously should be avoided; most organisations are more than willing to pass on information packs or similar to the tutor for use in the centre.

Personal research could be encouraged through integrated learning technology, eg public service internet sites, CD ROMs and videos produced by armed forces careers offices, or through printed resources, eg careers leaflets, textbooks and journals.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
| --- |
| Introduction to unit and programme of assignments. |
| Introduction |
| Overview of unit content |
| Defining the uniformed public services giving examples |

| Topic and suggested assignments/activities and/assessment |
| --- |
| Learning Outcome 1 Topic roles of different public services Suggested delivery methods – visits to the services, visiting speakers, case studies and videos/DVDs showing the uniformed services in action, recorded "fly on the wall" TV programmes/clips showing real-life action in the services. |
| **Assignment 1 – Roles of different public services** Produce two posters for display at a careers exhibition. Each poster should outline the main purpose and roles of a uniformed public service. The two services should be contrasting ones. (P1) |
| Learning Outcome 2 Topic – Responsibilities of different public services Delivery methods as LO 1. |
| **Assignment 2 – Responsibilities of different uniformed public services** Produce two leaflets for display at a Careers Exhibition. Each leaflet should discuss the main responsibilities of a uniformed public service. The two services should be contrasting ones. You should go into more depth in your leaflets and explain in detail the purpose, roles and responsibilities of each service. You should evaluate the purpose, roles and responsibilities of one of the services. (P2, M1, D1) |
| Learning Outcome 3 Topic – Employment opportunities available in the uniformed public services. |
| **Assignment 3 – Employment opportunities in the uniformed public services** You should produce an information leaflet for a careers evening which uses examples from a range of different public services and clearly outlines the different employment opportunities available in this range of different public services Add notes to explain in detail the duties and day-to-day roles of a uniformed public service employee in a specific public service (P3, M2) |
| Learning Outcome 4 Topic – Conditions of service for a chosen job |
| **Assignment 4 – Conditions of services** Give a verbal presentation describing the conditions of service and for a chosen job in each of two contrasting uniformed public services (P4) |
| Review of unit and assignments |

## Assessment

A number of strategies can be employed to measure the achievement of outcomes in this unit. This may be in the form of assignments, research projects, verbal presentations, role plays, group discussions etc.

Suitable assignments might include learners producing an information pack or making a presentation on their chosen service. Helping at or preparing materials for a careers office or careers exhibition scenario would obviously be suitable here. To achieve the pass criteria the assignment brief should guide learners to research and provide information from two contrasting uniformed public services. They will, therefore, need to know the meaning of "contrasting services", ie Armed Forces; Emergency Services; other public services (eg Prison Service, Immigration).

P1 requires learners to talk about the main purpose and roles of two contrasting services. Organisational objectives, mission statements and any specific legislation relating to these services should be included here. For P2 learners should be directed to discuss the main responsibilities of each of those services and how and to whom each service is accountable (for example central government, local government).

The merit grading for M1 expects the learner to explain the role, purpose and responsibilities of their two named services and the D1 criteria further expands this to an evaluation of ONE of those chosen services. This is not repetition of the pass criteria but expansion in which learners evidence their deeper understanding of the services. This could include finding statistics on performance targets and analysing these, as well as carrying out research to find out what the main priorities and objectives for the service are and commenting on these. This information is likely to be available on the organisation's web site in the form of strategic plans and annual reports.

For P3 learners would need to investigate the employment opportunities available in different uniformed public services. This could include visiting their websites or inviting speakers from the various services. For M2 the learner will need to fully explain the work involved in a chosen public service job role.

For P4 learners should describe the conditions of service and training involved for two contrasting jobs.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1 | Roles of different public services | During your work experience placement in the careers office, you have been asked to prepare information for a careers exhibition. | Posters, leaflets |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P2, M1, D1 | Responsibilities of different uniformed public services | During your work experience placement in the careers office, you have been asked to prepare information for a careers exhibition. | Leaflets |
| P3, M2 | Employment opportunities in the uniformed public services | During your work experience placement in the careers office, you have been asked to prepare a handout explaining the different employment opportunities available to the uniformed public services for an interview in the uniformed public services. | Job description handout |
| P4 | Conditions of service | During your work experience placement in the careers office, you have been asked to prepare a handout for a job interview showing the conditions of service for two contrasting jobs in the uniformed public services. | Verbal presentation handout |

## Essential resources

Sufficient library resources, including books, journals, careers leaflets and videos, should be available to enable learners to achieve this unit. It is recommended that learners have access to the internet and to recruitment officers from the appropriate public services.

## Indicative resource materials

**Textbooks**

Cullingworth N, *BTEC First Public Services, Second Edition* (Nelson Thornes, 2006) ISBN 0748783903

**Websites**

| | |
|---|---|
| www.army.mod.uk | The Army |
| careersadvice.direct.gov.uk/ | Careers advice |
| www.connexions-direct.com/ | Careers advice – Connexions |
| www.hmprisonservice.gov.uk/careersandjobs/ | Careers in the prison service |
| www.direct.gov.uk | Direct Gov |
| www.direct.gov.uk/en/Employment/ Jobseekers/JobsAndCareers/DG_4003112 | Public service jobs |
| www.homeofficegov.uk/new_indexs/ emerge_serv.htm | Emergency services (Home Office) |
| www.fireservice.co.uk | Fire Service |
| www.opdm.gov.uk/stellent/groups_odpmfire/ documents divisionhomepage/039372.hcsp | Fire Service Recruitment (Office of the Deputy Prime Minister) |
| www.hmrc.gov.uk | Her Majesty's Revenue & Customs |
| www.jobsinpublicsector.co.uk/ | Jobs in the public sector |
| www.jobsgopublic.com/ | Public service jobs |
| www.raf.mod.uk | Royal Air Force |
| www.royal-navy.mod.uk | Royal Navy/Royal Marines |

# Unit 7: Fitness Testing and Training for the Uniformed Public Services

| | |
|---|---|
| **Unit code:** | **F/600/6023** |
| **QCF Level 3** | **BTEC Specialist** |
| **Credit value:** | **10** |
| **Guided learning hours** | **60** |

## Unit aim

The aim of this unit is to enable learners to know the fitness requirements for entry into the uniformed public services and the different methods of fitness training. It also teaches learners how to plan, monitor and review a fitness training programme.

## Unit introduction

This unit introduces learners to the idea of using a fitness training programme to prepare for the requirements of working in the uniformed public services.

In this unit learners will look at the fitness requirements of different uniformed services, and at how fitness programmes are devised, before devising and undertaking a training programme to prepare themselves for a selected uniformed public service.

The unit involves learners examining different methods of fitness training. These include methods to improve flexibility, strength, muscular endurance, power, aerobic endurance and speed. Learners will develop the ability to prescribe appropriate exercise intensities, work/rest ratios, resistance, repetitions, sets, number of exercises, order of exercises, speed of movement and systems of training depending on the nature of the session and client needs.

In this unit learners will also plan a fitness training programme and examine the principles of training and concept of periodisation. Learners are required to set goals for the training programme and to monitor and evaluate their fitness and the training programme. This involves using a training diary and feedback/reviews, then evaluating the extent to which the programme is achieving goals set.

## Learning outcomes

**On completion of this unit a learner should:**

1   Know the fitness requirements for entry into the uniformed public services

2   Know different methods of fitness training

3   Be able to plan a fitness training programme

4   Be able to monitor and review a fitness training programme.

## Unit content

1 **Know the fitness requirements for entry into the uniformed public services**

*Entrance fitness requirements*: police; prison service; armed forces; fire service; the different stages of the fitness test; reason for differences between entry requirements for different public services; reasons for the inclusion of particular tests within public services eg assessment of strength for soldiers; individual assessment of entry fitness for a chosen public service.

*Fitness tests*: flexibility eg sit and reach strength eg 1RM, grip dynamometer; aerobic endurance eg multi-stage fitness test, step test, maximal treadmill protocol; speed eg sprint tests; power eg vertical jump, Wingate test; muscular endurance eg one-minute press-ups, one-minute sit-ups; health (BMI, body composition eg skin fold callipers, bioelectrical)

*Job specific public service fitness tests*: eg army, fire, police, prison, Royal Air Force, Royal Marines

*Test results*: public service requirements; protocols; sequence; norms

*Reasons*: assess current levels; monitor; progression; set goals; motivation; feedback from training programme; benchmark after returning from injury; use of repeat tests to establish gains; annual fitness checks

2 **Know different methods of fitness training**

*Components of fitness*: flexibility; strength; muscular endurance; power; aerobic endurance; speed; health related fitness (BMI, height and weight, body composition)

*Methods of training*: flexibility eg static stretching, ballistic stretching, proprioceptive neuromuscular facilitation (PNF) stretching; strength eg free weights, resistance machines; muscular endurance eg circuit training, core stability training, medicine ball training; power eg plyometrics, anaerobic hill sprints; aerobic endurance eg continuous training, fartlek training, interval training; speed eg interval training, pyramid training

3 **Be able to plan a fitness training programme**

*Collect information*: goals (short, medium and long-term); targets (specific, measurable, achievable, realistic, time-based – SMART); lifestyle; medical history; physical activity history

*Considerations*: health and safety (warm-up, cool-down, equipment needed, facility related, injury (illness)); type of training programme; comparison of entry requirements of relevant public services

*Principles of training*: overload; specificity; progression; individual differences; variation; reversibility; frequency, intensity, time and type (FITT) principles

*Periodisation*: macro cycle; meso cycle; micro cycle; individual training sessions

*Training diary*: eg progression, attitude, motivation, links to goals

4 **Be able to monitor and review a fitness training programme**

*Monitor*: training diary (eg date and details of sessions); coach/instructor feedback and reviews; fitness test results

*Review*: fitness training programme; results achieved; strengths; areas for improvement; extent to which training programme achieved identified goals

*Evaluation*: modifications and improvements to programme

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
| --- | --- | --- |
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 describe the entrance fitness requirements and tests of three different public services [IE] | | |
| P2 outline a fitness test for the main components of fitness and compare results based on a public service entrance test [EP, RL] | M1 explain the strengths and areas for improvement of the fitness test | |
| P3 describe one method of fitness training for the main components of physical fitness [RL, CT] | M2 explain one method of fitness training for six different components of physical fitness | D1 evaluate methods of fitness training for the different components of physical fitness |
| P4 plan a six-week personal fitness training programme to incorporate the principles of training [CT, RL] | | |
| P5 undertake a personal fitness training programme, completing a fitness training diary [EP, RL, SM] | | |

| Assessment and grading criteria | | |
|---|---|---|
| P6 report on a fitness training programme including the strengths and areas for improvement. [RL, TW] | M3 explain in detail strengths and areas for improvement following completion of the training programme. | D2 evaluate strengths and areas for improvement following completion of the training programme, providing recommendations for future activities. |

# Essential guidance for tutors

## Delivery

This unit has a large practical component with methods of fitness tests and training best covered practically with learners participating in a range of tests and fitness training sessions. Learners should develop their own personal training programme, following and carrying out regular self-assessment to record progress.

The theoretical part of the unit should give the basis for developing the fitness programme and use of testing techniques. Delivery of this first part could be carried out through portfolios, worksheets, interactive CD ROMs and research on the internet. Having acquired the theoretical knowledge, learners should be able to carry out some independent work towards the end of the unit. Sporting facilities and fitness suites would be beneficial to the delivery of the practical side of the unit; however, this could be delivered through centre links with public services.

The components of fitness could be introduced theoretically using worksheets and presentations. Then learners could test their own levels of fitness, going through the different principles and using tests such as hand grip strength, press-ups, pull-ups, shuttle runs etc.

The designing of the personal training programme could be introduced by a group discussion to get learners thinking along the right lines. Then they could carry out individual research to design a programme to meet their own specific needs.

Learners should assess their own fitness before designing the programme. This will involve them carrying out an entrance fitness test for a public service of their choice.

Once they have recorded their results, they will be able to see which areas need developing so they can decide on the types of training required, and build from there. Research on the internet, at gyms, talks from fitness instructors etc will help with the development of the programme. Learners would also benefit from talks from, and practical sessions with, uniformed public services fitness personnel. Learners need to consider health and safety issues in their design.

The final part of the unit requires learners to monitor and evaluate a fitness training programme. Learners should be introduced to the benefits of training diaries and the information that should be recorded. It would be useful to see examples of training diaries kept by athletes. Skills in evaluating a fitness training programme and making recommendations for modification/development can be developed using case studies.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to unit and programme of assignments. |
| Tutor introduces unit and assessment requirements. |
| Fitness entrance tests for the uniformed public services – tutor led and opportunity for group research and feedback. |
| Components of fitness and assessments for the components – tutor led and practical participation of assessments – paired work to monitor assessment. |
| Strengths and areas for improvement discussed – to include self-reflection and self-study. |
| Fitness training methods – tutor-led flexibility, strength, muscular endurance, power, aerobic and speed. Theory and practical sessions. |
| **Assignment 1: Fitness tests, components of fitness and methods of fitness training (P1, P2, P3, M1, M2, D1). Includes work completed in own time.** |
| Planning a fitness training programme – tutor introduces topic and facilitates class discussion. Case studies provided, group and paired discussion and feedback. |
| Participating, monitoring and reviewing a training programme – training diaries and participation. Shared experiences and supervised participation. |
| Assignment 2: Plan, monitor and review a fitness training programme and results (P4, P5, P6, M3, D2) Includes work carried out in own time. |
| Review of unit and assignment. |

## Assessment

To meet grading criterion P1, learners must describe the fitness requirements and tests of three different uniformed public services. This description must address both entry and ongoing requirements, and the requirements of different roles and levels.

P2 requires learners to outline a fitness test for the main components of fitness identified in the unit content and select elements of fitness tests from the public services that relate to the components identified. Learners must compare the results to a public service entrance assessment. Grading criterion M1 extends P2 whereby learners must explain the strengths and areas for improvement of the results in relation to a selected public service.

For P3, learners need to describe one method of training for each of the main components of physical fitness identified in the unit content. A method of training to improve flexibility, strength, muscular endurance, power, aerobic endurance and speed should be covered. M2 builds on P3 and requires learners to explain a method of fitness for each of the six components of physical fitness provided. More detail is required with appropriate examples provided. D1 requires learners to evaluate and justify the methods of training for at least six components of physical fitness.

To meet P4, learners must plan a safe and effective six-week fitness training programme for themselves. The programme must be suitable for their needs and based on their fitness results and goals. They must apply the principles of training, the concept of periodisation and include suitable methods of training. P5 requires the programme to be carried out and recorded in a training diary. This should also record achievements.

For P6, learners must provide feedback on their performance of the training programme and on its design. They should comment on the strengths and weaknesses of their performance and design and suggestions for improvement make. The diary could include, competition results, fitness assessments, and coach/tutor feedback. M3 is an extension of the strengths and areas for improvement and learners must explain in more detail using the information gathered. D2 requires learners to evaluate their performance and programme and provide recommendations for improvement. When evaluating the programme, learners need to make some judgements about the strengths and areas for improvement with evidence. Learners should recommend changes to the fitness training programme and personal performance. This could include changes to the frequency, intensity, time or type of training carried out.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
| --- | --- | --- | --- |
| P1, P2, P3, M1, M2, D1 | Fitness tests, components of fitness and methods of fitness training | As a recruitment officer for a uniformed public service, you have been asked to measure the current fitness levels of new recruits describing methods of fitness training and producing training cards in preparation for the public services. | Information booklet, practical observation and record of fitness assessment to include strengths and areas for improvement<br><br>Training cards of information on the six components of fitness |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P4, P5, P6, M3, D2 | Plan, monitor and review a fitness training programme and results | You will now plan and design a six-week fitness training programme for the new recruits and review their personal performance results. | Training programme<br><br>Training diary<br><br>Practical observations<br><br>Feedback on strengths and areas for improvement<br><br>Witness testimony<br><br>Video and photographic evidence |

## Indicative resource materials

### Textbooks

American College of Sports Medicine – *ACSM's Guidelines for Exercise Testing and Prescription, 8th edition* (Lippincott Williams & Wilkins, 2009)
ISBN 0781769027/9780781769020

Bird S R, Smith A and James K – *Exercise Benefits and Prescription*
(Nelson Thornes, 1998) ISBN 0748733159/9780748733156

Coulson M – *The Fitness Instructor's Handbook, A Complete Guide to Health and Fitness – Fitness Professionals* (A&C Black, 2007)
ISBN 0713682256/9780713682250

Franks B D and Howley E T – *Fitness Leader's Handbook* (Human Kinetics Europe, 1998) ISBN 0880116544/9780880116541

Heyward V H – *Advanced Fitness Assessment and Exercise Prescription*
(Human Kinetics, 2006) ISBN 0736057323/9780736057325

Howley E T and Franks B D – *Health Fitness Instructor's Handbook*
(Human Kinetics Europe, 2003) ISBN 0736042105/9780736042109

Lawrence M – *The Complete Guide to Core Stability* (A&C Black, 2007)
ISBN 0713683473/9780713683479

Watson AWS – *Physical Fitness and Athletic Performance: A Guide for Students, Athletes and Coaches* (Longman, 1996) ISBN 0582091101/9780582091108

**Journals**

*American College of Sports Medicine's Health & Fitness Journal*

*Exercise and Sport Sciences Reviews*

*Peak Performance*

*Journal of Sports Medicine and Physical Fitness*

*British Medical Journal*

*Jane' police review*

**Websites**

| | |
|---|---|
| www.ambulance999.co.uk | Ambulance 999 |
| www.armyjobs.mod.uk | Army Jobs |
| www.bbc.co.uk/science/humanbody | BBC – Science and Nature: Human, Body and Mind |
| www.bases.org.uk | British Association of Sport and Exercise Sciences |
| www.fireservice.co.uk | Fire Services |
| www.hmprisonservice.gov.uk | HM Prison Service |
| www.humankinetics.com | Human Kinetics |
| www.policecouldyou.co.uk | Police Service Information |
| www.raf.mod.uk | Royal Air Force |
| www.royal-navy.mod.uk | Royal Navy |
| www.sportscoachuk.org | Sports Coach UK |
| www.sportsci.org | Sports Science |
| www.topendsports.com | Topend Sports |

# Unit 8: Leadership and Teamwork in the Public Services

| | |
|---|---|
| **Unit code:** | **J/600/5987** |
| **QCF Level 3:** | **BTEC Specialist** |
| **Credit value:** | **15** |
| **Guided learning hours:** | **90** |

## Unit aim

The aim of this unit is to enable learners to develop a knowledge of leadership style and an understanding of teams and teamwork activities within the public services. Learners will also gain skills needed to communicate with, and lead, teams.

## Unit introduction

The ability to lead teams is critical to the public services. This unit introduces learners to the principles of team leadership and teamwork in a public services context.

It focuses on assisting learners to put theory into practice, ensuring that their teams achieve the required objectives. It is important that team leaders are adaptable and able to develop their own skills to deal effectively with team members, encouraging and supporting them.

This unit is designed to help learners understand the importance of leading a team. Learners will investigate the different styles of leadership and how they are used in the public services. They will explore effective communication skills and have the opportunity to demonstrate them.

Learners will explore other skills needed in order to lead a team and to get the best out of its members. In a stressful work situation, learners will need to demonstrate that they are able to remain professional and motivated at all times, and can lead their team through difficult situations. Learners will find out about the many barriers to good teamwork and consider how to overcome them.

A team is a group of people working together to achieve common objectives and willing to commit the energies necessary to ensure that those objectives are achieved. Effective and efficient teams are an essential element of the work conducted by the public services. When people work together in teams, it improves the service provided and helps them to achieve their goals. A motivated team is more likely to be efficient and therefore motivation can contribute to success. If a team has members who cooperate together, they can inspire each other. This helps the team to solve problems and also identifies the individual skills within the team.

Learners will explore the importance of team development and the benefits of team working. They will examine the skills required by different team members and how an effective team leader can motivate and develop individuals within teams.

Learners will explore their own abilities to work as team members and identify their individual skills and recognise the contribution they can make to the team.

## Learning outcomes

**On completion of this unit a learner should:**

1   Understand the styles of leadership and the role of a team leader

2   Be able to communicate effectively to brief and debrief teams

3   Be able to use appropriate skills and qualities to lead a team

4   Be able to participate in teamwork activities within the public services

5   Understand team development.

# Unit content

## 1 Understand the styles of leadership and the role of a team leader

*Leadership styles:* authoritarian; democratic; *laissez-faire*; transactional; transformational; bureaucratic; people orientated; task orientated; appropriate style for situation; leadership styles used in the uniformed public services

*Team leader role:* position, commanding officer; responsibilities, coordinate multi-agencies; leadership qualities, decisiveness, adaptability, courage, compassion; leadership skills, communication, organisation, multi-tasking, planning, motivating

## 2 Be able to communicate effectively to brief and debrief teams

*Communication:* verbal, tone; non-verbal, body language, listening skills; articulation of ideas; self-presentation; building, morale/confidence; questioning; defusing and resolving conflict; tact; sincerity

*Briefing teams*: ground orientation; safety points; summary of situation; primary aim; method to achieve aim; designated roles; timings; equipment; team motivation; check understanding

*Debriefing teams*: feedback; acknowledge success; identify strengths and weaknesses; development/action points for future

## 3 Be able to use appropriate skills and qualities to lead a team

*Skills and qualities*: time management; commitment; motivational; delegation skills

*Implementing a plan*: identify primary aim(s); consider factors, available resources, team member capabilities; select course of action

*Leading the team*: brief team; check understanding including overall aim, individual roles; execute plan; ongoing quality control, of safety, of performance; achieve aim; debrief team; review and evaluation, goals achieved, identification of skills gap; recommendations for future; reflect on own practice

*Personal organisation*: preparation (organising information/equipment, diary/calendaring events); identification of issues; scheduling activities; responsibility; accountability; responsiveness; adaptability; consideration of options; maintaining focus; openness to criticism; importance of personal organisation in teamwork within the uniformed public services

4  **Be able to participate in teamwork activities within the public services**

*Types of team*: formal, informal; size, small, large; temporary project/task teams; permanent groupings

*Benefits of teams*: contribution to organisational productivity and effectiveness; reduction of alienation; fostering innovation; sharing expertise; implementing change; identification and development of talent, Belbin

*Types of teamwork activities*: paper-based exercises, disaster, logistics; activity based, physical training activities, team-building exercises, military/emergency exercises; work related team activity, achieving work objectives, planning and achieving a project

*Types of teams in the public services*: divisional; departmental; sectional; geographical; multi-disciplinary; regiment; brigade; force; multi agency/services teams; specialist teams, search and rescue, project teams, emergency services

5  **Understand team development**

*Roles in teams*: leader; expert; team player; theories of team roles, Belbin, Honey

*Team building*: recruitment; induction; motivation; training; coaching; mentoring; team knowledge, awareness of team members' strengths; team development, Tuckman; weaknesses; sensitivities; supporting all team members; how team building is conducted in the uniformed public services

*Team performance*: performance indicators; target setting; monitoring; review; performance against targets; support and development of team members; how team performance is evaluated in the uniformed public services

*Team cohesion*: definition of team goals; group conflict (actual, potential); group turnover, opportunities for career progression, recognition of contributions

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 describe the different leadership styles used in the public services | M1 compare the different leadership styles used in the public services | D1 evaluate the effectiveness of different leadership styles used in the public services |
| P2 identify the role of the team leader in the public services [IE3] | | |
| P3 brief and debrief a team for a given task | M2 brief and debrief a team given task using effective communication | D2 evaluate own ability to lead a team effectively |
| P4 carry out a team task using the appropriate skills and qualities [TW5] | M3 effectively lead a team task using the appropriate skills and qualities | |
| P5 describe the different types of teams that operate within a selected public service | M4 appraise own performance in team activities | D3 evaluate team members' performance in team activities. |
| P6 participate in team activities [TW1] | | |
| P7 explain how team building leads to team cohesion in the public services, with reference to relevant theorists | M5 analyse the impact of good and poor team cohesion on a public service, with reference to relevant theorists. | |

## Essential guidance for tutors

### Delivery

To teach learners about the different leadership styles and personal qualities of leadership it may be useful to discuss as a group different leadership styles and qualities, using examples of well-known political or public service leaders to reinforce it.

Learners need to understand what a structured plan would look like in the public services from a team leader's perspective. It may be useful to have a lesson on how to plan logically and write clearly, using a structured approach to achieve a given task. It is suggested that the following headings are used: Aim, Planning Factors, Courses of Action Available, Final Plan.

In this unit learners will learn how to brief and debrief a team. The approaches for briefing and debriefing a team can be taught in the classroom and followed by practical activities to implement the approaches. It would be useful to focus on how teams can be encouraged and empowered through the briefing to contribute to the successful implementation of the plan. The tutor should provide guidance and feedback on how a clear, effective briefing can be the key to success. Peer group feedback may also be useful to discuss whether the learner's briefing is sufficiently clear and detailed.

Learners also need to understand the skills and qualities required to lead a team and be able to apply them appropriately. Visiting speakers from the public services may be able to provide context of when such skills may be used and examples of how relevant skills are used. Role-play exercises where learners apply and test the skills would also be useful. Scenarios which require the implementation of a plan would provide some useful group work exercises.

Learners could be encouraged to conduct their own evaluation of themselves and of the team. Reflecting on own practice is a skilled task and therefore learners must be given a range of opportunities to test out their own skills. Initially the learner could be asked to evaluate their own performance using familiar situations, such as getting to class on time, preparing for a night out, planning for an assessment. This will help them to identify the key areas to review, how they could improve on their planning skills, and how they could evaluate the performance of the team.

Teamwork could be delivered with reference to actual examples of workplace team operations. Learners contribute ideas on scenarios where they have seen effective teams in operation, together with ideas on the key ingredients of an effective team and ways of building them into a group of workers who might otherwise have little in common.

Learners should explore the different types of teams in the public services. The types of factors they may question are: how they work in a team, how they are developed and the importance of working in such teams. The use of a project or event for such purposes helps to illustrate many of these ideas. Discussion should also cover the formal and informal setting up of teams and these could be linked back to different public service requirements.

Learners' own teamworking skills should be explored and they should be given an appropriate scenario where they have worked together in teams and are able to identify their key strengths and how they contributed to the team's goals and activity.

Learners should also explore the characteristics of different team members and identify their own qualities, skills or traits – drive, motivation, energy, determination, reliability, integrity, dedication, pride, analytical skills and efficiency.

This could be through activities such as those devised by Meredith Belbin. What type of person are they: creative, people skills, manual/practical skills, mathematical, problem solving? Teams need to be made up of people with different skills; it does not necessarily follow that a team consisting of high performers will produce the best results. There needs to be a mix of qualities and teams cannot consist entirely of those with leadership capabilities.

Learners could then consider stages in the life of teams, recognising the processes encountered from initial recruitment and induction to a fully functioning team. They need to be aware of the pressures on teams to meet performance targets, along with strategies for support and even correction in the case of serious under performance.

Television programmes such as *The Apprentice* and other 'reality' TV programmes are useful in illustrating both effective and ineffective features of team activity and also to highlight how poor team cohesion impacts on the results of the team. Carefully structured role play could also be used and the centre's drama department may be willing to liaise in sharing teaching ideas.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
| --- |
| Introduction to unit and programme of assignments. |
| Introduction to unit and content of unit. |
| Leadership styles – theory. |
| Guest speakers. |
| **Assignment 1: Leadership styles** <br> **(P1, P2, M1, D1)** <br> Includes learner initiated private study. |
| Leadership practical. |
| Team leader role. |
| Communication theory. |
| Communication role plays/ practical. |
| Briefing and debriefing theory. |
| Briefing and debriefing practical. |
| Guest speakers. |
| Leadership skills and qualities. |
| Personal organisation. |

| Topic and suggested assignments/activities and/assessment |
|---|
| Leading the team – worksheets. |
| **Assignment 2: Leading the team** **(P3, P4, M2, M3, D2)** |
| Types of teamwork activities. |
| Teamwork practical and leading the team practical. |
| Public service visits or personnel conducting activities. |
| Types of teams – theory. |
| Visit or guest speakers. |
| Teamwork practical & Leading the team practical. |
| **Assignment 3: Team activities** **(P5, P6, M4, D3)** |
| Team development – theorists. |
| Team building, performance and cohesion – theory. |
| Team building practical. |
| **Assignment 4: Team building** **(P7, M5)** |
| Review of unit and assignment. |

## Assessment

To achieve P1, learners must describe different leadership styles listed in the unit content with particular reference to those used in public services. They should know in which public services situation each style may be used.

For P2, learners should identify the role of a team leader. To gain P3, learners must demonstrate the necessary skills needed to brief and debrief teams.

To achieve M1, learners must expand on P1 to compare different leadership styles in the public services sector. They should point out the similarities and differences in the styles used, noting any impacts that these styles may have on the roles they perform.

To achieve D1, learners must evaluate the effectiveness of the leadership styles utilised in the sector, and draw conclusions about why this is the case.

Expanding on P3, to gain M2 learners must demonstrate their own communication skills in briefing and debriefing a team. Evidence for M2 should be witnessed by the assessor or another appropriate observer, and an observation sheet should be completed and signed by the assessor detailing evidence that was presented for this criterion, ie how and when effective communication skills were used, and ensuring that the correct procedures have been followed. The briefing and debriefing assessment could be related to the team leading exercise but does not have to be.

For P4, learners need to demonstrate their skills and qualities in leading a team in the practical implementation of a plan. Learners must demonstrate that they are leading the team to a specific plan to meet a specified aim. Learners should lead a team of no fewer than five people, ensuring that they are correctly briefed and debriefed. An example of a practical task could be the planning and execution of a long expedition (Duke of Edinburgh's Award), with each learner planning an expedition and later taking turns to be the team leader, or they could plan an event in college such as raising money for charity.

For M3, learners must show a higher level of skill than for P4, ie that of effective command and control techniques when leading the team. They should be able to lead the team to implement a plan showing a level of critical and creative thinking as a team leader.

For D2, learners must self-reflect and evaluate their effectiveness in leading a team to implement a plan. A key component of this grading criterion is the learner's ability to make realistic and achievable recommendations for their future development and improvement in providing team leadership and supervision.

P5 asks learners to describe the types of teams that operate within a named public service, using examples from different team activities. Learners can look at functions that naturally lend themselves to team activity.

For P6, learners need to take part in five team activities. This will be based on the learning acquired from learning outcome 4 and learners must show that they can work within a team using appropriate communication and personal organisational skills, with tutor support.

M4 is an extension of P6 learners must be able to confidently demonstrate appropriate skills without tutor support.

Learners need to go on to look at key stages in the development of an effective cohesive team for P7. Simulations can be used for this as snapshots of different stages in the life of a work group. The learners could be developing an activity through a teamwork approach and this will enable them to experience and understand team development.

Learners should refer to how team building and performance is conducted in the public services and relate how teams are developed to relevant theorists.

For M5, learners need to analyse the importance of team cohesion in effective team performance with reference to relevant theorists. They should provide examples to support their analysis from at least two named uniformed public services. This is an extension of P7. Learners should therefore include how personal organisation and communication skills can contribute to developing a cohesive team.

This leads to the related distinction criterion (D3), where the learners are to evaluate their own performance in the team. This will require them to review the information that they have gathered and draw conclusions about their own contributions, supporting their evidence, recommending areas of personal improvement with regard to the communication skills and personal organisational skills demonstrated, for future teamwork activities.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, P2, M1, D1 | Leadership styles | Delivering a presentation to new officer recruits in a selected public service. | Presentation and case studies |
| P3, P4, M2, M3, D2 | Leading the team | Developing your own leadership skills and qualities. | Practical, witness statements and write-up |
| P5, P6, M4, D3 | Team activities | Developing your ability to work as part of a team | Practical, witness statements and write-up |
| P7, M5 | Team building | Producing a booklet which will be used to justify the need to spend money on team building activities within the public services. | Booklet |

## Essential resources

Video and television programmes would be an ideal resource for learners. Access should also be given to a library and the internet.

## Indicative resource materials

**Textbooks**

Adair J – *Effective Teambuilding*: *How to Make a Winning Team* (Pan, 2009)
ISBN 0330504231/9780330504232

Belbin M – *Team Roles at Work* (Butterworth-Heinemann, 2010)
ISBN 1856178005/9781856178006

**Journals**

*Business Review Magazine* (Philip Allan Updates)

**Websites**

| | |
|---|---|
| www.businessballs.com | Business Balls |
| www.businessballs.com/tuckmanformin gstormingnormingperforming.htm | Business Balls – Tuckman |
| www.belbin.com | Belbin Team Roles |
| www.peterhoney.com | Peter Honey Publications – Learning and Behavious |
| www.army.mod.uk/aosb | British Army Officer Selection Board |

# Unit 9: Major Music Project

**Unit code:** D/600/6997

**QCF Level 3:** BTEC Specialist

**Credit value:** 20

**Guided learning hours:** 120

## Unit aim

In this unit, learners are required to plan, prepare for and deliver a large-scale music project. Learners will research the different roles and processes in the live music industry, and undertake appropriate responsibilities, working both individually and as part of a team.

## Unit introduction

A love of performing is often a key factor in attracting people into the music industry. However, no professional gig or concert can take place without a great deal of considered planning and hard work before the performance itself. This unit is concerned with all the roles involved in putting on a successful live performance. From the marketing manager to the stage manager, from the composers to the performers, all roles are equally as important. The emphasis of this unit is on an active contribution across several areas, including, but at the same time, going beyond rehearsal and performance.

Learners will explore the different roles and processes involved in the live music industry giving them an awareness of the jobs available and the organisational processes that combine to make a successful event possible. Learners will undertake roles and responsibilities both individually and as part of a team. Initial team meetings will need to focus on commercial considerations. Events need to be targeted at specific audiences and potential markets need to be explored. Other factors, such as the budget and projected expenditure, will also need to be examined before the project gets under way, and tutors should take care to maintain this focus. If performances are not commercially successful, artists may find it difficult to get continued support from their sponsors and promoters

Having undertaken roles and responsibilities appropriate to the chosen project, learners will need to keep records as evidence of their input. These could constitute notes, forms, drafts, minutes and diagrams, for example, which will be collected together into a project portfolio. The tutor will also collect relevant evidence to supplement the portfolio, for example, filmed footage of meetings, observation reports, photos, interviews etc. The emphasis is on practical rather than written work.

Financial considerations are important to any live performance and learners will explore and use the fundamental skills needed to produce an effective budget.

Central to the project will be the performance itself. Learners will be assessed on their performing or creative role as well as their support/technical role. For learners whose prime focus is composition, compositions may be performed as part of the live event.

The final stage is to review the performance as well as the whole process, from the very first meeting through to the get-out and debrief.

## Learning outcomes

**On completion of this unit a learner should:**

1 Know the different roles in the live music industry

2 Be able to prepare and work as a member of a team towards a successful live event

3 Be able to prepare individually for the delivery of a successful live music event, undertaking appropriate responsibilities throughout the project

4 Know how to prepare a budget for a live music event

5 Be able to contribute to a performance to a technically acceptable level appropriate to context

6 Understand the complete process in preparing for and delivering a live music event

## Unit content

1 **Know the different roles in the live music industry**

*Roles in performance*: eg artist, musical director, composer, song writer/arranger

*Technical roles*: eg live sound engineers, back line technicians and crew, transport and lighting engineers, lighting and sound crews

*Administrative and support roles*: eg front-of-house, artist and tour manager, promoter, publisher, record company, merchandise

2 **Be able to prepare and work as a member of a team towards a successful live event**

*Commercial considerations*: market viability; available budget; income and expenditure

*Preparation of material*: selection of material*;* rehearsals (timekeeping, planning, aims); deadlines for performance/composition

*Preparation of venue:* eg identify venue, book acts, arrange sound reinforcement and lighting

*Teamwork*: contribution; support; communication

*Organisational processes*: creating schedules; assigning production roles, organising and running rehearsals and meetings, technical practices; marketing and promotion; time management

3 **Be able to prepare individually for the delivery of a successful live music event, undertaking appropriate responsibilities throughout the project**

*Individual preparation*: repertoire selection (or composition if appropriate); practice; attending meetings and rehearsals; preparing and maintaining instruments; working to deadlines

*Undertake responsibilities*: working to strengths; choosing an appropriate role; understanding role within the group;

4 **Know how to prepare a budget for a live music event**

*Income*: eg fees, funding, sponsorship, grants, tickets

*Expenditure*: eg cost of transport, equipment hire, venue, marketing and administration costs, transport costs, costumes, equipment hire, studio costs, consumables, scheduled replacement, marketing, production costs

*Financial factors*: income and expenditure; profit and loss

5 **Be able to contribute to a performance to a technically acceptable level appropriate to context**

*Technically acceptable instrumental performance*: intonation; timing; technical competence; tightness; beginnings and endings; tone and clarity

*Technically acceptable composition*: appropriate selection of instrumentation, style/genre; idiomatic writing for instruments/voices, within selected styles/genres; technological considerations

*Appropriate to context*: eg volume, stylistic accuracy, choice of material, dress, communication with the audience

6 **Understand the complete process when preparing for and delivering a live music event**

*Review the process*: what was successful; what was less effective; appropriateness of timescales; team work; individual contribution; reflective review of the process; ways to improve

*Review the product*: was the product appropriate to audience; was the event a commercial success; was the event successful artistically

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 describe different roles that are linked to the organisation and delivery of a professional live music event | M1 explain different roles that are linked to the organisation and delivery of a professional live music event | D1 comment critically on different roles that are linked to the organisation and delivery of a professional live music event |
| P2 as part of a team, contribute competently to the planning and preparation for a live music event | M2 as part of a team, contribute competently and confidently to the planning and preparation for a live music event | D2 as part of a team, contribute competently, confidently and with interpretation and artistic flair to the planning and preparation for a live music event |
| P3 as an individual, carry out appropriate responsibilities competently in preparation for a live music event | M3 as an individual, carry out appropriate responsibilities competently and confidently, in preparation for a live music event | D3 as an individual, carry out appropriate responsibilities competently, confidently and with interpretation and artistic flair, in preparation for a live music event |
| P4 prepare a budget for a live music event, identifying appropriate income and expenditure | M4 prepare a budget for a live music event, detailing appropriate income and expenditure | D4 prepare a budget for a live music event, detailing and justifying appropriate income and expenditure |

| Assessment and grading criteria | | |
|---|---|---|
| P5 as a performer, or through another creative role, contribute to a live event competently with minor errors that do not detract from the overall performance | M5 as a performer, or through another creative role, contribute to a live event competently and confidently | D5 as a performer, or through another creative role, contribute to a live event competently and confidently with interpretation and artistic flair |
| P6 produce a live event review, describing the process and final product | M6 produce a live event review, analysing the process and final product | D4 produce a live event review, analysing and evaluating the process and final product |

# Essential guidance for tutors

## Delivery

Learners are required to undertake a large-scale project that will culminate in a live performance. They are required to work both individually and as part of a group; it is important that they are aware of this. The size of the group will vary according to the nature of the project. Use of visiting professionals and trips out to venues, events, and organisations are highly recommended to emphasise the vocational nature of the unit and to provide a professional context.

Tutors should direct learners to consider audience and market feasibility before anything else is discussed. After discussion within the group, it would be good practice for a proposal to be submitted to the tutor for assessment, taking into account the overall feasibility, including logistical and financial implications.

Regular meetings will then be needed to discuss and monitor progress and make collective decisions as necessary. Learners and tutors should collect as much evidence as possible throughout the process eg minutes of meetings, plans, diagrams, lists, rough notes, filmed footage, observation reports etc.

As the project unfolds, learners are expected to take on and fulfil individual roles, reporting back to the team regularly. This will also require collection of evidence. Personal records could include pieces such as draft technical plans for the live sound team, research material for programme notes, receipts for the catering rider, notes for a report to the team etc.

Rehearsals will also be ongoing, and learners should be encouraged to keep logs of their individual preparation - lyrics, lead sheets, set lists, diary, costume ideas etc. Tutors should, of course, be available to help in rehearsal, however, learners should be encouraged to take ownership of their project as much as possible. Again, evidence of working as a team in rehearsal will need evidencing in some way.

Learners are able to complete this unit through composition. For those who choose this route, they must work with the team to compose music that is appropriate for the group and for the live event. Commissions should be provided in order that they too are working in a professional context. Composers do not need to perform but they will be required to attend all the planning and scheduling meetings as required, as well as rehearsals of their pieces.

The musical performance will ideally be a public performance at an outside venue. The team will then have access to considering a wide range of planning issues typically encountered by tour managers and bands on the road. Venue capacity, facilities, in-house equipment available, staff, transport, insurance and licences – all of these may need considering, and more. The aim is to create as realistic a scenario as possible. Given the ephemeral nature of performance, a video or audio recording of live performances is vital.

The final stage of the project is to review the process and final product, and learners may need guidance in how to achieve this effectively.

Learning Outcomes 1 and 4 will require formal delivery from the tutor. Exploring the different roles in the live music industry (LO1) can be achieved through a combination of tutor-led sessions and independent research, culminating in an assignment. For LO 4, learners will need to be shown how to prepare a projected budget for a live music event. This particular LO can be delivered virtually, giving the opportunity to account for all elements of a professional event which may not necessarily arise for this particular project. For example, a budget could include the hire of venue, van, PA/lighting/FX, crash barriers, ancillary staff, licence fees, catering rider, refreshments, sales – the list is endless. Learners put themselves into the objective role of a promoter and imagine that everything has to be accounted for. Again, research skills could be important in collecting quotes from real companies so that the figures are realistic. Use of quotes need to be appropriate to the nature of the project, so that the figures are realistic and balanced in terms of relative importance. For example, quotes from a professional PA hire company for a large rig will not be appropriate for a project that has a marketing budget of £50.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to unit and programme of assignments. |
| Analysis of live music event footage – ongoing throughout project<br><br>Trips to see live music events (2)<br><br>Discussion with/presentations to peers – feedback from trips, college-based or independently attended |
| Different roles in the live music industry – tutor-led delivery |
| Case studies of/visits from professionals working in the live music industry |
| **Assignment 1: Roles in the Live Music Industry – P1, M1, D1**<br><br>• Assignment overview<br><br>• Research, and collating notes from class activities and visits<br><br>• Preparing the assignment<br><br>• Assessment feedback, amend and improve assessment evidence |
| **Assignment 2: Project Portfolio – P2, M2, D2, P3, M3, D3 (ongoing throughout)**<br><br>• Assignment overview<br><br>• Collection, collation and presentation of evidence<br><br>• Individual interview with tutor to consolidate personal input, check the evidence available and arrive at a suitable grading decision |

| Topic and suggested assignments/activities and/assessment |
|---|
| Team meetings<br><br>• Initial team meeting to explore possibilities of nature of event – possible audiences and feasibility (logistics and budget)<br><br>• Completion and submission of initial proposal<br><br>• Subsequent team meetings throughout the project<br><br>• Preparing agenda/minutes for meetings (as appropriate)<br><br>• Liaison and work with other teams eg sound, lights, marketing, front of house etc.<br><br>• Final plenary meeting to generate information for review of process and final product |
| Individual preparation<br><br>• Initial skills audit and notes on possible responsibilities to undertake<br><br>• Individual responsibilities (not rehearsal) – carrying out and collating personal evidence<br><br>• Private preparation/learning of material (rehearsal) |
| Rehearsing<br><br>• Scheduled rehearsals as a team<br><br>• Technical/dress runs |
| Budget forecasting – teacher-led delivery<br><br>• Layout, content<br><br>• Analysis of financial records from previous events<br><br>• How to access realistic quotes, demonstration<br><br>• Use of spreadsheets and formulae<br><br>• Visit from a promoter – discussion session re: budgeting for events |
| **Assignment 3: Budget – P4, M4, D4**<br><br>• Assignment overview<br><br>• Analysis of exemplar budgets from previous events<br><br>• Draft plan of projected budget layout<br><br>• Research – collecting quotes from companies and organisation, comparing costs, making notes on which are most suitable for purpose, final selection<br><br>• Preparing projected budget spreadsheet/s<br><br>• Assessment feedback, amend and improve assessment evidence |
| Pre-performance and performance<br><br>• Get-in and sound check<br><br>• Photo shoot and publicity activities as appropriate<br><br>• Pre-performance preparation/relaxation etc.<br><br>• Working with other teams eg front of house, final technical details etc. |

| Topic and suggested assignments/activities and/assessment |
|---|
| **Assignment 4: Performance – P5, M5, D5** |
| • Audience feedback – interviews, questionnaires etc. |
| • Packdown |
| • Reviewing performance video and feedback |
| **Assignment 5: Project Review – P6, M6, D6** |
| • Assignment overview – emphasis on complete process |
| • Preparation for writing review – processing evidence from project portfolio and making notes |
| • Preparing and writing project review re: process and final product |
| • Feedback, amend and improve assessment evidence |

## Assessment

For LO 1, the first assignment will focus learners on looking at the different roles within the music industry. It would be useful for learners to have completed this research before deciding which roles they take on as part of their project group. If this research is not carried out at the beginning, learners might not be fully aware of the different roles that need covering as part of the project. It is suggested that four different roles are explored as a minimum. For P1, learners will describe the nature of the roles and what they entail. M1 will involve exploring how and why those roles are fulfilled in terms of the live music team. D1 requires critical comment. This can be achieved by exploring the relative importance of roles and what would happen if the job is not tackled professionally. A comparison between roles and the different skills required for each could also provide evidence for a Distinction.

LO 2 relates explicitly to working as part of a team; learners must work together as a group. A career in the live music industry necessitates the ability to work effectively as part of a team. All learners must play an active part in the planning process, contributing positively in company meetings as well as in rehearsal. Regular meetings are essential and it is important that minutes and notes are kept, thereby generating evidence of learner contribution to the team planning process. Tutors can support this with videoed evidence, observation reports etc. Peer reviews of how each group has worked together could also be a useful tool for assessing this LO. Learners should also collect evidence of their own input and present this as part of the project portfolio for the final tutorial. Grading for this LO depends on the learners' level of input. For P2, they simply need to contribute eg regularly attend meetings and engage in the decision-making process. They will also be reliable and constructive in rehearsal. M2 requires the contribution to be positive ie for the learner input to make a difference. An example of this could be that the team suggests a backdrop banner for the set, and the learner designs and paints it (as well as fulfilling a key role in rehearsal). For D2, learners have to contribute effectively. This does not necessarily mean act as a manager or team leader, but the learner will be operating at such a level that their absence would jeopardise the project. Examples of the types of contribution could include designing and

organising the printing and distribution of flyers, or being the liaison for the live sound team (providing tech plans, equipment specs, set list breakdowns, schedules etc.). For all grades in LO2, simply attending rehearsals and performing at the event, however well, is not enough of a contribution to the team/project as a whole.

Learning Outcome 3 concerns the individual input in terms of carrying out appropriate responsibilities, and is closely related to LO2. Evidence for the portfolio could include personal notes and drafts, diagrams, reports prepared for meetings, ideas for performance of the set in terms of individual impact etc. One approach would be for learners to keep journal notes of the process. This will enable them to make evaluations during the process as it happens, rather than trying to complete such a review after the event when some elements and decisions may have been forgotten. Again, the tutor can supplement evidence with individual interviews and other records. For P3, the learner needs to have had sufficient input. This simply asks whether they have they taken on any responsibility other than rehearsing and performing. For M3 the learner will have carried out responsibilities positively, clearly benefiting the project and contributing to its overall success. For D3 learners will be critical to the success of the project, carrying out responsibilities effectively.

For those learners completing this unit through composition, they will need to ensure that their commission is decided within the group and there should also be regular meetings with their group.

For Learning Outcome 4, learners may need a greater amount of tutor support. Ideally, the budget will be based upon the project on which learners are working, although it is expected that the approach will be virtual so that the exercise is more vocationally accurate (please see the relevant section in the delivery guidance for more detail). The use of computer spreadsheet software is encouraged here although handwritten accounts may still be acceptable. For P4, learners will identify appropriate income and expenditure based on actual quotes researched via the internet and otherwise. At M4 the learner will provide more detail ie using correct headings for grouping entries and referencing what function the entries serve eg a breakdown of reprographic costs into categories, and details of colour, size, multiple copies etc. For D4, as well as providing more detail, learners will justify their completed budget. This means ensuring that the quotes are verified as realistic and appropriate for the context, and that the projected outlay is justified in terms of the overall result.

Learning Outcome 5 is awarded for the final contribution to the performance. These performances should be recorded, although tutors should assess performances on the night so that the nature of the event, audience reaction and general atmosphere in the venue are also taken into account. Grading focuses on two general areas: technical level and appropriateness to context. The two key questions are how accurate is the playing, and is there an awareness of the setting ie audience and venue. For P5, the technical performance is mostly accurate and the performer contribution is competent in terms of appropriateness for the setting. An incompetent performance will not take into account the audience needs or venue eg volume too loud, ill-suited material, inappropriate communication with the audience, dangerous behaviour etc. For M5 the performance is technically accurate and the learner shows a confident approach. For D5 the performer adds his/her individual stamp to the set, showing interpretation and artistic flair.

Learning Outcome 6 represents the final stage of the project: reviewing the complete process from conception to the final product. It is important for all grading bands that learners focus on the process and not just the final product. Learners must consider the planning and preparation in terms of event-management as well as the rehearsal process. For P6, the learner describes the process and final product – outlining what was done and the reasons behind approaching it that way. M6 requires analysis and this will add consideration of the effects of their method – was that the best way of approaching planning and delivery? For D6, learners will also evaluate the quality of process and product and make suggestions for improvement.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | Roles in the Live Music Industry | Brief from careers office to provide material for a convention focusing on opportunities for work in the live music industry. Each learner will produce information and comment on 4 roles in the live music industry, using the format of their choice eg a short DVD, a presentation, information cards, display board, a pamphlet etc. The funders want the material to be light-hearted but straight to the point. | Evidence to include: <br> • Material in a suitable format, covering the following areas for 4 different jobs in the live music industry: <br> - What is the job? <br> - What skills are required to carry out the role effectively? <br> - Pro's/con's of fulfilling this role <br> - Comment eg "the expert says…." |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P2, M2, D2<br><br>P3, M3, D3 | Project Portfolio | Learners need to provide evidence that they have contributed both individually and as part of a team, and this is the purpose of the portfolio. It will also need to indicate the level of input, in order to grade appropriately. Grades will be consolidated at a final individual tutorial when the evidence is discussed with the learner. | Evidence to include:<br><br>• A portfolio containing evidence of learner input throughout the project<br><br>• A recorded/ minuted individual interview with the tutor at the end of the project, when the evidence is considered and grades decided |
| P4, M4, D4 | Budget | Brief involves producing a projected budget for the live music event from a promoter's perspective. It will include real quotes from real companies. Differentiation of grading will depend on the detail and suitability of the budget | Evidence to include:<br><br>• A projected budget for a live music event |
| P5, M5, D5 | Performance | Assessment of the live music performance re: technical level and appropriateness to context | Evidence to include:<br><br>• Footage of performance<br><br>• Audience response<br><br>• Assessment report |
| P6, M6, D6 | Project Review | A review of the whole process from conception to final product | Evidence to include:<br><br>• A written review |

## Essential resources

The resources required for this unit will depend largely on the nature of the project being undertaken. Learners should not embark on a project for which the appropriate resources are unavailable. They will need access to equipment and accommodation appropriate to the style and type of musical ensemble.

Because this unit requires learners to take part in a performance or event in front of a live audience; it is necessary to have access to a suitable performance venue and the necessary back-line and sound reinforcement equipment.

Learning Outcomes 1 and 4 will require tutor-led delivery, and suitable accommodation must include a discussion room with appropriate lecturing facilities. Use of a Smartboard with access to the internet will be extremely useful.

## Indicative resource materials

### Textbooks

Wilkins, T – Access All Areas: A Real World Guide to Gigging and Touring (Focal Press, 2007) ISBN 978-0240520445

Singleton, M – The Art of Gigging: The Essential Guide to Starting Up as a Performing Artist (Trafford Publishing, 2005) ISBN 978-1412074025

Curran, M – Getting Gigs: The Musicians' & Singers' Survival Guide to Booking Better Paying Jobs (NMD Books, 2004) ISBN 978-0970677310

Mitchell, B – Gigging Musician: How to Get, Keep, and Play the Gig (Backbeat Books, 2001) ISBN 978-0879306342

Popyk, B – The Business Of Getting More Gigs as a Professional Musician (Hal Leonard, 2003) ISBN 978-0634058424

Spellman, P – *The Self-Promoting Musician* (Berklee Press, Hal Leonard, 2008) ISBN 978-0634006449

Weiss, M and Gaffney, P – Managing Artists in Pop Music: What Every Artist and *Manager Must Know to Succeed* (Allworth Press, 2003) ISBN 978-1581152685

Conway, D – The Event Manager's Bible: The Complete Guide to Planning and Organising a Voluntary or Public Event (How To Books Ltd, 2004) ISBN 978-1857039825

Winterson, J Nickol, P and Bricheno, T – *Pop Music*: *The Text Book* (Peters Edition, Oct 2003) ISBN 978-1843670070

### Journals

*Musicians Union magazine*

*Total Guitar magazine*

*Guitar Techniques magazine*

*Bass Guitar magazine*

*Modern Drummer magazine*

*NME*

**Websites**

| | |
|---|---|
| www.bbc.co.uk/radio1/onemusic | For young musicians and performers, giving helpful information and advice on the music industry |
| www.generator.org | Offering information packs/links on different areas of the music business including live gigs, promotion and marketing, venue information etc |
| www.bemuso.com | website about surviving the music business for DIY artists and independents |
| www.thestage.co.uk | Industry standard weekly newspaper |
| www.stagejobspro.com | The Stages Jobs section |
| www.artsjobs.org.uk | Jobs and advice site for the arts |
| apps.facebook.com/artsjobs | Jobs and advice site for the arts |

# Unit 10: Music and Society

**Unit code:** J/600/6993

**QCF Level 3:** BTEC Specialist

**Credit value:** 10

**Guided learning hours:** 60

## Unit aim

The unit will show learners how music relates to and interacts with society. It will enable learners to gain an insight into the two-way relationship that informs how we function as musicians and how we behave as consumers.

## Unit introduction

Music is created by people seeking to communicate something to others and, as such, is an intensely social activity: it needs, at the very least, a music-creator (composer/songwriter), a music-maker (performer) and a music-user (audience). In some instances, the creator and performer may be the same person. How these elements interact with the society in which they exist is the focus of learning in this unit. Music fulfils many functions in society: it can accompany ritual (eg ceremonial); be a medium for secular and sacred expression; provide an environment for social interaction; and enable us to express and share our thoughts and feelings about things that matter to us.

All of us have a stake in how music relates to society, but do we all want the same things from that relationship? How does the Government interpret our expectations and turn them into policies? How are these policies supported and implemented? What funding is available to music-makers? Does economic success give artists power to effect change? How have developments in technology changed the ways in which we engage with music? Does having a portable personalised soundtrack threaten the social and communal nature of music?

At the heart of the unit lies the idea that music constantly interacts with society, rather than simply being a separate disconnected static art- form unrelated to its context. This unit allow learners to enjoy and in depth study of the factors influencing this relationship and show how all people working with music, including professional musicians, artists, producers and engineers, amateur music-makers and audiences, access and utilise the ability of music to enrich the contemporary society in which they live.

## Learning outcomes

**On completion of this unit a learner should:**

1 Know the function of music in society

2 Know how technology affects music making and consumption in society

3 Know how politics affects music-makers and users

4 Know how business and industry affect music-makers and users

# Unit content

1 **Know the functions of music in society**

*Functions:* entertainment; communication; religious; social and political commentary; dance music; use as soundtracks to moving image or ceremonial events; performance art; identity and expression in youth culture; cult of celebrity eg X Factor; artistic expression in avant-garde movements such as Modernism

2 **Know how technology affects music making and consumption in society**

*Development of technology:* recording eg cylinder, vinyl, tape, multi-track, analogue, digital, home computer; instruments eg electric guitars, PA and amps, microphones, Hammond organ, synthesizer, samplers; format eg cassette, CD, non-physical/virtual formats, internet, changing hardware (mobile phones, MP3 players)

*Effects of new technology:* vast expansion in music creativity, sampling and remix; do-it-yourself recording; easy-to-use music software; impact on recording and broadcasting organizations; impact on live music and musicians, affordability; downloading

3 **Know how politics affects music-makers and users**

*Government:* government aims; initiatives eg Music Manifesto, Youth Music; policy (Department for Culture, Media and Sport, Arts Council, Department for Children, Schools and Families, local music services); funding sources (national, regional and local); music-related legislation eg copyright

*Historical:* class system; patronage; social and political events

4 **Know how business and industry affect music-makers and users**

*Business and industry:* music as commodity (investment and return, profit and loss); market forces eg trends, fashions, youth culture; economic power of individual (artistic freedom, political use of celebrity status); company (major companies buy out 'indies'); collective (industry lobbying power, control of the market); corporate sponsorship (philanthropy or strategy) expansion of publishing and printing; individual and private; charitable bodies and foundations; non-government funding; amateur music-makers; self-financing

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 Describe, with reference to examples, the various functions of music in society | M1 Explain in detail, with reference to examples, the various functions of music in society | D1 Comment critically, with reference to examples, on the various functions of music in society |
| P2 Describe, with reference to examples, how technology has affected music making and consumption in society | M2 Explain, with reference to examples, how technology has affected music making and consumption in society | D2 Comment critically, with reference to examples, on how technology has affected music making and consumption in society |
| P3 Describe, with reference to examples, how politics has affected music makers and users in society | M3 Explain, with reference to examples, how politics has affected music makers and users in society | D3 Comment critically, with reference to examples, on how politics has affected music makers and users in society |
| P4 Describe, with reference to examples, how business and industry affects music makers and users in society | M4 Explain, with reference to examples, how business and industry affects music makers and users in society | D4 Comment critically, with reference to examples, how business and industry affects music makers and users in society |

# Essential guidance for tutors

## Delivery

The unit requires learners to develop a useful understanding of the relationship between music and the society in which they live. Part of this understanding will require some exploration of how this relationship has developed historically.

Delivery will most likely take the form, certainly initially, of tutor-led dissemination of information, probably in a 'lecture' setting. However, learners should be provided with ample opportunities and be encouraged to discuss, develop and assimilate the content themselves. This might be through extended question and answer sessions (tutor- and learner-led), seminars, discussions and/or learner-led presentations.

Whilst the unit should focus primarily on contemporary society, tutors need to include reference to historical antecedents that precede it. Learners should be encouraged to consider the relationship between music and society in cultures other than their own, and the extent to which this influences learners' own multi-cultural contemporary society.

Learners will benefit from the unit content being made as 'real' as possible. Learners could, for example, identify a known group/artist and then apply the questions implied by the unit content to that group/artist: How do they use music? Who are their stakeholders? Who funds them? Do they have economic power? If so, how do they use it? How do they use technology to connect with or support their audience? To what extent do they use music to support, comment on or influence society?

The Arts Council publishes its various funding application forms on the internet, as do most funding bodies (public and private): learners could experiment with completing a 'virtual' funding bid to the Arts Council or similar, enabling them to discuss and possibly challenge some of the qualifying criteria. Similarly, there is ample accessible information regarding the government Music Manifesto initiative available on the Internet. Learners could explore the various aspects of the Music Manifesto, considering how they apply to them, and whether they have any evidence of this initiative impacting on them. Who has 'signed up' to the manifesto locally, for example? What do they do, and how does it impact on society? These questions might be explored productively through small solo or group projects (formally assessed or not) that require learners to consider the unit content and apply it to real situations.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to unit and programme of assignments. |
| Introduction to the unit |
| • Introduce learners to the grading criteria |
| **Assignment 1: The functions of music in society – P1, M1, D1** |
| • Historical functions (religious, ceremonial) |
| • Entertainment (dance, live music, film industry) |
| • Social and political commentary (oral documentation of events / story telling / protest songs) |
| • Performance art and avant garde movements |
| • Identity and expression in youth culture |
| Presentations of the articles |
| Assessment and feedback |
| **Assignment 2: Music technology and modern society – P2, M2, D2** |
| • The historical background of music technology |
| • The influence on music making |
| • The influence on music consumers |
| Presentations of the articles |
| Assessment and feedback |
| **Assignment 3: Music and politics – P3, M3, D3** |
| • Historical factors |
| • Legislation |
| • Censorship |
| • Support |
| Presentations of the articles |
| Assessment and feedback |
| **Assignment 4: The music industry and society – P4, M4, D4** |
| • Historical factors (expansion of publishing and printing, effects of copyright) |
| • Music as commodity |
| • Market forces |
| • Corporate sponsorship |
| • Charitable bodies and foundations |
| Presentations of the articles |
| Assessment and feedback |

## Assessment

In the suggested outline learning plan Learning Outcomes 1, 2, 3 and 4 will be evidenced by a series of articles that covers a variety of functions as detailed in the unit content. The use of examples is very important but as with all the articles suggested, tutors must ensure that they assess the content of the articles rather than the presentation. Each of these articles will then be presented which allows the learner an opportunity for assessment in both written and oral form. This will be most beneficial when a tutor provides feedback between the written assessment and the presentation. Furthermore, if the tutor allows for a question and answer session at the end of the formal presentation, then any gaps in evidence may be filled if the tutor and peers asks questions, thereby allowing three separate opportunities for assessment in total.

To achieve P1, learners must describe the functions of music in society. They must provide examples, and these examples should relate directly to the unit content. Ideally the examples should be their own, although a mixture with given examples would be acceptable.

To achieve M1, learners must go on to explain the various functions that music performs in society. These explanations need to address some historical context and should be wide ranging.

To achieve D1, learners must comment critically. This means learners need to weigh up and compare and contrast. This may be done by comparing a pre-industrial Britain with modern society, or comparing a modern Britain with a society from the developing world or tribal community. A timeline may aid work at this level, showing how the various functions music has in our society has evolved over the centuries.

To achieve P2, learners need to provide evidence of the role music technology has played in the relationship between music and society. This evidence should be descriptive of a Pass, and needs to be backed up with examples.

To achieve M2, learners will need to explain this relationship. They need to show how new technologies have been exploited by musicians seeking to produce new and interesting ideas, and how instrument designers and technicians have responded to the challenges of developing new technologies. They also need to explain how music technology has been utilised by the consumer and how that has resulted in the development of technologies.

To achieve D2, learners need to comment critically. This means learners need to weigh up and compare and contrast. As with all of LO2, comparing a pre-industrial Britain with modern society to trace how the development of technologies has impacted on the way that music has been created and consumed may do this. At this level, awareness of strengths and weaknesses should be demonstrated so evidence should be provided with regard to the limitations of technologies and how those limitations have been resolved in subsequent technologies.

To achieve P3, learners need to provide evidence of the ways in which politics have affected music makers and users. This evidence needs to relate to the unit content and should be backed up with examples. This evidence needs to go beyond basic Government interaction but look at the ways in which music creators and users respond to political situations and interactions.

To achieve M3, learners need to explain how this relationship between music and society has been affected by politics. This should be a balanced response and address the relevant areas of the unit content. Examples should reflect the positive and supportive mechanisms politicians have put in place for music making, the

protective legislations for music makers and also the restrictions governments have created. Evidence should also reflect how music has been created and used in reaction to politics.

To achieve D3, evidence needs to be provided that compares and contrasts on the role politics has played in the relationship between music and society. At this level, it may be very useful to draw on examples from outside our society, where censorship is an obvious and powerful tool and the implications for the society in question. It may also serve to reinforce positive mechanisms in our society by contrasting another where Arts Council funding does not exist.

To achieve P4, learners need to provide evidence of the ways in which Business and Industry have affected music makers and users. This evidence needs to relate to the unit content and should be backed up with examples. This evidence is very much entwined with criterion 3 so depending on centre needs and issues, an amalgamation of these two articles may be useful even if only at presentation stage.

To achieve M4, evidence should be provided that explains how Business and Industry has affected music makers and users. This criterion could be linked with the unit 'The Music Industry' but tutors should be careful to note that this work requires an examination of the impact of business on the music itself.

To achieve D4, evidence needs to compare and contrast, or weigh up strengths and weaknesses. Learners could provide evidence that weighs up the merits of commercial music over artistic genres such as 'avant-garde'. They could comment critically on the financial pressures that exist to promote certain genres and how business is constantly evolving to fins new markets (ie the celebrity genre shows).

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | The functions of music in society | Music journalist writing for a music magazine | • Written article <br> • Presentation <br> • Responses to questions |
| P2, M2, D2 | Music technology and modern society | Music journalist writing for a music magazine | • Written article <br> • Presentation <br> • Responses to questions |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P3, M3 D3 | Music and politics | Music journalist writing for a music magazine | • Written article<br>• Presentation<br>• Responses to questions |
| P4 M4 D4 | The music industry and society | Music journalist writing for a music magazine | • Written article<br>• Presentation<br>• Responses to questions |

### Essential resources

Access to a projector / DVD is essential for viewing documentaries and interviews.

### Indicative resource materials

**Textbooks**

Brickens, T, Nickol P and Winterson, J – *Pop Music*: *The Text Book* (Peters Edition, 2003) ISBN 978-1843670070

Cossar, N – *This Day in Music* (Collins & Brown, 2005) ISBN 978-1843402985

Eno, B – A Year With Swollen Appendices (London, 1995) ISBN 978-0571179954

Frith, S, Straw, W and Street, J (eds) – *The Cambridge Companion to Pop and Rock* (Cambridge, 2001) ISBN 978-0521556606

Head, L (ed.) – *British Performing Arts Yearbook* (Rhinegold Publishing, London, updated each year) ISBN 978-1906178857

Lebrecht, N – When the Music Stops: Managers, Maestros and the Corporate Murderof Classical Music (London, 1996) ISBN 978-0671010256

Oliver, M (ed.) – Settling the Score: A Journey Through the Music of the Twentieth Century (London, 1999) ISBN 978-0571195800

Waldman, T – We all want to change the world: Rock and Politics from Elvis to Eminem (Talyor Trade, 2003) ISBN 978-1589790193

Winterson, J – *Pop Music*: *Question & Answer Book* (Peters Edition, 2005) ISBN 978-1843670148

**Websites**

| | |
|---|---|
| www.britishcouncil.org/arts | Cultural relations |
| www.journalofmusic.com | Intelligent writing on musical life |
| www.musicandmeaning.net | Academic music journal |
| www.guardian.co.uk | Newspaper famed for arts & society coverage |
| www.musictank.co.uk | Sound busness ideas |

# Unit 11:     Music Events Management

**Unit code:**               T/600/6939

**QCF Level 3:**             BTEC Specialist

**Credit value:**            10

**Guided learning hours:**   60

## Unit aim

The aim of this unit is to develop the skills and knowledge needed to manage music events. Learners will become familiar with administrative tasks, strategies and factors that influence the success of an event then will put the theory into practice by planning and managing a music event.

## Unit introduction

Music events management is an exciting and rewarding area of the music industry that requires a great deal of hard work. It is important to know about the various factors that influence an event such as safety legislation, safe working practice, promotion, teamwork, time and people management, the allocation of roles and keeping financial records.

This unit will give learners the opportunity to find out what goes into a music event and what affects the success of the event. They will also plan and manage a music event from start to finish taking on roles and allocating roles where appropriate. Much of the delivery of this unit will be in preparation, record keeping, holding team meetings and researching current legislation surrounding the organisation of music events.

Learners will look at specific case studies and consider the legal documents, contracts, safety legislation, financial records, promotion and marketing needed to run a successful event. Much of the evidence can be collected through records of meetings held and example documents found or created by the learners. Events should be fully evidenced through documentation by learners and tutor observation reports. Learners will review the success of personal roles and the process at its conclusion.

## Learning outcomes

**On completion of this unit a learner should:**

1   Know the factors that define a music event

2   Know the factors that will influence the success of a music event

3   Be able to apply planning procedures for a proposed music event

4   Be able to manage a music event as part of a team

# Unit content

## 1 Know the factors that define a music event

*Type of music event*: eg gig, tour, promotional launch and classical recital

*Type of music venue* eg music club, public house, large music venue, festival and theatre

*Features*: size; scale; location; duration; reoccurrence; equipment requirements; sound system; lighting; other requirements eg food, accommodation, storage, parking

*Staffing*: eg sound system, stage crew, lighting, venue staff, security, door staff, management, administrative, promoters, catering, performers

## 2 Know the factors that will influence the success of a music event

*Money management*: eg financial planning, cash flow forecast, budgeting; bookkeeping, accounts, grant applications, sponsorship

*Promotion and Marketing*: eg target market, audience profile, posters, flyers, press releases, publicity stunts, the Internet, websites, blogs, forums, social networking sites

*Legal Constraints*: eg performing licences, insurance, public liability, contracts for performers, other contracts, Disability Discriminations Act, public safety, safety awareness, stage safety

## 3 Be able to apply planning procedures for a proposed music event

*Procedures*: agree objectives; feasibility studies; team appointments; target setting; devising organisational structure; contingency plans; meetings

*Personal and team skills*: eg knowledge, practical skills, enterprise, flair, self-management, team building, roles, responsibilities, opportunities, problems, solutions, tasks

*Documentation*: minutes of meetings; contracts; time scales; plans; ; financial records; promotional material; logistics eg type of music event, features, diagrams, staffing, running order, stage plan, seating plan

## 4 Be able to manage a music event as part of a team

*On-going considerations*: eg schedules, personal role(s), team roles, time management, working relationships, setting up the venue, public relations, health and safety, contingency action, clear up

*Post-event considerations*: eg monitoring schedules, de-briefing, feedback sessions, questionnaires, review objectives

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 describe the factors that define a chosen music event | M1 explain the factors that define a chosen music event | D1 assess the factors that define a chosen music event |
| P2 describe the factors that will influence the success of a music event | M2 explain the factors that will influence the success of a music event | D2 assess the factors that will influence the success of a music event |
| P3 apply planning procedures for a proposed music event with assistance | M3 apply planning procedures for a proposed music event competently with only occasional assistance | D3 independently apply planning procedures for a proposed music event to near professional expectations |
| P4 manage specific roles for a music event with assistance | M4 manage specific roles for a music event competently with only occasional assistance | D4 independently manage specific roles for a music event to near professional expectations |

# Essential guidance for tutors

## Delivery

Delivery of this unit is likely to start with classroom lectures. Case studies should be used that show a number of different music events preferably of differing scales. From these learners can begin to establish what factors make up a music event. Trips to music venues and visits from professionals working in the area of music events will enhance the learner's experience.

Group discussions will be an important element to successful delivery. These can be used to examine examples such as promotional material, sample contracts and financial records. Learners should be encouraged to create their own versions of documents where possible either individually or in small groups. It is best for this to be done while planning the first music event as a team. Team meetings will take up a large portion of this unit so it is important that learners understand how to plan and run meetings and to keep good records

Learners can be involved with the management of a number of small events or one large-scale event. They must take on a range of specific roles that can be defined and assessed within the overall management of the event. Small events can be music performed in recording studios, drama studios, as part of a performing arts performance or any other event that involved the reproduction, or performance, of music. Larger events are likely to be end of term concerts involving a number of performers and music related equipment.

Evidence for assessment can be in the form of a portfolio containing hand written notes, word processed plans, reviews, photos, video footage, peer testimony, gig reviews, contracts, financial records and minutes of planning meetings. Where evidence is produced by other learners within the group, or outside the group, it must be clearly noted who has produced the work e.g. financial records for the event completed by another learner in their agreed role as part of the management team.

Music events may not be repeatable within the centre so there may not be opportunity for the learners involved to gain or improve their grades once an opportunity is missed. With this in mind it is essential that both the learner and the tutor are aware of progress and any issues that may affect evidence opportunities. It is essential that the tutor attends many of the management team meetings and has an input into the proceedings where appropriate. This will help to establish, as the project progresses, the amount of assistance has been given to the learners being assessed. This assistance could be in the form of guidance or the reallocation of responsibilities allocated to learners. Assistance can be given by the tutor, and/or other learners in the group but must be recorded using suitable documentation.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
| --- |
| Introduction to unit and programme of assignments. |
| Factors that define a music event – types, features and staffing<br><br>Case studies of a range of music events<br><br>Money management – example documents, spreadsheets, cash flow<br><br>Create financial records for an example event<br><br>Promotion and marketing – examples of material, target audience<br><br>Research online methods of promotion<br><br>Legal constraints – example contracts, legislation (see online)<br><br>Create a contract for the performers |
| **Assignment 1: What Makes a Successful Music Event?**<br><br>**(P1, M1, D1, P2, M2, D2)**<br><br>• Introduce assignment<br><br>• Research in class – collating/editing evidence –<br><br>• Report/presentation and assessment feedback<br><br>• Improving evidence: use assessment feedback, resubmission of work where appropriate |
| Planning, allocation of roles, establishing team meetings |
| **Assignment 2: *My Music Event* (P3, M3, D3, P4, M4, D4)**<br><br>• Introduce assignment<br><br>• Planning stages – meetings, developing material, tracking progress<br><br>• Event stages – based on three events<br><br>• Review: group meeting, assessment feedback<br><br>• Improving evidence: use assessment feedback, resubmission of work where appropriate |
| Review of unit and programme of assignments. |

## Assessment

Assessment for all learning outcomes in this unit is likely to be based on the collection of evidence from team meetings, production of specific documents, collection of documents and resources relating to the event, information on current legislation, keeping of financial records, peer review, group reviews and tutor observation. Specifically, learning outcome 1 can be evidenced through the use of music event case studies. These could be created through visits to music venues, visiting industry specialists or focusing on a specific music event or festival.

To achieve criteria P1, learners must describe the factors that define a chosen music event. They will provide a basic description of the main factors including sound, audience, staffing, stage and performers and say what each key factor is needed for. Evidence is likely to be brief but should include most of the essential factors needed.

To achieve criteria M1, learners must explain the factors that define a chosen music event. All the key factors must be described and an explanation included of at least three key factors. This could include, for example, the sound system, key staffing roles, venue logistics. It is the accuracy and depth of explanation that is important not quantity. Features of the staffing roles could be covered. Explanation evidence is likely to address questions such as how things work and why they are there.

To achieve criteria D1, learners must assess the factors that define a chosen music event. Evidence should include assessment of staff roles within the event, the need for equipment and other services such as catering with questions answered such as: How do the staff roles interact? How useful is the equipment? What would happen without this equipment? There should evidence that some thought has gone into setting up a music event using well-chosen staff and equipment.

To achieve criteria P2, learners must describe the factors that will influence the success of a music event. They will provide a basic description of the main factors including money management, promotion and marketing and legal constraints and say what each key factor is needed for. Evidence is likely to be brief but accurate.

To achieve criteria M2, learners must explain the factors that will influence the success of a music event. All the key factors must be described and an explanation included of at least one factor, either money management, promotion and marketing or legal constraints. Explanation evidence is likely to answer questions such as how things work and why they are there.

To achieve criteria D2, learners must assess the factors that will influence the success of a music event. Questions will be answered such as: What would happen if things are not done, or not done well enough? How important is it to do this? What if the personal allocated to run this side of the event does not do a good job?

To achieve criteria P3, learners must apply planning procedures for a proposed music event with assistance. They will provide evidence of planning including collection and/or creation of documents and records, minutes of meetings, allocation of roles, schedules and objectives. It should be indicated who has produced each document if not done by the learner being assessed. Tutor records will show that help was needed at most stages either by the tutor or by other learners in the group.

To achieve criteria M3, learners must apply planning procedures for a proposed music event with only occasional assistance. There may be evidence of a more detailed approach to the process in the documents and records presented. Tutor records will show that help is only given on some of the more challenging aspects of planning procedures.

To achieve criteria D2, learners must independently apply planning procedures for a proposed music event to near professional expectations. All the documents and records needed to plan a music event should be presented. These must be relevant and useful as working documents. No significant assistance should be given to the learner being assessed.

To achieve criteria P4, learners must manage specific roles for a music event with assistance. Tutor observation will show that the learner has taken part in an event management team and taken on specific roles with some success. Tutor records will show that help was given either by the tutor or by other learners in the group.

To achieve criteria M4, learners must manage specific roles for a music event with only occasional assistance. There may be evidence of a more detailed approach to the allocated roles with jobs being done on schedule and good input shown at planning meetings. Tutor records will show that help is only given on some of the more challenging aspects of planning procedures.

To achieve criteria D4, learners must independently manage specific roles for a music event to near professional expectations. The planning and management of event will be a success. Peer testimony and tutor observation should evidence this along with a review of the event that will contain insightful observations and suggestions for improvement. No significant assistance should be given to the learner being assessed.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1<br>P2, M2, D2 | What Makes a Successful Music Event? | Working for an events management company it is your job to explain what a music event is and what influences the success of an event | Evidence comprising<br>• Written report<br>• Presentation |
| P3, M3, D3<br>P4, M4, D4 | My Music Event | Working as an event manager you will plan and manage a music event from start to finish. You can allocate roles within a team and take on specific roles yourself | Evidence comprising<br>• Minutes of meetings<br>• Internet 'Blog"<br>• Tutor Observation<br>• Peer review |

## Essential resources

Centres should provide appropriate spaces for regular event planning meetings. These could offer access to the Internet and computer projectors for researching and displaying information. Use of online resources and applications is encouraged such as keeping a 'Blog' to show progress and possibly evidence planning meetings and events. Computers will be needed to keep financial records and develop other documentation such as performer contracts.

Access is need to a performance space that is suitable for holding a number of music events. This could be a small venue or a large venue but should have many of the factors that make up a music event such as a sound system suitable for music, lighting, musical instruments, a stage area and an audience area. Access is also needed to performers to play at these events.

## Indicative resource materials

### Textbooks

Baker B – *Guerrilla Music Marketing Handbook: 201 Self-Promotion Ideas for Song Writers, Musicians and Bands on a Budget* (Bob Babker, 2007)
ISBN 978-0971483859

Bowdin G et al – *Events Management* (Butterworth-Heinemann, 2006)
ISBN 978-0750665339

Conway D – *The Event Manager's Bible: The Complete Guide to Planning and Organising a Voluntary or Public Event* (How To Books Ltd, 2009)
ISBN 978-1845283032

Hannam C – *Health and Safety Management in the Live Music and Events Industry* (Entertainment Technology Press, 2004) ISBN 978-1904031307

Kemp C – *Music Events Management and Promotion* (Elm Publications, 2008)
ISBN 978-1854504470

Lathrop T – *The Business of Music Marketing and Promotion* (Billboard Books, 2003)
ISBN 978-0823077298

# Unit 12: Music in the Community

**Unit code:** D/600/6983

**QCF Level 3:** BTEC Specialist

**Credit value:** 10

**Guided learning hours:** 60

## Unit aim

In this unit, learners will explore the context and function of community music-making. Learners will develop practical skills in running workshop activities, and contribute to a real-life community project. Careful planning, monitoring and evaluation of the process are central to its success and potential.

## Unit introduction

Music can be a powerful tool in engaging and bringing people together in a collectively rewarding experience. Recognition of its potential for supporting community work therefore, is increasingly evident. There are a growing number of national and local organisations dedicated to providing support for music-making in the community. Education is also an important area, and all the major professional orchestras and opera companies have their own education and outreach departments. This unit should prove valuable to learners wishing to pursue a career in teaching and music education, or aiming to branch out as freelance community musicians.

This unit examines the phenomenon of community music-making. It looks at the rationale for taking music into the community and the social and cultural benefits for doing so. At its heart is practical application and an exploration of what it means to be a 'community musician'. These musicians see the power of musical creation and performance and are part of a movement to make this experience open to more people.

The unit gives learners a "workshop leader's toolbox". It investigates the practical, creative and evaluative skills needed to devise projects and encourage community groups to create and perform music. Above all, this unit is not a simulation exercise. Learners will be working in real-life situations in real-life communities.

## Learning outcomes

**On completion of this unit a learner should:**

1   Know the context and purpose of community music-making including practitioners and organisations

2   Be able to lead practical music-making activities

3   Be able to plan and participate in a community music-making project for a specific community group and/or venue

4   Know how to monitor and evaluate a community music-making project

## Unit content

1 **Know the context and purpose of community music-making including practitioners and organisations**

*Context and purpose*: community relations; music education; audience development; participation and inclusion; ownership; impact on communities/society

*Practitioners and organisations*: case studies of local or national providers eg orchestras, opera companies, London Sinfonietta, Sonic Arts Network, Sound Sense, COMA, arts development agencies, LEAs, the Music Manifesto and government initiatives, funding bodies eg trusts, PRSF, Youth Music, The National Lottery

2 **Be able to lead practical music-making activities**

*The workshop approach*: definitions and roles of the facilitator; definitions of a 'workshop'; setting a context; creating a suitable environment; communication skills; contingency planning

*Practical activities*: eg warm-up activities, musical games, starting points; style-specific workshops eg samba, African drumming, taiko, singing activities, creative/composition activities, exploring an idea, teamwork, directing, rehearsing, performing, integrating your own musical skills

3 **Be able to plan and participate in a community music-making project for a specific community group and/or venue**

*Planning*: eg setting aims and objectives, time constraints/management, project design, effective use of resources (physical and human), follow up and sustainability, cross-arts projects, theme-based projects, issue-based projects, collaboration, CRB clearance, public liability insurance

*Community groups*: concept of the 'client group' eg the young, the elderly, disadvantaged groups, schools and colleges, the unemployed, youth groups, prisons, hospitals, enthusiasts, considerations for working with particular client groups

*Community venues*: eg street performance, schools and colleges, community and arts centres, shopping centres, pubs and clubs, theatre/dance/music festivals, outdoor events, parks, fund-raising events, concerts

4 **Know how to monitor and evaluate a community music-making project**

*Monitoring and evaluation*: reasons for evaluation eg reporting to funders, observing, evaluating against objectives (at workshop and project level), using evaluations in future planning; evaluation techniques eg questionnaires, interviews, external evaluation teams, feeding back, report writing, action for future

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 describe the context and purpose of music-making in community settings referring to practitioners and organisations | M1 explain the context and purpose of music-making in community settings providing details of practitioners and organisations | D1 comment critically on the context and purpose of music-making in community settings providing details of specific practitioners and organisations in their local community |
| P2 use selected practical music-making activities with a group of participants | M2 use selected practical music-making activities with a group of participants, demonstrating a range of activity inclusive to all | D2 use selected practical music-making activities with a group of participants, demonstrating a range of innovative activity inclusive to all |
| P3 participate in the planning and delivery of a community music project | M3 participate in the planning and delivery of a community music project with a degree of independence | D3 participate in the planning and delivery of a community music project with some independence |
| P4 Describe the implementation and outcome of the community music project from conception to realisation, referring to appropriate feedback | M4 Explain the implementation and outcome of the community music project from conception to realisation, referring in detail to appropriate feedback | D4 Critically comment on the implementation, outcome and potential of the community music project from conception to realisation, responding in detail to appropriate feedback |

# Essential guidance for tutors

## Delivery

The focus of this unit is the devising and implementation of 'real-life' community music projects, most probably with community groups local to the delivering centre. The initial stages of the unit should concentrate on preparations for this; ensuring that learners are equipped with the practical skills and awareness to be able to devise and implement a community music project, as well as building learner confidence at leading practical music-making activities. The tutor should lead the workshops in much of the early work.

At first, it might be best to encourage learners to lead activities with peers or with carefully selected groups that will provide a secure environment in which learners can explore activities.

A range of practical activities should be investigated to include:

- warm-ups and starter activities
- leader directed performance activities
- flexible creative tasks

Learners should be encouraged to evaluate and discuss their work as a matter of course. Learners should examine critically what works best, what the practical considerations might be and how an activity could be improved upon. The focus should be on the role of the facilitator – a leader who is able to provide the necessary opportunities for others to experience the power of musical creation and performance.

Learners may find it most appropriate to work in small groups in devising and delivering projects though this is not a stipulation of the unit and some may wish to work independently. Although learners will need tutor support in the devising and practical implementation of community music projects, this aspect of the unit should be learner-led as far as possible. Learners will need support in setting their aims and objectives, thinking carefully about what they want to achieve by taking their skills into the community.

It should be learners' responsibility to liaise with client groups and outside agencies and tutors should prepare learners for this. However, tutors can provide support by making initial contacts and validating the activities offered. Learners should explore the kinds of community groups available locally, the practical and contextual considerations of each group, eg the need for CRB clearance if working with children/vulnerable adults, and the aims and objectives of any outside agencies involved.

The timescale of projects is flexible and will depend on the individual aims, contexts and practical matters. One-off workshops are valid, as are projects that extend over a longer period although longer projects may offer more scope. The success of a project should be judged on its effectiveness in achieving its aims.

Typical projects could include: rock band or DJ workshops with local teenagers; samba band or African drumming workshops at a local community centre; a primary school creative music project; establishing a community choir; lunchtime concerts at a local nursing home or hospital. Innovation should be encouraged with learners actively discussing the possibilities as a group.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
| --- |
| Introduction to unit and programme of assignments. |
| Introduction to the unit and requirements. Skills audit and initial practical exercise. |
| Delivery & discussion of historical context and purpose of music in the community, and how it has changed over time. |
| Case studies, possible visits or visiting speakers and subsequent reports, individual research tasks and presentation to cohort, possible "shadowing" placements? |
| **Assignment 1: Information Pack – P1, M1, D1**<br><br>Assignment overview<br><br>• Information Pack initial design<br><br>• Research, and collating notes from class activities and visits<br><br>• Writing the text for the info pack<br><br>• Assessment feedback, amend and improve assessment evidence |
| Regularly, throughout the course programme – teacher-led exercises, games, activities to build up a repertoire for use in workshops. |
| Longer teacher or facilitator-led sessions to demonstrate an effective workshop leadership and to develop musical experience and knowledge eg samba drumming day, a songwriting toolkit, the classroom gamelan, developing more effective musical communication skills for rock musicians etc. An evaluative report will be submitted for each. |
| The role of the facilitator |
| Differentiation and inclusion |
| How to plan and structure an effective workshop |
| **Assignment 2: Workshop – P2, M2, D2**<br><br>Assignment overview and context<br><br>• Planning<br><br>• Preparing materials<br><br>• Delivering workshop/activity<br><br>• Plenary feedback and discussion<br><br>Repeat assignment in different context, twice or more as appropriate |

| Topic and suggested assignments/activities and/assessment |
|---|
| **Assignment 3: Community Music Project – P3, M3, D3** |
| • Assignment overview and context |
| • Initial discussions and aims |
| • Planning meetings |
| • Preparing materials |
| • Trial activities |
| • Delivery including get-in, set up, turnarounds, pack-down |
| • Plenary discussions and note-making |
| **Assignment 4: Assessing the Project – P4, M4, D4** |
| • Assignment overview |
| • Collecting evidence (workshop materials, client group responses, photographs, minutes from planning meetings, schedules etc.) |
| • Preparing the assessment delivery (written or oral) |
| • Feedback, amend and improve assessment evidence |

## Assessment

Learning Outcome 1 focuses on the context and purpose of music-making in community settings and requires reference to practitioners and organisations. This spread of information could be presented in a variety of formats, used in combination as required; for example a research portfolio, a written report, an information pack, a "shadowing" report, a presentation, a documentary film etc. For P1, learners will provide a description of the different contexts of community music-making, exploring function as a key factor. Practitioners and organisations should be mentioned as examples. For M1, learners will take their report a stage further, explaining how and why community music-making is used in different contexts and providing details of generic types of practitioners and organisations. To attain D1, learners will also look at the impact and effect that music has had in community outreach, analysing context and purpose and detailing specific examples from their local community.

Learning Outcome 2 and 3 require a primarily practical response and therefore video evidence of the process and final outcome is crucial. This visual evidence could then be backed up with written evidence in a variety of forms, specifying individual role and responsibilities and thereby facilitating access to all grading levels. Typical evidence could include:

• minutes from planning meetings

• annotated planning notes

• a final workshop plan

• an outline of an intended project (including, for instance, client group profile, venue details, practical considerations, aims and objectives, workshop plans and materials)

• a project journal or diary

• evaluation evidence, eg completed questionnaires or recorded interviews

For P2, evidence will be entirely documentary, and at its most basic could comprise footage of learners leading a series of short activities, collected by the tutor throughout the programme delivery, accompanied by sets of cue-cards reminding the learner of the activity structure. For M2, the planning process will be more apparent, and learners need to provide evidence of an awareness of the client group, through careful selection and preparation of appropriate activities. D2 requires learners to devise new and creative activities for members of a specific client group.

Learning Outcome 3 is concerned with the planning process and its implementation, differentiated by the level of input. For P3, learners will provide evidence that they were involved in the planning and delivery process. M3 and D3 are dependent on the quality of the planning and delivery in terms of engaging the client group, and evidence will need to show the level of individual learner input.

The focus of Learning Outcome 4 is evaluation and this can again be evidenced in a variety of formats depending on the nature of the learners. What is important is that the focus is on the quality of evaluation and not necessarily on the quality of the community music project. In fact there is much more scope for effective evaluation if learners are able to analyse what went wrong and suggest strategies for improvement. All grading bands of LO4 require reference to appropriate feedback; good practice would be to generate a variety of types of feedback for learners to comment on or respond to eg questionnaires, plenary sessions with the client group, interviews, external evaluation reports etc.

For P4, learners will describe how the project was set up, what actually happened and whether it was successful or not. They will also refer to appropriate feedback as detailed above. For M4, learners are required to explain and this will involve tackling the "why" aspect as well as the "how". Reference to feedback is also required. D4 involves critical comment ie an evaluation that considers advantages and disadvantages of the process and outcome, strategies for improvement, and how this project could be used in the future. Learners are also required to respond to appropriate feedback ie tackle and/or explain any issues arising.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | Information Pack | Brief from local youth arts network, to produce a careers information pack for young musicians interested in working in community music. | Evidence to include:<br>• Introduction: historical context<br>• An investigation into the purposes of community music-making |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| | | | • A case study/shadowing report of a practitioner or organisation<br><br>• An appendix giving details of relevant practitioners and organisations |
| P2, M2, D2 | Workshop | This is a template brief intended for multiple attempts. It may be extended or reduced as necessary. Learners plan and deliver a short workshop for their peers or other suitable group. The aim is to build up a repertoire of exercises or activities for future use, as well as confidence in leading music-making activities.<br><br>There should be a plenary at the end of each workshop, focusing on the performance of the workshop leader. | Evidence to include:<br><br>• Brief notes for the workshop<br><br>• Video evidence of both the workshop and the plenary session |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P3, M3, D3 | Community Music Project | Brief from a client group or venue as specified by the tutor. A substantial project offering a workshop day or series of workshops. Learners to plan, participate and monitor process | Evidence to include:<br><br>• client group/venue profile<br><br>• aims and objectives<br><br>• workshop plans and resources<br><br>• time schedule<br><br>• contingency plans<br><br>• video evidence<br><br>• client group response questionnaires or video? |
| P4, M4, D4 | Assessing the Project | Full assessment of community music project from conception to realisation | Evidence to include:<br><br>• presentation of assessment in format of learner choice |

## Essential resources

Required resources depend on the nature of the projects but many could require large numbers of instruments and materials. There are also likely to be transport issues alongside the need for rehearsal space, performance facilities, audio and recording equipment etc. Video facilities are essential for learners to generate sufficient evidence to meet the criteria.

## Indicative resource materials

### Textbooks

Moser, P and McKay, G – *Community Music*: *The Handbook* (Russell House, 2005) ISBN 1903855705

Graeme Leak – Performance Making: A Manual for Music Workshops (Currency Press, 2003) ISBN 0868196738

Wishart, T – *Sounds Fun (Books 1 and 2)* (Universal Edition) available at www.trevorwishart.co.uk

Paton, R – *Living Music: Improvisation Guidelines for Teachers and Community Musicians* (Chichester, 2000)

**Journals**

*Sounding Board* (the newsletter of Sound Sense)

*Link Magazine*

**Websites**

| | |
|---|---|
| www.soundandmusic.com | Theatre history |
| www.soundsense.org | A UK professional association promoting community music and supporting community musicians |

# Unit 13: Music Performance Techniques

| Unit code: | R/600/6978 |
| --- | --- |
| QCF Level 3: | BTEC Specialist |
| Credit value: | 10 |
| Guided learning hours: | 60 |

## Unit aim

The aim of this unit is to enable learners to develop their techniques for both solo and group performance, from practice through to performance.

## Unit introduction

Professional musicians work in a highly competitive environment. They must be able to deliver performances in a wide range of situations; in the studio, as a solo performer, as part of a group or in a live venue, often under great pressure. To be able to work in this environment musicians rely upon the foundation of polished technique, timing, tone and control. Coupled with this, they have to develop an adaptive, professional approach to continuous improvement of their musical and vocal skills.

This unit focuses on two areas: firstly the ability to play or sing with fluency, dexterity and the authority of a seasoned performer, and secondly arriving at that point through a logical and structured practice routine. Tone production, timing and rhythmic control are fundamental to this unit.

When musicians develop and use a structured practice routine they 'break down' the areas of their playing or singing that need attention. A reflective and dedicated approach to practice will enable performers to maximise their improvements.

The best way to consolidate and reinforce technical skills is to practise and then perform. A wide variety of music and situations will exercise and extend each performer's techniques and reveal where further practice is needed. Working in studio sessions, solo gigs, group rehearsals and gigs will all contribute to a musician gaining the authority of a seasoned performer. Learners will be encouraged to use technical skills creatively and apply them to enhance artistic expression.

## Learning outcomes

**On completion of this unit a learner should:**

1  Know effective instrumental or vocal technique through a structured practice routine

2  Be able to apply effective instrumental or vocal technique in solo performance

3  Be able to apply effective instrumental or vocal technique in group performance.

# Unit content

1 **Know effective instrumental or vocal technique through a structured practice routine**

*Effective*: considered; specific; measurable achievable; relevant; time bound

*Technique*: development of a range of physical motor skills; timing; speed and dexterity technical exercises; tone and sound production; dynamics and expression; scales, rhythmic exercises

*Structured practice*: progressive, qualitative, realistic and obtainable goals related to defined timescales; negotiate and form strategies for improvement; set targets, structures and review progress; regular individual practice; planning and taking part in group rehearsals, leading rehearsals, taking direction

2 **Be able to apply effective instrumental or vocal technique in solo performance**

*Apply in performance*: confident physical coordination; fluency; dexterity; accuracy (timing, tone, intonation, dynamics and tempo); rhythmic control

*Apply through interpretation*: prepared and unprepared; with confidence; authority; musicality; dynamics; expression; phrasing; detail and control of timing and tempo

3 **Be able to apply effective instrumental or vocal technique in group performance**

*Apply in performance*: confident physical coordination; fluency; dexterity; accuracy (timing, tone, intonation, dynamics and tempo); rhythmic control

*Apply through interpretation*: prepared and unprepared; with confidence; authority; musicality; dynamics; expression; phrasing; detail and control of timing and tempo

*Apply in a group*: communicating with other players; musical connectivity and 'tightness'; eye contact; sensitivity to sensible dynamics; tempo and rhythmic control, tone production and volume control

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 identify an effective strategy for technical improvement through a structured practice routine | M1 describe an effective strategy for technical improvement through a structured practice routine | D1 explain an effective strategy for technical improvement through a structured practice routine |
| P2 perform as a soloist competently with minor technical errors that do not detract from the overall performances | M2 perform as a soloist showing confidence and technical competence | D2 perform as a soloist, with technical skill, confidence, musicality and a sense of interpretive style |
| P3 perform an individual part as a member of a group with minor technical errors that do not detract from the overall performance. | M3 perform an individual part as a member of a group, with technical competence and confidence | D3 perform an individual part as a member of a group, showing technical skill, confidence, a sense of ensemble and interpretive style |

# Essential guidance for tutors

## Delivery

Learners should work with a specialist instrumental or vocal teacher

Typically, most centres are not big enough to be able to resource instrument specific classroom delivery and tutors will be faced with the task of ensuring that a range of instrumentalists and vocalists can work alongside each other in the delivery of this unit.

Larger centres may have the luxury of being able to separate learners into different disciplines. This is happening more and more as musical education evolves reflecting the fact that learners welcome instrument specific learning opportunities. In this case the successful delivery of this unit is largely dependent on the course manager sourcing suitably qualified specialist tutors. It would be beneficial if these tutors could articulate a logical and established study path for their chosen discipline and produce their own course support material where necessary. Many of these tutors will be industry practitioners and some care should be taken in their selection. Additionally many will have to be encouraged to undertake appropriate teaching qualifications. Tutors are encouraged to research current developments in the recognised study paths of relatively 'new' instruments such as the electric guitar and bass. In this environment it is enormously helpful if the tutors for each discipline communicate well and create opportunities for synergy across the disciplines.

Regardless of whether delivery is instrument specific or a cross-instrument approach, the tutor's main responsibility is to set up a culture of planning, monitoring and reviewing progress. Learners should recognise the difference between playing over favourite pieces and purposeful practising. Therefore tutors should constantly focus attention on the development of new skills and solutions to technical problems. By the end of this unit, learners should have improved their overall skill level and overcome many bad habits or flaws in their technique.

It is helpful if learners are fully engaged in the process and contribute to all aspects of the formulation of their colleagues practice planning and technical development. 'Troubleshooting' relating to technical issues and challenges and peer assessment exercises are all useful techniques to encourage engagement.

Learners who do not have access to good quality private instrumental tuition might have to be supported in a variety of ways to reach their full potential, these might include: distinct group instrumental mate classes in dedicated disciplines ie vocalists or drummers; one-to-one tuition if practical; access to DVD or video instructional videos and musicians' journals and publications. Learners may also be encouraged to undertake their own research into the various approaches to study on their chosen instrument.

Tutors need to use discretion when directing musicians on technical matters and sensitivity and an appreciation of different approaches should be exercised. Careful judgement will be called for when discerning whether an idiosyncratic or unorthodox approach is an endearing part of an individual style or a potential problem that might impede a musician's progress.

Music tutors are increasing faced with the task of engaging with musicians who may be self-taught or have relied on magazines, books and websites to develop their musical skills. In addition to this the standard of private tuition available to the practising musician varies enormously. Consequently a significant percentage of modern music students need help in the development of a structured effective practice planning.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to the unit and structure of the programme of learning |
| Whole class sessions on effective practice routine including methods and choice of repertoire |
| **Assignment 1: Practice, practice, practice – P1, M1, D1**<br>• individual, group and class sessions – example and method<br>• practice/preparation of repertoire<br>• assessment, feedback and review |
| Whole class sessions covering solo skills on a range of instruments |
| **Assignment 2: Performing Solo – P2, M2, D2**<br>• individual, group and class sessions – example and method<br>• practice<br>• assessment, feedback and review |
| Whole class sessions covering solo skills within group performance |
| **Assignment 3: Soloing in a group – P3, M3, D3**<br>• individual, group and class sessions – example and method<br>• practice<br>• assessment, feedback and review |
| Review of assignments and unit coverage |

## Assessment

This unit and the three learning outcomes can be assessed in a range of ways. Assessors can be creative and the assessment process can be both rigorous and highly stimulating for the musician. As technical accomplishment and the strategies employed to develop those skills are being assessed, musicians need the chance to stretch themselves musically and push the boundaries of their own capabilities.

Learning Outcome 1 – A major portion of evidence required to meet this LO will be generated by the maintenance of a practice diary. This should include an evaluation of learners' abilities at the start of the unit, the setting of measurable targets for completion by the end of the unit, and periodic reviews of progress against these targets. Supporting this, further evidence will contain materials demonstrating practical performance activities, especially as they show improvement over time. The diary format can remain open and a large degree of freedom can be afforded to the individual but the document should be: 'Specific, Measurable, Attainable, Relevant and Time-Bound' (SMART). It is recommended that the rationale and parameters around the work are set carefully to ensure that the diary does not become too broad in its scope and the project become too ambitious. It would be helpful if learners were able to establish through discussion and analysis with their peers and tutors their current strengths and weaknesses. Short, medium and long term goals could then be identified, again by a process of negotiation and discussion. The practical steps and fine detail within a daily, weekly and monthly practice diary could then be analysed and described in detail.

For P1 it would be sufficient for learners to operate to a structured routine following the path set down by a tutor, or text book, etc and achieve progress as a result. Learners will identify what they have done in their routine and how it has affected their technical skill. A requirement for M1 would be an obvious and evidenced refinement of the strategy over time and a corresponding accomplished level of tone production, timing, mechanical skill and phrasing. Learners would also need to describe how their practice using specific exercises has led to the skill improvement. Referring particular studies to particular sections of the performance pieces may help to illustrate this. D1 learners would use a higher level of analysis of their strategy for technical improvement. Learners would need to comment on why they chose specific exercises for specific aspects of their study and perhaps comment on other exercises that they may have tried. They may also refer to anything that they changed during their practice routine. For example, they may provide details of some elements that proved more difficult to master than others.

There is also a place for oral questioning and discussion in determining learners' approach to their own development if this is carefully evidenced and managed.

In learning outcomes 2 and 3 the assessor is looking to see evidence or demonstration of the *application* of the technical skills and knowledge in a solo and ensemble performance context. For P2 and P3 a musician should execute appropriate repertoire confidently and competently, demonstrating the practical application of technical learning, although there may be minor errors as long as they do not detract from the performance.

A requirement for M2 and M3 performance will include technical competence, which will result in a satisfying performance. There will be no noticeable errors in a merit performance. For D2 and D3 a musician will demonstrate a true command of instrument or voice, ability to make adaptation within the performance as a soloist, with technical confidence and technical skill, musicality, a sense of interpretive style and ensemble.

Skills should be assessed in both solo (with or without an accompanist) and group performance. Whilst the emphasis of this unit is on the development of fundamental musical and instrumental skills, this should be set in the context of work towards performances throughout the year. Performances should be recorded and grading comment carefully recorded.

Practical activities can be recorded using A/V resources with supporting evidence through Tutor observation/ witness documentation and peer observation where appropriate.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1 M1 D1 | Practice, practice, practice | Learners will undertake a practice routine to include the selection of repertoire and the completion of a detailed practice diary which focuses on technical improvement | Evidence may include:<br>• Practice diary<br>• AV evidence |
| P2 M2 D2 | Performing solo | Learners will perform solo in front of an invited audience – repertoire to include at least 3 contrasting pieces | Evidence may include:<br>• A/V evidence<br>• Tutor observation |
| P3 M3 D3 | Performing as a member of a group | Learners will perform individual lines or parts as a member of a group in front of an invited audience – repertoire to include at least 3 contrasting pieces | Evidence may include:<br>• A/V evidence<br>• Tutor observation |

## Essential resources

Learners of an instrument will be required to maintain it in a serviceable condition and, where appropriate, will need access to larger equipment on the centre's premises, eg amplification, synthesisers, pianos, drum kits. All learners, and singers in particular, need to be made aware that their health is a resource that should be looked after as much as their instrument.

## Indicative resource materials

### Textbooks

Bruser M – *The Art Of Practicing: A Guide To Making Music From The Heart* (Bell Tower, 1997) ISBN 0-517-70822-1

Laitz, S – *The Complete Musician Student Workbook, Volume 1: An Integrated Approach to Tonal Theory, Analysis, and Listening,* (Oxford University Press Inc., 2003)

# Unit 14: Music Project

**Unit code:** T/600/6973

**QCF Level 3:** BTEC Specialist

**Credit value:** 10

**Guided learning hours:** 60

## Unit aim

In this unit, learners are required to plan, prepare for and deliver a large-scale music project. Learners will undertake appropriate responsibilities, working both individually and as part of a team. At the end of the project, learners will review the complete process.

## Unit introduction

A love of performing is often a key factor in attracting people into the music industry. However, no professional gig or concert can take place without a great deal of considered planning and hard work before the performance itself. This unit is concerned with all the roles involved in putting on a successful live performance. From the marketing manager to the stage manager, from the composers to the performers, all roles are equally as important. The emphasis of this unit is on an active contribution across several areas, including, but at the same time, going beyond rehearsal and performance.

Learners will undertake roles and responsibilities both individually and as part of a team. Initial team meetings will need to focus on commercial considerations. Events need to be targeted at specific audiences and potential markets need to be explored. Other factors, such as the budget and projected expenditure, will also need to be examined before the project gets under way, and tutors should take care to maintain this focus. If performances are not commercially successful, artists may find it difficult to get continued support from their sponsors and promoters

Having undertaken roles and responsibilities appropriate to the chosen project, learners will need to keep records as evidence of their input. These could constitute notes, forms, drafts, minutes and diagrams, for example, which will collected together into a project portfolio. The tutor will also collect relevant evidence to supplement the portfolio, for example, filmed footage of meetings, observation reports, photos, interviews etc. The emphasis is on practical rather than written work.

Central to the project will be the performance itself. Learners will be assessed on their performing or creative role as well as their support/technical role. For learners whose prime focus is composition, compositions may be performed as part of the live event.

The final stage is to review the performance as well as the whole process, from the very first meeting through to the get-out and debrief.

## Learning outcomes

**On completion of this unit a learner should:**

1   Be able to prepare and work as a member of a team towards a successful live event

2   Be able to prepare individually for the delivery of a successful live music event, undertaking appropriate responsibilities throughout the project

3   Be able to contribute to a performance to a technically acceptable level appropriate to context

4   Understand the complete process in preparing for and delivering a live music event

# Unit content

1 **Be able to prepare and work as a member of a team towards a successful live event**

*Commercial considerations*: market viability; available budget; income and expenditure

*Preparation of material*: selection of material; rehearsals (timekeeping, planning, aims); deadlines for performance/composition

*Preparation of venue:* eg identify venue, book acts, sound and lighting

*Teamwork*: contribution; support; communication

*Organisational processes*: creating schedules; assigning production roles organising and running rehearsals and meetings, technical practices; marketing and promotion; time management

2 **Be able to prepare individually for the delivery of a successful live music event, undertaking appropriate responsibilities throughout the project**

*Individual preparation*: repertoire selection (or composition if this is the focus); practice; attending meetings and rehearsals; preparing and maintaining instruments; working to deadlines

*Undertake responsibilities*: working to strengths; choosing an appropriate role; understanding role within the group

3 **Be able to contribute to a performance to a technically acceptable level appropriate to context**

*Technically acceptable instrumental performance*: intonation, timing, technical competence, tightness, beginnings and endings, tone and clarity

*Technically acceptable composition:* appropriate selection of instrumentation, style/genre; idiomatic writing for instruments/voices, within selected styles/genres; technological considerations

*Appropriate to context*: eg volume, stylistic accuracy, choice of material, dress, communication with the audience

4 **Understand the complete process when preparing for and delivering a live music event**

*Evaluate the process*: what was successful; what was less effective; appropriateness of timescales; team work; individual contribution; reflective review of the process; ways to improve

*Evaluate the product*: was the product appropriate to audience; was the event a commercial success; was the event successful artistically

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 as part of a team, contribute competently to the planning and preparation for a live music event | M1 as part of a team, contribute competently and positively to the planning and preparation for a live music event | D1 as part of a team, contribute competently, confidently and with interpretation and artistic flair to the planning and preparation for a live music event |
| P2 as an individual, carry out appropriate responsibilities, with sufficient input to support the delivery of a live music event | M2 as an individual, carry out appropriate responsibilities positively, in preparation for a live music event | D2 as an individual, carry out appropriate responsibilities effectively, in preparation for a live music event |
| P3 as a performer, or through another creative role, contribute to a live event competently with minor errors that do not detract from the overall performance | M3 as a performer, or through another creative role, contribute to a live event competently and confidently | D3 as a performer, or through another creative role, contribute to a live event competently, confidently with interpretation and artistic flair |
| P4 evaluate the live event, describing the process and final product | M4 evaluate the live event, analysing the process and final product | D4 evaluate the live event, analysing and evaluating the process and final product |

# Essential guidance for tutors

## Delivery

Learners are required to undertake a large-scale project that will culminate in a live performance. They are required to work both individually and as part of a group; it is important that they are aware of this. The size of the group will vary according to the nature of the project. Use of visiting professionals and trips out to venues, events, and organisations are highly recommended to emphasise the vocational nature of the unit and to provide a professional context.

Tutors should direct learners to consider audience and market feasibility before anything else is discussed. After discussion within the group, it would be good practice for a proposal to be submitted to the tutor for assessment, taking into account the overall feasibility, including logistical and financial implications.

Regular meetings will then be needed to discuss and monitor progress and make collective decisions as necessary. Learners and tutors should collect as much evidence as possible throughout the process eg minutes of meetings, plans, diagrams, lists, rough notes, filmed footage, observation reports etc.

As the project unfolds, learners are expected to take on and fulfil individual roles, reporting back to the team regularly. This will also require collection of evidence. Personal records could include pieces such as draft technical plans for the live sound team, research material for programme notes, receipts for the catering rider, notes for a report to the team etc.

Rehearsals will also be ongoing, and learners should be encouraged to keep logs of their individual preparation - lyrics, lead sheets, set lists, diary, costume ideas etc. Tutors should, of course, be available to help in rehearsal, however, learners should be encouraged to take ownership of their project as much as possible. Again, evidence of working as a team in rehearsal will need evidencing in some way.

Learners are able to complete this unit through composition. For those who choose this route, they must work with the team to compose music that is appropriate for the group and for the live event. Commissions should be provided in order that they too are working in a professional context. Composers do not need to perform but they will be required to attend all the planning and scheduling meetings as required, as well as rehearsals of their pieces.

The musical performance will ideally be a public performance at an outside venue. The team will then have access to considering a wide range of planning issues typically encountered by tour managers and bands on the road. Venue capacity, facilities, in-house equipment available, staff, transport, insurance and licences – all of these may need considering, and more. The aim is to create as realistic a scenario as possible. Given the ephemeral nature of performance, a video or audio recording of live performances is vital.

The final stage of the project is to review the process and final product, and learners may need guidance in how to achieve this effectively

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
| --- |
| Introduction to unit and programme of assignments. |
| **Assignment 1: Project Portfolio (ongoing throughout) – P1, M1, D1, P2, M2, D2**<br><br>• Collection, collation and presentation of evidence<br><br>• Individual interview with tutor to consolidate personal input, check the evidence available and arrive at a suitable grading decision |
| Team meetings<br><br>• Initial team meeting to explore possibilities of nature of event – possible audiences and feasibility (logistics and budget)<br><br>• Completion and submission of initial proposal<br><br>• Subsequent team meetings throughout the project<br><br>• Preparing agenda/minutes for meetings (as appropriate)<br><br>• Final plenary meeting to generate information for review of process and final product |
| Individual preparation<br><br>• Individual responsibilities (not rehearsal) – carrying out and collating personal evidence<br><br>• Private preparation/learning of material (rehearsal) |
| Rehearsing<br><br>• Scheduled rehearsals as a team<br><br>• Technical/dress runs |
| Performance, get-in and sound check |
| **Assignment 2: Performance – P3, M3, D3**<br><br>• Packdown<br><br>• Reviewing performance video and feedback |
| **Assignment 3: Project Review – P4, M4, D4**<br><br>• Assignment overview – emphasis on complete process<br><br>• Preparation for writing review – processing evidence from project portfolio and making notes<br><br>• Preparing and writing project review re: process and final product<br><br>• Feedback, amend and improve assessment evidence |

## Assessment

Learning Outcome 1 relates explicitly to working as part of a team; learners must work together as a group. A career in the live music industry necessitates the ability to work effectively as part of a team. All learners must play an active part in the planning process, contributing positively in company meetings as well as in rehearsal. Regular meetings are essential and it is important that minutes and notes are kept, thereby generating evidence of learner contribution to the team planning process. Tutors can support this with videoed evidence, observation reports etc. Peer reviews of how each group has worked together could also be a useful tool for assessing this LO. Learners should also collect evidence of their own input and present this as part of the project portfolio for the final tutorial. Grading for this LO depends on the learners' level of input. For P1, they simply need to contribute eg regularly attend meetings and engage in the decision-making process. They will also be reliable and constructive in rehearsal. M1 requires the contribution to be positive ie for the learner input to make a difference. An example of this could be that the team suggests a backdrop banner for the set, and the learner designs and paints it (as well as fulfilling a key role in rehearsal). For D1, learners have to contribute effectively. This does not necessarily mean act as a manager or team leader, but the learner will be operating at such a level that their absence would jeopardise the project. Examples of the types of contribution could include designing and organising the printing and distribution of flyers, or being the liaison for the live sound team (providing tech plans, equipment specs, set list breakdowns, schedules etc.). For all grades in LO1, simply attending rehearsals and performing at the event, however well, is not enough of a contribution to the team/project as a whole.

Learning Outcome 2 concerns the individual input in terms of carrying out appropriate responsibilities, and is closely related to LO1. Evidence for the portfolio could include personal notes and drafts, diagrams, reports prepared for meetings, ideas for performance of the set in terms of individual impact etc. One approach would be for learners to keep journal notes of the process. This will enable them to make evaluations during the process as it happens, rather than trying to complete such a review after the event when some elements and decisions may have been forgotten. Again, the tutor can supplement evidence with individual interviews and other records. For P2, the learner needs to have had sufficient input. This simply asks whether they have they taken on any responsibility other than rehearsing and performing. For M2 the learner will have carried out responsibilities positively, clearly benefiting the project and contributing to its overall success. For D2 learners will be critical to the success of the project, carrying out responsibilities effectively.

For those learners completing this unit through composition, they will need to ensure that their commission is decided within the group and there should also be regular meetings with their group.

Learning Outcome 3 is awarded for the final contribution to the performance. These performances should be recorded, although tutors should assess performances on the night so that the nature of the event, audience reaction and general atmosphere in the venue are also taken into account. Grading focuses on two general areas: technical level and appropriateness to context. The two key questions are how accurate is the playing, and is there an awareness of the setting ie audience and venue. For P3, the technical performance is mostly accurate and the performer contribution is competent in terms of appropriateness for the setting. An incompetent performance will not take into account the audience needs or venue eg volume too loud, ill-suited material, inappropriate communication with the audience, dangerous behaviour etc. For M3 the performance requires a technically

accurate and confident approach. For a D3, the performer adds his/her individual stamp to the set, showing interpretation and artistic flair.

Learning Outcome 4 represents the final stage of the project: reviewing the complete process from conception to the final product. It is important for all grading bands that learners focus on the process and not just the final product. Learners must consider the planning and preparation in terms of event-management as well as the rehearsal process. For P4, the learner describes the process and final product – outlining what was done and the reasons behind approaching it that way. M4 requires analysis and this will add consideration of the effects of their method – was that the best way of approaching planning and delivery? For D4, learners will also evaluate the quality of process and product and make suggestions for improvement.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1<br><br>P2, M2, D2 | Project Portfolio | Learners need to provide evidence that they have contributed both individually and as part of a team, and this is the purpose of the portfolio. It will also need to indicate the level of input, in order to grade appropriately. Grades will be consolidated at a final individual tutorial when the evidence is discussed with the learner. | Evidence to include:<br><br>• A portfolio containing evidence of learner input throughout the project<br><br>• A recorded/minuted individual interview with the tutor at the end of the project, when the evidence is considered and grades decided |
| P3, M3, D3 | Performance | Assessment of the live music performance re: technical level and appropriateness to context | Evidence to include:<br><br>• Footage of performance<br><br>• Audience response<br><br>• Assessment report |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P4, M4, D4 | Project Review | A review of the whole process from conception to final product | Evidence to include:<br><br>• A written review |

## Essential resources

The resources required for this unit will depend largely on the nature of the project being undertaken. Learners should not embark on a project for which the appropriate resources are unavailable. They will need access to equipment and accommodation appropriate to the style and type of musical ensemble.

Because this unit requires learners to take part in a performance or event in front of a live audience; it is necessary to have access to a suitable performance venue and the necessary back-line and sound reinforcement equipment.

## Indicative resource materials

### Textbooks

Wilkins, T – *Access All Areas: A Real World Guide to Gigging and Touring* (Focal Press, 2007) ISBN 978-0240520445

Singleton, M – *The Art of Gigging: The Essential Guide to Starting Up as a Performing Artist* (Trafford Publishing, 2005) ISBN 978-1412074025

Curran, M – *Getting Gigs: The Musicians' & Singers' Survival Guide to Booking Better Paying Jobs* (NMD Books, 2004) ISBN 978-0970677310

Mitchell, B – *Gigging Musician: How to Get, Keep, and Play the Gig* (Backbeat Books, 2001) ISBN 978-0879306342

Popyk, B – *The Business Of Getting More Gigs as a Professional Musician* (Hal Leonard, 2003) ISBN 978-0634058424

Spellman, P – *The Self-Promoting Musician* (Berklee Press, Hal Leonard, 2008) ISBN 978-0634006449

Weiss, M and Gaffney, P – *Managing Artists in Pop Music: What Every Artist and Manager Must Know to Succeed* (Allworth Press, 2003) ISBN 978-1581152685

Conway, D – *The Event Manager's Bible: The Complete Guide to Planning and Organising a Voluntary or Public Event* (How To Books Ltd, 2004) ISBN 978-1857039825

### Journals

*Musicians Union magazine*

*Total Guitar magazine*

*Guitar Techniques magazine*

*Bass Guitar magazine*

*Modern Drummer magazine*

*NME*

**Websites**

| | |
|---|---|
| www.bbc.co.uk/radio1/onemusic | For young musicians and performers, giving helpful information and advice on the music industry |
| www.generator.org | Offering information packs/links on different areas of the music business including live gigs, promotion and marketing, venue information etc |
| www.bemuso.com | Website about surviving the music business for DIY artists and independents |
| www.thestage.co.uk | Industry standard weekly newspaper |
| www.stagejobspro.com | The Stages Jobs section |
| www.artsjobs.org.uk | Jobs and advice site for the arts |
| apps.facebook.com/artsjobs | Jobs and advice site for the arts |

# Unit 15: Music Theory and Harmony

| | |
|---|---|
| **Unit code:** | **F/600/6961** |
| **QCF Level 3:** | **BTEC Specialist** |
| **Credit value:** | **10** |
| **Guided learning hours:** | **60** |

## Unit aim

The aim of this unit is to enable learners to develop skills and knowledge of music theory, in order to facilitate the practical application of essential theoretical principles.

## Unit introduction

This unit is designed to enable learners to gain theoretical knowledge that they can apply in practical situations such as rehearsals and performances. In addition, the unit gives learners the necessary language for copying, transcribing, composing and arranging music. There are many instances in the life of a working musician when theoretical knowledge is required, for example copying music for additional performers, transposing music to fit the ranges of different instruments or singers, clarifying written arrangements through the use of dynamics and expression markings. On completion of this unit, learners will have acquired a musical vocabulary and understanding of some of the fundamental skills to enable them to use theory in the working environment. Those gaining the highest grades will be expected to have the ability to apply this knowledge creatively in professional situations where time is limited. This unit is designed for all musicians and can encompass all styles of music. Many learners may wish to use computer software packages to notate music e.g. Sibelius, and this is encouraged where appropriate. However, learners must develop the underpinning knowledge in order to apply theoretical principles to practical situations, without the aid of technology.

## Learning outcomes

**On completion of this unit a learner should:**

1  Be able to notate pitch, rhythm and harmony using staff notation

2  Be able to notate music, showing dynamics, tempo and expression

3  Be able to harmonise melodies using chords

4  Be able to transpose melody and harmony to various keys

# Unit content

1 **Be able to notate pitch, rhythm and harmony using staff notation**

*Pitch*: Clefs (Treble, Bass and Alto (Viola clef)); note names; accidentals; intervals (simple and compound); scales (major, harmonic and melodic minor); key signatures (ALL major and minor)

*Rhythm:* bars, bar lines, double bar lines; all note values (including 'dotted' notes), all rest values (including 'dotted' rests); time signatures, simple time, compound time; correct note and rest groupings

*Harmony:* Triads; primary chords; secondary chords; root position, first inversions, second inversions, 7th chords (major and minor), secondary 7th chords

2 **Be able to notate music, showing dynamics, tempo and expression**

*Dynamics:* changes in volume; crescendo; diminuendo; use of text, use of signs and symbols

*Tempo:* beats per minute (bpm); Italian and English terms; changes in tempo

*Expression:* staccato; legato; slurs; accents; phrase marks, instrumental techniques e.g. bowing, double-stopping', bending, glissando, trills, pedal marks, etc

3 **Be able to harmonise melodies using chords**

*Harmonise melodies using chords:* adding chords to melodies; harmonising individual melody notes – range of available chords for each scale note; block chords

4 **Be able to transpose melody and harmony to various keys**

*Transpose:* eg to and from all keys, for F, Bb and Eb instruments

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 Use staff notation to write pitch, rhythm and harmony with few errors | M1 Use staff notation to write pitch, rhythm and harmony, accurately | D1 Use staff notation to write pitch, rhythm and harmony, accurately and within appropriate contexts |
| P2 Notate music using dynamic, tempo and expression markings | M2 Notate music showing different methods of applying dynamic, tempo and expression markings | D2 Notate music showing different methods of applying dynamic, tempo and expression markings accurately and within appropriate contexts |
| P3 Apply appropriate primary and secondary chords in the harmonisation of melodies | M3 Apply appropriate primary, secondary and 7th chords in the harmonisation of melodies | D3 Apply appropriate primary, secondary and 7th chords in the harmonisation of melodies, showing some creativity |
| P4 Transpose melodies and harmonic progressions to major and minor keys, with few errors, using staff notation | M4 Transpose melodies and harmonic progressions to major and minor keys, accurately, using staff notation | D4 Transpose complex melodies and harmonic progressions to major and minor keys, accurately, using staff notation |

# Essential guidance for tutors

## Delivery

For this unit, learners should have access to A/V equipment to play recordings where necessary and also to record practical sessions for monitoring and assessment. Assessment will be through the learners' portfolio of written and recorded evidence.

Ideally, this unit should be delivered through a combination of lecture-based and practical sessions. Learners should be encouraged to demonstrate their ability to read appropriate forms of notation in a practical way. Recognition of different components of music should also be tested in a practical way, perhaps by short listening tasks that demonstrate that learners can hear harmonic, rhythmic and melodic development. All of the tasks should allow learners to explore a variety of musical traditions in order that they can recognise different elements across a number of styles. Certain components may be more easily demonstrated by examples from the western classical tradition but this unit need not be delivered entirely through western classical music.

Delivery of this unit should be through a range of activities but mainly through listening and practical work. Learners should be introduced to the components of music in ways with which they feel comfortable as well as challenged. Introducing the concepts and ideas to learners through music with which they are familiar would be a positive starting point. Learners should have the opportunity to investigate and explore a wide variety of musical styles over the course of this unit. When exploring different types of score and notation, learners should be encouraged to work practically with the resources. Discussions about graphic scores and different interpretations are likely to lead to a greater depth of understanding and work on realising a graphic score would best take place in groups. Whilst this unit covers the theoretical basis of music, dry theory lessons should be avoided as far as possible.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to unit and programme of assignments. |
| *Be able to notate pitch, rhythm and harmony* – ongoing whole class activity |
| **Assignment 1: Pitch, Rhythm & Harmony – P1, M1, D1** |
| Assessment feedback and review learning outcome 1 |
| *Be able to notate music, showing dynamics, tempo and expression* – ongoing whole class activity |

| Topic and suggested assignments/activities and/assessment |
|---|
| **Assignment 2: Dynamics, Tempo & Expression – P2, M2, D2** |
| Assessment feedback and review learning outcome 2 |
| *Be able to harmonise melodies using chords* – ongoing whole class activity |
| **Assignment 3: Harmonising Melodies – P3, M3, D3** |
| Assessment feedback and review learning outcome 3 |
| *Be able to transpose melody and harmony to related keys* – ongoing whole class activity |
| **Assignment 4: Transposing – P4, M4, D4** |
| Assessment feedback and review learning outcome 4 |
| *Know how to explore elements of timbres and textures* – ongoing whole class activity |

## Assessment

Much of this unit should be assessed using vocational scenarios. This will provide interesting and relevant assessment activities for learners. An obvious approach is to assess as much of the content as possible in association with other units. For example:

Learning outcomes 1 and 2 could be integrated into composing assignments involving the production of scores and parts in staff notation. This can be linked to MIDI sequencing if the learners use technology to compose. Learning outcomes 3 and 5 could be integrated with musical arranging activities involving the harmonisation of a melody and the transposition of the individual harmonies for different instruments.

Learning outcomes 1, 2 and 3 could be linked with rehearsal and performance units – learners may need to create instrumental and vocal parts for rehearsal and performance. Parts may need transposing to fit instrumental or vocal ranges.

Learning outcomes 1 and 2 could be integrated with aural skills activities involving the transcription of rhythm, harmony and melody. Learning outcome 4 could be integrated with musical arranging or performance units. For example, keyboard harmony parts in staff notation may need to be rewritten as chord charts for guitarists.

These examples represent just a few ideas. It is expected that tutors will find other creative methods for integrated assessment of this unit.

Despite the obvious need for integrated activities, stand-alone assessments need not be ruled out. Learners should be prepared to complete theoretical tasks within a limited period of time. This is not just to prepare them for higher education entry tests, but also to give them an awareness that sometimes these tasks have to be carried out quickly. For example, an instrumental part in concert pitch may need rewriting for a transposing instrument minutes before a performance.

Although much of this unit can be assessed through work generated using computers, it is essential that learners demonstrate the underlying knowledge to perform all theoretical tasks, such as transposition (learning outcome 3) and chord identification and construction (learning outcome 4) without the aid of technology.

Evidence for this unit can be generated in a variety of ways. Learners may wish to show their knowledge of music theory through any or a number of the following: written examples; audio examples; by demonstrating on their instrument; or a presentation to their peers. The recognition and knowledge of timbres and textures may be assessed through aural tests with written answers, although recorded spoken responses would be just as effective. When realising a score, learners may sing, play or whistle, if appropriate.

The following information provides guidance on what learners need to do in order to satisfy the grading criteria. However, it is not the intention to imply that the grading criteria should be assessed in isolation from each other.

Learning outcome 1 deals with the actual writing of pitch, rhythm and harmony using conventional staff notation. For P1, learners should be able to notate these elements with just a small number of errors. For M1, the learner should be able to notate accurately. For D1 learners must notate clearly and accurately.

Learning outcome 2 concerns dynamics, tempo and expression markings. Once the learner has a basic grasp of the concepts, assessment could be made either through written work or through the use of practical exercises or, indeed, a combination of the two. For P2, learners should be able to identify examples of a range of relevant markings both visually (on scores) and aurally, via played examples. For M2, learners should demonstrate the ability to use different methods of notating dynamics, tempo and expression markings. For D2, in addition to the accurate notation of these markings, learners should be able to explain some of the conventions involved e.g. why Italian terms are used in some types of music, but English is used in others.

Learning outcome 3 brings in the element of harmony. Learners need to *"Apply appropriate Primary and Secondary chords"* chords. This means that they should be able to recognise different chords both visually and aurally and then be able to apply them appropriately. For P3, the learner needs to be able to apply primary and secondary chords (chords II and VI but not chord VII) in the harmonisation of melodies. At this level, melodies might include accidentals and/or modulations. For M3, they should add seventh chords (major and minor 7ths) where appropriate. For D3, they should show some imagination and creativity in their choices of harmonies. It will be of enormous use to learners if they can develop a good facility in the use of these chords, especially in a range of keys.

Learning outcome 4 introduces transposition. At this level, learners should be expected to be familiar with ALL major and minor keys. For the purposes of assessment, learners should transpose melodies and harmonies both with and without key signatures, so as to become familiar with the use of accidentals. To satisfy P4, learners should show that they can transpose melodies and harmonies with few errors. For the M4, the transpositions should be accurate. In order to gain D4, learners should transpose complex melodic and harmonic material to major and minor keys, accurately.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | Pitch, Rhythm & Harmony | In preparation for future performance and composition work, you are required to improve your level of theoretical knowledge | A series of assignments, each of which may integrate some or all of LO 2, 4 and 5, at the discretion of the teacher. Answers may be either written or practical, as directed by your teacher. |
| P2, M2 ,D2 | Dynamics, Tempo & Expression | In order to use appropriate dynamic, tempo and expression marks in your own performances, arrangements or compositions, you need to gain an understanding of these elements of music. | A series of assignments, each of which may integrate some or all of LO 2, 4 and 5, at the discretion of the teacher. Answers may be either written or practical, as directed by your teacher. |
| P3, M3, D3 | Harmonising Melodies | You need to develop the skills necessary to enable you to apply effective harmony to your compositions and arrangements, | A series of assignments, in which you will be required to harmonise given melodies. Answers will be either written or practical, as directed by your teacher. |
| P4, M4, D4 | Transposing | So that you can compose and/or arrange music for different instruments, you need to learn how to transpose music effectively. | A series of assignments, in which you will be required to transpose melodies into different keys. Answers will be either written or practical, as directed by your teacher. |

## Essential resources

The centre should provide a wide range of recordings of different music, including western classical music, contemporary art music, popular music, jazz music and music from around the world. There should be adequate facilities for learners to be able to listen to these examples. Access to a range of scores is required, including graphic scores. There should be sufficient space for learners to be able to work in groups as appropriate. Where possible, learners will benefit from access to keyboards to be used as tools to underpin theoretical concepts.

## Indicative resource materials

### Textbooks

Taylor E – *The Associated Board Guide to Music Theory Vol. 1* (ABRSM, 1991) ISBN 978-1854724465

Taylor E – *The Associated Board Guide to Music Theory Vol. 2* (ABRSM, 1991) ISBN 978-1854724472

Day, Holly & Pilhofer, Michael – *Music Theory for Dummies* (John Wiley & Sons, 2007) ISBN 978-0764578380

Sissons, Neil – *Read Music From Scratch* (Boosey & Hawkes Music Publishers Ltd 2000) ISBN 978-0851622682

Tagliarino, Barrett – *Music Theory – A Practical Guide for All Musicians* (Hal Leonard Corporation 2006) ISBN 978-1423401773

Hewitt, Michael – *Music Theory for Computer Musicians* (Delmar, 2008) ISBN 978-1598635034

### Websites

| | |
|---|---|
| www.britishacademy.com | Association of composers |
| www.prsformusic.com | Performing & mechanical rights explained |
| www.soundjunction.org/composing/ | Associated Board resources |

# Unit 16: Outdoor and Adventurous Expeditions

**Unit code:** J/502/5825

**QCF Level 3:** BTEC Specialist

**Credit value:** 10

**Guided learning hours:** 60

## Unit aim

The aim of this unit is to enable learners to plan, participate in and reflect on outdoor and adventurous expeditions.

## Unit introduction

Throughout history, expeditions have taken place involving travel, exploration and endeavour. Today, expeditions are an everyday part of many peoples' lives, ranging from the Duke of Edinburgh award scheme and other expeditions aimed at personal development, through to gap years and more traditional adventures in distant parts of the world.

The unit explores expeditions, and their role in outdoor adventure. Learners need to be familiar with their history, their aims and their successes. Learners should also be familiar with celebrated expeditions which demonstrate teamwork, endeavour, humanity, leadership and tenacity. This unit requires learners to reflect on the spirit of those expeditions by planning, participating in and reviewing the outdoor and adventurous expeditions they have experienced.

To undertake expeditions successfully, learners should be given the appropriate planning and practical knowledge and skills. Learners will have the opportunity to demonstrate their competence and proficiency using a wide range of practical expedition skills, as well as leadership and group supervision skills.

Learners will undertake at least two expeditions, which will complement and build on any other expeditions they have undertaken in their programme of study or through a wider context of expedition participation.

This unit will allow learners to develop self-confidence, interpersonal skills and leadership skills in a safe learning environment. These skills will be developed through practical participation in planning, carrying out and evaluating day and multi-day expeditions. Learners will have the opportunity for personal development through completing day and multi-day expeditions, enhancing physical, social, spiritual, emotional and intellectual development.

## Learning outcomes

**On completion of this unit a learner should:**

1 Know the types of expedition

2 Be able to plan expeditions

3 Be able to undertake expeditions

4 Be able to review their planning and undertaking of expeditions.

# Unit content

1 **Know the types of expedition**

*Expedition types*: eg individual (Ellen MacArthur), groups and teams (Shackleton), corporate (commercial Himalayan mountaineering expeditions), students (gap years), educational (Duke of Edinburgh, school, college), military (uniformed service sponsored mountaineering expeditions), clubs

*Expedition description*: eg duration (one-day, multi-day, extended duration); form, eg mountaineering, trekking, canoeing/kayaking, sailing, caving, pony trekking, multi-activity, cycling; area, eg local; location, eg regional, national, international; aims, eg military, conquest, science, exploration, personal development, team-building, competition, informative, entertainment, educational, commercial; objectives, eg funding (grants, sponsorship, increased leisure pound), planning, opportunity (gap years, increased leisure time, equality, better technical skills, the 'shrinking world', social changes), equipment advances (personal, communication, activity), private transport

2 **Be able to plan expeditions**

*Plan*: appropriate choice of activity; appropriate choice of location; aims and objectives; permissions, eg from organisation, line manager, governing body, local authority, parents, participants, landowners, appropriate administrative bodies; logistics, eg group size, staff/group ratios, transport (to and from expedition area, self-sufficient use of transport, transport support during expedition), accommodation groups, equipment; food; equipment, eg choice of tent (base tent, mountain tent, cooking tent, lightweight tent, bivouac equipment), personal equipment (rucksack, sleeping bag, sleeping mat, base layers, warmth layers, waterproof protection, footwear), group equipment (stoves, ropes); finance, eg budgeting, income and expenditure, identifying major cost areas (food, transport, fuel, camping fees), audit systems (maintaining records, safe and secure, money handling, recording all transactions, working to planned budget, planning for emergencies); health and safety, eg medical forms, notification forms, contact details, route plan, chain of command, expected return time and date, insurance, risk assessment, first aid, weather forecasts

3 **Be able to undertake expeditions**

*Skills*: navigation skills, eg orientation of map, direction finding, interpretation, grid references, scale and distance, handrail features, use of key, compass skills; camp craft skills, eg erecting tents, striking tents, selecting camp site, use of terrain for shelter, cooking, bivouac building; travelling skills, eg pace and rhythm, energy conservation, control skills, traversing difficult ground, avoidance of hazards; weather-related skills, eg weather forecasts, predicting conditions, assessing conditions; advanced skills, eg navigation using interpretive features, aiming off using compass bearings, identification of position by methods of relocation, navigation in poor visibility/darkness, navigation with speed and accuracy in all conditions, elementary interpretation of weather

*Techniques*: navigation techniques, eg route cards, calculating time, calculating distance, map care and folding, counting off features; camp craft techniques, eg maintaining a dry tent, cooking, waste disposal, personal hygiene, packing equipment, using equipment, storing equipment; advanced techniques, eg pacing, calculating distance travelled through time, good route choice with alterations appropriate to conditions, walking on bearing, camping in high wilderness terrain, camping comfortably in difficult weather

4 **Be able to review their planning and undertaking of expeditions**

*Review of planning*: formative and summative; feedback, eg observers, peers; strengths; areas for improvement; skills, eg communication, leadership, decision making

*Review of undertaking*: formative and summative; feedback, eg observers, peers; strengths; areas for improvement; appropriateness of expedition, eg suitability of area, choice of expedition, matching of expedition to participants, health and safety

*Development plan*: aims; objectives; SMART (specific, measurable, achievable, realistic, time-bound) targets; milestones; potential obstacles to development; resources, eg human, physical, fiscal

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 describe four different types of expedition | M1 compare and contrast four different types of expedition | |
| P2 plan a one-day expedition, with tutor support | M2 independently plan a one-day expedition | |
| P3 plan a multi-day expedition, with tutor support | M3 independently plan a multi-day expedition | |
| P4 undertake two different expeditions demonstrating appropriate skills and techniques, with tutor support | M4 independently undertake two different expeditions, demonstrating appropriate skills and techniques | D1 undertake two different expeditions, demonstrating advanced expedition skills and techniques |
| P5 carry out a review of the planning and undertaking of expeditions, identifying strengths and areas for improvement | M5 explain identified strengths and areas for improvement and relate them to suggestions made in personal development plan. | D2 justify suggestions made in personal development plan. |
| P6 produce a personal development plan based on identified strengths and areas for improvement. | | |

# Essential guidance for tutors

## Delivery

This unit requires an understanding of expeditions and the skills, techniques and developmental learning that can be achieved through participating in expeditions. It is a practical unit and should be delivered in an appropriate environment using the appropriate equipment.

Expeditions are a key part of the outdoor industry. They are the 'bread and butter' of an outdoor education programme, and play an important role in outdoor education because they are labour efficient, allow all participants to take part together, allow interaction and promote self-sufficiency. Participants may sleep under canvas and are expected to navigate, journey under their own efforts and prepare their own food.

For learners to fully understand expeditions they should have access to camping, navigation and safety equipment. If they do not have their own equipment, learners should have access to personal equipment of a suitable standard. Learners should also be made aware of the resources needed to support expeditions, for example transport and finance. Centres should have experienced and qualified staff delivering the unit, and should have suitably remote areas for expeditions in close proximity, or be prepared to undertake the expeditions in such remote areas.

Learners should reflect on the range and type of expeditions that have taken place and are still taking place throughout the world. The wide definition of 'expeditions' allows a military slant to be added if centres wish. In most cases, centres should focus on expeditions more closely related to the outdoor programme and examine celebrated historical examples of exploratory expeditions (for example Polar, Himalayan, African), contemporary expeditions (for example commercial Himalayan, sailing, gap year travelling) and development expeditions (DofE, schools abroad). Learners should fully understand that the duration, form, type and area in which the expeditions take place will have a direct influence on the aims and objectives of that particular expedition and these factors should be covered in depth.

By examining the aims and objectives of these expeditions, learners may find inspiration for their own expeditions. Classroom study or learner research may be the most effective way of delivering this element of the unit. There is a wealth of written resources as well as documentary and drama reconstructions of many of the famous expeditions and a vast number of website resources.

If learners are to successfully undertake an expedition, they will need time to learn and practise all the skills associated with that expedition. This can be achieved through regular short journeys that build into longer day and eventually overnight expeditions. For the shorter journeys centres may wish to use the local environment. There is a wealth of navigation aids now available, and where possible learners should have the opportunity to use these to keep abreast of the advances in technology as well as using the more traditional methods.

Learners should be given regular opportunities to take part in expedition activities to develop their skills, techniques and theory knowledge. Once they have the required skills and knowledge, they can take further responsibility for their learning and development by increasing their role in the planning and reviewing of expeditions.

By taking responsibility for their own planning and delivery of an expedition learners will have greater understanding and more discussion topics for the review of the expedition. Learners should use reflective practice to understand their own and others, performance. This could involve setting their own goals and expectations in conjunction with using SWOT analysis to develop an action plan for future improvement and learning. They will also benefit from analysing each other's performances.

Throughout the unit learners should show their understanding of safety and environmental issues through their work and also through observations of their practice and awareness while undertaking the expedition.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
| --- |
| Introduction to unit and programme of assignments. |
| **Assignment 1: Different Types of Expedition (P1, M1)**. Tutor introduces the assignment brief |
| Learners to examine the concept of expeditions and their undertaking – includes practical tasks |
| Learners to undertake practical development of expedition skills, including a day and half-day expedition in an outdoor environment |
| **Assignment 2: Plan a One-day Expedition (P2, M2)**. Tutor introduces the assignment brief |
| Small group practical exercises in planning a day expedition |
| Learners to undertake practical development of advanced expedition skills, day and half-day expeditions in outdoor environment |
| **Assignment 3: Plan a Multi-day Expedition (P3, M3)**. Tutor introduces the assignment brief |
| Learners to plan a multi-day expedition – includes time allocated for individual assignment work |
| **Assignment 4: Undertake Two Different Expeditions (P4, M4, D1)**. Tutor introduces the assignment brief |
| Learners undertake expeditions. Practical observations and assessment |
| **Assignment 5: Review the Planning and Undertaking of the Expeditions and Personal Development Planning (P5, P6, M5, D2)**. Tutor introduces the assignment brief |
| Tutors to facilitate learners, review of expeditions |
| Learners to produce personal development plan (PDP) |
| Review of unit and assessment activities |

## Assessment

For P1, learners need to describe four different expeditions. Learners could write about four different expeditions, either from their own experience or through the study of past expeditions. Learners should describe four different types of expedition selected from the seven in the *Unit content*. Learners must show their awareness of the breadth of expeditions undertaken by including duration, form, area, location, aims and objectives in their description. The *Unit content* shows the breadth and depth of coverage required.

For P2 and P3, learners need to plan a one-day and a multi-day expedition with tutor support, showing knowledge of equipment and other resources. Again, reference should be made to the *Unit content* for specific guidance. For P4, learners need to participate, with support, in two expeditions demonstrating practical skills and techniques. The term expedition is used here in the loosest sense as a 'journey undertaken for a purpose'. It does not require learners to undertake a multi-day expedition. This will allow some integration with other units. For instance, learners may wish to identify their day spent kayaking or a day-long hike in a wilderness area as an expedition. However, it would be wrong for learners to cite an orienteering event, watersports on a lake or circular walk in non-wilderness areas where a fixed-base is used, as an expedition.

Tutors could assess the skills and techniques used through the simple use of tick sheets, with a list of those required obtained from the *Unit content*.

For P5, learners need to review their expeditions. A successful way to do this could be to assign roles to expedition participants, and ask them to attend an evaluation meeting with their notes and make a contribution to the meeting. A personal logbook/diary could be an effective means of monitoring and assessing this. Learners can also use tutor feedback and observation records to contribute to their review.

For P6, learners must produce a personal development plan based on the identified strengths and areas for improvement. Tutors can help learners assess their skills and techniques.

Grading criterion M1 builds on P1, and requires learners to compare and contrast four different types of expedition. Learners will be expected to know the difference between exploratory expeditions and commercial expeditions. Important aspects such as finance, purpose, and participants will be compared. If learners choose expeditions in which they have participated, picking those with contrasting aims will assist in the comparison. For example, a canoeing trip for this qualification to develop their river and boat-handling skills and a Duke of Edinburgh expedition based on personal development.

Grading criterion M2 requires learners to plan a one-day expedition demonstrating independent planning skills. Learners should independently plan all the tasks required to make sure the expedition takes place safely and effectively. Grading criterion M3 requires learners to independently plan a multi-day expedition including aspects of safety and effectiveness.

Assessment decisions for both grading criteria M2 and M3 will take into account the effectiveness of the planning, route choice, equipment choice, the execution and involvement of individuals in the expedition and safety. Tutors will need to complete a witness statement/observation record to confirm achievement.

For M4, learners need to independently undertake two different expeditions. Learners do not have to undertake multi-day expeditions. However, it is strongly recommended that learners participate in at least one multi-day expedition to fully understand the requirements of such an undertaking. Learners are required to demonstrate appropriate skills and techniques. Tutors will need to confirm achievement using an appropriate observation record.

For M5, learners need to explain identified strengths and areas for improvement and the plan for the future, highlighting what skills need to be obtained and how this can be achieved.

Grading criterion D1 brings together the work learners have done through criteria P2, P3, P4 and M2, M3 and M4, requiring them to undertake two different expeditions and demonstrate advanced expedition skills and techniques as identified in the *Unit content*. When assessing this criterion tutors must be sure that learners have achieved advanced skills, such as those identified in the *Unit content* and produce an observation record to confirm achievement. Tutors may want to use a proforma with all these skills and techniques listed and provide details of how they were achieved.

Grading criterion D2 requires learners to highlight and justify suggestions for their personal development, providing reasons or evidence to support their views.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1 | Different Types of Expedition | You are preparing to undertake an expedition. Produce a report covering the different types of expedition or apply your knowledge of expeditions already participated in. | Written report |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P2, M2 | Plan a One-day Expedition | Learners to plan a one-day expedition taking into account appropriate choice of activity by considering; location, aims and objectives for the planned client group, permissions, logistics, food, equipment, finance and health and safety. | Practical observation and assessment<br><br>Observation records<br><br>Written report |
| P3, M3 | Plan a Multi-day Expedition | Learners to plan a multi-day expedition taking into account appropriate choice of activity by considering; location, aims and objectives for the planned client group, permissions, logistics, food, equipment, finance and health and safety. | Practical observation and assessment<br><br>Observation records<br><br>Written report |
| P4, M4, D1 | Undertake Two Different Expeditions | Learners demonstrate skills and techniques. | Practical observation and assessment<br><br>Observation records<br><br>Written report |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P5, P6, M5, D2 | Review the Planning and Undertaking of the Expeditions and Personal Development Planning | Review of expeditions to include formative and summative assessment, appropriateness of expedition type, skills and feedback, strengths and areas for improvement.<br><br>Personal development plan arising from above. | Written report and PDP |

## Essential resources

Effective delivery of this unit will require learners to access information regarding expeditions, as well as the equipment required for the expeditions that they will undertake. A location close to, or a willingness to travel to, a wilderness area is also essential.

## Indicative resource materials

### Textbooks

Bagshaw C – *The Ultimate Hillwalking Skills Handbook* (David and Charles, 2006) ISBN 9780715322543

Barton B – *Safety, Risk and Adventure in Outdoor Activities* (Paul Chapman Publishing, 2006) ISBN 9781412920780

Cliff P – *Mountain Navigation* (Menasha Ridge Press, 1991) ISBN 9781871890556

Drasdo H – *Education and the Mountain Centres* (AfOL, 2000) ISBN 9781874637196

Duff J and Gormly P – *First Aid and Wilderness Medicine* (Cicerone Press, 2007) ISBN 9781852845001

Hill P – *Mountain Skills Training Handbook* (David and Charles, 2004) ISBN 9780715331651

Judd P and Brown S – *Getting to Grips with GPS* (Cordee, 2006) ISBN 9781904207382

Langmuir E – *Mountain Craft and Leadership* (MLTE, 2004) ISBN 9781850602958

Lansing A – *Endurance* (Carroll and Graf, 2004) ISBN 9780786706211

Long S – *Hill Walking* (The Mountain Training Trust UK, 2003) ISBN 9780954151102

MacArthur E – *Taking on the World* (Penguin, 2003) ISBN 9780141006970

Matkin, R – *Map reading* (Dalesman, 1997) ISBN 9781855680968

Ogilvie K, Noble L – *Leading and Managing Groups in the Outdoors* (Institute of Outdoor Learning, 2005) ISBN 9781898555094

Thomas M – *Weather for Hillwalkers and Climbers* (Sutton Publishing, 1997) ISBN 9780750910804

**Journals**

*Canoe Focus*

*Climber*

*Summit*

*The Great Outdoors*

**Websites**

| | |
|---|---|
| www.thebmc.co.uk | The British Mountaineering Council |
| www.outdoor-learning.org | Institute for Outdoor Learning |
| www.mlte.org | Mountain Leader Training England |
| www.mlts.org | Mountain Leader Training Scotland |
| www.mltw.org | Mountain Leader Training Wales |

# Unit 17: Singing Techniques and Performance

| | |
|---|---|
| **Unit code:** | **A/502/5112** |
| **QCF Level 3:** | **BTEC Specialist** |
| **Credit value:** | **10** |
| **Guided learning hours:** | **60** |

## Unit aim

This unit encourages the development and maintenance of the voice through regular and sustained practice. Singing at sight is also introduced and developed through the realisation of elementary vocal lines. The unit can be delivered through any vocal style and material presented and studied can be selected to suit the needs of the singer.

## Unit introduction

Of all musical instruments the voice is the most personal. Without a physical instrument to hide behind, singers can feel exposed and this feeling of bareness is amplified by the fact that in all genres of music, from rock to musical theatre, the vocalist tends to be central to the ensemble.

As well as the voice being an instrument in its own right, many instrumentalists use their voice alongside their 'main' instrument as a second study instrument. For 'pop' musicians, the ability to perform backing vocals in live performance as well as recording situations can be a useful skill. For actors and dancers working in the genre of musical theatre the voice can be a central component of the performance work they undertake. For all singers an ability to communicate the meaning of a song is vital to a successful performance.

Whatever the circumstances of the performer the acquisition of a sound vocal technique is vital to avoid problems with overuse and misuse of the voice. It is also fundamental in developing the voice in terms of intonation, production and improving confidence.

This unit encourages the development and maintenance of the voice through regular and sustained practice. An understanding of how practice can contribute to good technique is also central to the unit. Singing at sight is introduced and developed through the realisation of elementary vocal lines.

Learners will be required to develop skills as an ensemble singer as well as a soloist. The unit can be delivered through any vocal style and material presented and studied can be selected to suit the needs of the singer.

## Learning outcomes

**On completion of this unit a learner should:**

1 Understand how vocal exercises can contribute to the development and maintenance of vocal technique

2 Be able to follow a regular practice routine

3 Be able to realise a vocal line presented using staff notation

4 Be able to perform an individual line within an ensemble

5 Be able to design and perform a programme of songs as a soloist

# Unit content

1 **Understand how vocal exercises can contribute to the development and maintenance of vocal technique**

*Vocal technique:* appropriate to style of singing eg musical theatre, blues, soul, pop, classical; intonation, voice placement, tone, projection, musicality

*Vocal exercises:* warm-ups; technical exercises eg for development of tone, projection, breath control, range, flexibility

2 **Be able to follow a regular practice routine**

*Practice routine:* setting targets and reviewing progress; choosing and performing appropriate technical exercises; individual practice and group rehearsals

3 **Be able to realise a vocal line presented using staff notation**

*Realisation of vocal line*: singing at sight

*Staff notation:* treble or bass clef as appropriate to range of voice; elementary melodies eg moving in step, thirds, fifths and octaves; major and minor keys; elementary rhythmic elements eg simple time signatures, minims, crotchets, quavers

4 **Be able to perform an individual line within an ensemble**

*Performance:* style appropriate to chosen material eg microphone technique, intonation, blending and sense of ensemble, musicality, ability to hold an independent line, confidence in delivery and presentation

*Individual vocal line:* can be melody or harmony but must be distinct from other vocal parts

*Ensemble:* eg duet, trio, quartet, backing vocals

5 **Be able to design and perform a programme of songs as a soloist.**

*Design:* choosing appropriate songs from repertoire considering: vocal ability, the needs of the audience, performance space, balance of programme, order of songs

*Programme of songs:* at least three songs should be presented as an individual recital or as part of a larger event

*Perform:* style appropriate to chosen material eg microphone technique, intonation, quality of tone, musicality, interpretation, confidence in delivery and presentation

*Solo:* accompanied or unaccompanied

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 discuss how vocal exercises can contribute to the development and maintenance of vocal technique | M1 explain how vocal exercises can contribute to the development and maintenance of vocal technique with reference to own practice regime | D1 analyse how vocal exercises can contribute to the development and maintenance of vocal technique with detailed reference to own practice regime |
| P2 follow a regular practice routine | M2 follow a regular practice routine competently | D2 follow a regular practice routine efficiently and with attention to detail |
| P3 sing at sight using staff notation | M3 sing at sight using staff notation competently | D3 sing at sight using staff notation accurately and confidently |
| P4 perform an individual vocal line as a member of a group | M4 perform an individual vocal line as a member of a group competently | D4 perform an individual vocal line as a member of a group with confidence and flair |
| P5 design a programme of songs | M5 design a programme of songs taking into account own vocal ability | D5 design a balanced programme of songs taking full account of the needs of the intended audience, the performance space and own vocal ability |
| P6 perform a programme of songs | M6 perform a programme of songs competently | D6 perform a programme of songs with confidence and flair |

# Essential guidance for tutors

## Delivery

This unit is designed to allow learners to develop and improve their abilities as singers. It is important that learners work both individually and in groups not only to develop confidence, but also to enable them to recognise the range and quality of their own voices as well as the voices of others. If working in the rock/pop idiom the development of a good microphone technique should also be included.

Learners should establish good practice regarding the care and use of the voice via a regular programme of vocal classes. They should gain an understanding of how technical exercises can be used to develop a good technique and correct faults. The tutor should run an initial programme of vocal technique workshops to establish individual vocal ability and to provide learners with an understanding of how exercises can be used within a practice regime. Learners should produce a written or oral presentation on the use of vocal exercises to develop and maintain vocal technique covering the development of tone, projection, breath control, range, flexibility and diction.

They will then use this knowledge and experience to design and carry out a practice regime of their own.

Singing at sight should be a regular activity for both individuals and groups with confidence being developed through the study of a range of progressive exercises.

Learners should be encouraged to develop a performance repertoire, which includes a range of contrasting styles within their chosen idiom as well as experimenting with other vocal styles and techniques. They should ideally work with a range of accompaniments including live musicians, eg piano, guitar or a musical ensemble or group. Recorded backing tracks may also be used. Learners should regularly perform before an audience (of peers, for example) in order to develop confidence. Learners should also be encouraged to engage in regular listening activities and to view live work whenever possible. Working with other vocalists within ensembles and/or through the performance of harmony backing vocals should be a regular activity with listening as well as performance skills being developed. Learners will need to demonstrate the ability to perform an individual vocal line within an ensemble.

The unit should culminate in a performance of songs chosen by learners. They will need to construct a programme of at least three contrasting songs from their repertoire taking their own vocal ability into consideration as well as the context of the performance event.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to the unit and structure of the programme of learning |
| Understanding the voice (Learning Outcome 1) |
| The elements and importance of a good vocal technique– tutor presentation, practical exercises and discussion activities. |
| The singer's toolkit – learners are introduced to a range of vocal exercises that can be used to improve and develop technique and correct errors. |
| **Assignment 1 – The Voice as an Instrument (P1, M1, D1)** |
| Learners produce a presentation on the use of vocal exercises to develop and maintain vocal technique covering |
| development of tone |
| projection |
| breath control |
| range |
| flexibility |
| diction |
| Designing and implementing a practice regime (Learning Outcome 2) |
| Vocal Skills Audit: tutor-led workshops to enable learners to identify own vocal ability and set targets for improvement. |
| **Assignment 2 – Practice Makes Permanent (P2, M2, D2)** |
| setting targets |
| choosing appropriate technical exercises |
| undertaking a regular practice regime |
| reviewing progress |
| (Work on this assignment will continue for the remainder of the unit with learners reviewing progress and setting new targets at regular intervals.) |
| Sing at Sight (Learning Outcome 3) |
| Tutor-led sessions to introduce staff notation and singing at sight to learners.* |
| Following a simple melodic line in a major key – rise and fall, movement by step, 3rds, 5ths and octaves. |
| Rhythmic elements – clapping basic rhythms in simple time. |
| Singing simple melodies from notation |
| Moving on to minor keys – the minor 3rd. |
| Compound time. |
| *These sessions should be spread across the unit to allow a gradual development of this skill. |

| Topic and suggested assignments/activities and/assessment |
|---|
| **Assignment 3 – Sing at Sight (P3, M3, D3)** |
| Learners demonstrate the ability to sing at sight using staff notation. |
| Solo and Ensemble Singing (Learning Outcomes 4 and 5) |
| Tutor led workshops providing learners with experience of singing solos and an ensemble pieces in a style appropriate to the focus of the BTEC programme and learners' vocal style eg lead and backing vocals, solo and choral singing, musical theatre repertoire. |
| Learners build a repertoire of appropriate pieces. |
| **Assignment 4 – Ensemble Performance (P4, M4, D4)** |
| Learners demonstrate ensemble singing skills in performance. |
| **Assignment 5 – Solo Performance (P5, M5, D5, P6, M6, D6)** |
| Learners construct a programme of three contrasting songs and perform them to an audience. |

## Assessment

Grading criteria 1 requires learners to demonstrate understanding of how vocal exercises can contribute to the development and maintenance of vocal technique. This could be evidenced through a written document or a recorded oral presentation. For P1 learners will provide unelaborated descriptions of specific exercises that can be used to improve aspects of vocal technique such as voice placement, flexibility and breath control. For M1 learners will be able to give details of how these exercises work and how they should be incorporated into a practice regime. To achieve D1 learners will also be able discuss the merits of a range of exercises providing details of why particular examples are suitable to their own needs.

A logbook or practice diary will be the main source of evidence for grading criteria 2 although tutor observation records and recordings of milestone sessions will also be useful. Learners should set targets and document their progress with reference to the technical exercises undertaken. To achieve P2 learners should demonstrate that they have undertaken practice on a regular basis using vocal exercises as appropriate. For M2 learners should track and discuss their progress and review their own targets. To achieve D2 learners should be responsive to their own development adjusting their practice routine to take into account progress and renewing targets on a regular basis.

Singing at sight for grading criteria 3 should be evidenced through video/audio recordings with learners ideally being giving a number of opportunities over a period of time to demonstrate their achievement. Examples of sight-singing material may be songs in a style with which learners are familiar or a series of sight-singing exercises. Tutors should provide the starting note for the exercise and a simple accompaniment can be used to support the learners. To achieve P3 learners should be able to sing a simple melody at sight eg a four bar melody in simple duple time that moves in step using crotchets and minims. The realisation of the melody will be mostly accurate but learners will have a tendency to stop when an error is made rather than being able to keep going.

For M3 learners will be able to tackle more complex melodies eg four – eight bar melodies that move mostly by step but also include 3rds, 5ths and/or 8ves. Learners will also be able to tackle more difficult rhythms eg including passages that move in quavers and simple rhythms in 6/8 time. Performances will be mostly accurate and learners will be able to keep going throughout the performance. To achieve D3 learners will be able to realise melodies correctly in terms of pitch and rhythm. Melodies will also be performed with assurance.

Ensemble work undertaken for grading criteria 4 should allow learners to demonstrate the performance of an individual vocal line that is distinct from those performed by other singers in the ensemble. This should be demonstrated through the performance of a piece in an appropriate idiom. The performance should be recorded and tutor observations used to supplement recordings where an individual voice is difficult to distinguish within a recording. Achievement should be based on intonation, the ability to hold an independent line, musicality, sense of ensemble and confidence in delivery. To achieve P4 learners should perform an individual line with good intonation. This line may be the melody with other singers providing harmonies. For M4 learners should be able to sing an independent harmony line with accurate intonation, musicality and a sense of ensemble. To achieve D4 learners will sing with style and assurance.

For grading criteria 5 and 6 learners should design and perform a programme of at least three contrasting songs as a soloist. Although pieces may be of a similar idiom some degree of contrast should be included. Learners should produce a programme note giving reasons for the choice of pieces. Recordings of performances should be made as a matter of course. When choosing repertoire for performance, learners should be careful to ensure that whilst they select materials that will provide a challenge and a chance for them to demonstrate their abilities, the pieces shouldn't be at a level with which the learners will struggle. The needs of the audience, the venue and context of the event should also be taken into account. To achieve a pass learners will be able to choose songs in an appropriate idiom, however choices are likely to be influenced by learners' taste rather than a serious consideration of ability and/or the context of the event. In performance learners will demonstrate a degree of technical and musical competence, however this will not be secure throughout. To achieve a merit learners will think more carefully about the choices made. Songs chosen will be appropriate to the context of the event and will allow learners to demonstrate their vocal ability. Performances will be technically and musically sound. To achieve a distinction learners will take care to design a well-balanced programme that not only suits their level of ability but also takes account of needs of the audience and the venue and context of the event. In performance learners will demonstrate a high degree of technical ability, musicality, assurance and style.

## Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | Assignment 1: The Voice as an Instrument | Produce a presentation on the use of vocal exercises to develop and maintain vocal technique covering: development of tone projection breath control range flexibility diction | Written or oral presentation. |
| P2, M2, D2 | Assignment 2: Practice Makes Permanent | Design and follow a regular practice regime: setting targets choosing appropriate technical exercises undertaking a regular practice regime reviewing progress | Practice logbook Recordings of milestone sessions. |
| P3, M3, D3 | Assignment 3: Sing at Sight | Undertake a range of sight singing exercises using staff notation. | Recordings of sight singing exercises. |
| P4, M4, D4 | Assignment 4: Ensemble Performance | Rehearse and perform an individual vocal line within an ensemble. | Recording of performance. Tutor observation report. |
| P5, M5, D5, P6, M6, D6 | Assignment 5: Solo Performance | Construct a programme of three contrasting songs and perform them to an audience. | Programme with notes. Recording of solo performance. |

## Essential resources

A rehearsal space with a reasonable acoustic is a basic requirement. Access to other spaces with variable acoustics would be advantageous. If the unit is being studied through a pop/rock idiom access to a PA system is a necessity. Learners will need to have access to an accompanist or backing tracks. Tutors should have access to a range of sheet music.

## Indicative resource materials

**Textbooks**

Baxter M – *The Rock 'n' Roll Singer's Survival Manual* (Hal Leonard Publishing, 1992) ISBN 9780793502868

Bertalot J – *5 Wheels to Successful Sight-Singing: A Practical Approach to Teach Children (and Adults) to Read Music* (Augsburg Fortress, 1991) ISBN 9780806626925

Campbell M – *Sight-singing*: *The Complete Method for Singers* (Hal Leonard Publishing, 2002) ISBN 9780793581917

Crocker E and Leavitt J – *Essential Sight-singing* (Hal Leonard Publishing, 2007) ISBN 9781423410034

Grant C and Grant D – *You can Sing*: *Carrie and David Grant's Essential Guide for Aspiring Pop Stars* (Carlton Books, 2003) ISBN 9781844428809

Hewitt G – *How to Sing* (Taplinger Press, 1979) ISBN 9780800839802

Miller R – *On the Art of Singing* (Oxford University Press, 1996) ISBN 9780195098259

Neely B – *Fast Track Music Instruction: Lead Singer for Male or Female Voice 1* (Hal Leonard Publishing, 2000) ISBN 9780634009815

Peckham A – *The Contemporary Singer* (Berklee Press, 2000) ISBN 9780634007972

Stone J – *You Can Sing* (Music Sales, 1997) ISBN 9780825615153

Telfer N – *Successful Sight-Singing: Book 1: A Creative, Step by Step Approach* (Neil A Kjos Music Company, 1992) ISBN 9780849741678

Telfer N – *Successful Sight-Singing: Book 02: A Creative, Step by Step Approach* (Neil A. Kjos Music Company, 1993) ISBN 9780849741715

# Unit 18: Solo Music Performance Skills

**Unit code:** K/600/6937

**QCF Level 3:** BTEC Specialist

**Credit value:** 10

**Guided learning hours:** 60

## Unit aim

This unit enables the learner's continued development of the specific skills required by a solo performer.

## Unit introduction

In order to be an effective solo performer, the instrumentalist or vocalist not only must possess high levels of technical skill, but also needs to be able to develop a varied repertoire that will be appropriate for their target audience. The choice of suitable repertoire for an extended programme is crucial to the success of the overall performance.

Performers need to be able to play/sing confidently and accurately to an audience with a level of technical accuracy, expression and interpretation in their work that, when combined, we refer to as "musicianship". Learners should work with a specialist instrumental or vocal teacher.

Where appropriate, learners should organise their own accompaniment whether this be an accompanist or band.

Learners should practise regularly and rehearse their chosen pieces thoroughly, in order that they can present performances of the highest standard they can achieve. Some learners may find performing to an audience daunting. Therefore, ample opportunity should be provided for them to perform to an audience on a regular basis throughout the unit. Learners will need to understand the preparation processes required in the lead-up to an extended concert performance. They will learn how to evaluate the strengths and weaknesses of their preparatory work and performance.

## Learning outcomes

**On completion of this unit a learner should:**

1 Know how to choose appropriate pieces for an extended programme of music

2 Be able to perform an extended programme of music to an audience

3 Know the processes required in preparation for the performance of an extended programme of music

## Unit content

1 **Know how to choose appropriate pieces for an extended programme of music**

*Factors to be considered*: Balancing the programme; choosing pieces appropriate for: the venue, the audience, performer stamina levels; technical/musical difficulty of pieces; amount of preparation time needed before concert; availability of printed music and/or recordings; type of accompaniment required; availability of suitable equipment and personnel to operate it eg sound system, technical crew/operator

2 **Be able to perform an extended programme of music to an audience**

*Elements of musicianship*: accuracy of rhythm, pitch and intonation; expression; interpretation appropriate to the genre/style of the music; confidence

*Communication*: musical communication with accompanist/band if appropriate; musical communication with audience

3 **Know the processes required in preparation for the performance of an extended programme of music**

*Technical preparations*: 'warm-up' techniques, scales, arpeggios, other technical exercises to improve tone and technique relevant to the instrument or voice; formulate effective practise routines; pieces for performance thoroughly rehearsed and learnt

*Physical preparation*: eg relaxation and/or breathing exercises as appropriate, concentration techniques, exercises to control nerves, preparatory performances at the venue and in front of an audience

*Other preparations*: instrument (where applicable) is in working order and in-tune eg new strings, serviceable reeds/mouth pieces, correct beaters, voice is warmed up; rehearsal with accompanist if one is being used

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 identify appropriate and contrasting pieces for an extended programme of music [IE] | M1 describe appropriate and contrasting pieces for an extended programme of music | D1 justify appropriate and contrasting pieces for an extended programme of music |
| P2 perform (as a soloist) an extended programme of music to an audience, demonstrating some elements of good musicianship [SM] | M2 perform (as a soloist) an extended programme of music to an audience, demonstrating a high level of musicianship | D2 perform (as a soloist) an extended programme of music to an audience, demonstrating a high level of musicianship throughout |
| P3 describe the processes implemented in preparation for the performance of an extended programme of music [RL] | M3 explain the processes implemented in preparation for the performance of an extended programme of music. | D3 evaluate the processes implemented in preparation for the performance of an extended programme of music. |

# Essential guidance for tutors

## Delivery

For the purposes of this unit, "an extended programme of music" should comprise at least three contrasting pieces, which in total time must be between 20 and 30 minutes duration, including introductions. It is of paramount importance that learners be provided with rehearsal/practise facilities for this unit. They should have access to video recording equipment and sound reinforcement equipment where necessary. Learners should have the opportunity to satisfy the grading criteria on at least two occasions during the unit. It would be of great benefit for learners to perform to an audience on a regular basis, even if this is only to a group of their peers.

The role of the tutor is to encourage the learner to plan and prepare for their extended solo performances as well as research which pieces to be performed. Learners should have access to a wide range of recordings and scores for their instrument in order that they are able to research the repertoire available. An important element to this unit is teaching learners how to select music which is both appropriate for their level of performance, and will form a balanced, interesting and varied listening experience for the audience. Very often, learners struggle to perform a piece that is technically too demanding and are then discouraged when they receive lower grades for their efforts owing to their lack of accuracy. Through this unit, learners should gain an understanding that an overall performance is judged on far more than the ability to play a technically demanding piece of music. They should be taught that it is more effective to play a manageable piece of music well rather than struggle through a more demanding piece. In order to achieve the higher-level criteria, learners will need to demonstrate a high level of musicianship in their performances.

In terms of instrumental technical ability, the instrumental/vocal tutor should guide the learner in a range of appropriate practise techniques that are specific to their individual needs. It will be beneficial if at least some practise sessions can be recorded. Learners may then revisit these recordings to hear how they have improved so far, and set targets for the remainder of the unit. A practice log will be a useful tool for learners to evidence their practice techniques and this information can be included in a 'project report'.

Similarly, the video recordings of their concert performances will enable learners to reflect on and respond to any issues that are identified for improvement. This evidence can also inform their 'project report'.

Ideally, learners should have the opportunity to perform to an audience on a number of occasions in order that they become comfortable in such an environment.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
| --- |
| Introduction to unit and programme of assignments. |
| *Know how to choose appropriate pieces for an extended programme of music* – individual activity supported by Instrumental Tutor where appropriate |
| **Assignment 1: "Audition Tape" – P1, M1, D1** |
| individual activity supported by Instrumental Tutor where appropriate |
| Assessment feedback and review of Assignment 1 "Audition Tape" (learning outcome 1) |
| *Be able to perform an extended programme of music to an audience* – initial considerations |
| Technical, Physical and Other preparation – ongoing process throughout the unit during rehearsal process and prior to performances |
| **Assignment 2: "My Concert Performance" – P2, M2, D2** |
| Practise as an individual and with accompaniment for Asst. |
| Assessment feedback and review Asst. 2 "My Concert Performance" (learning outcome 2) |
| *Know the processes required in preparation for the performance of an extended programme of music –* |
| **Assignment 3: "The Performance – How It Went" – P3, M3, D3** |
| Attributes for successful performance and musical communication – mainly experiential learning through regular rehearsals/practise routines, culminating in the production of evidence for |
| Assessment feedback and review Asst. 3 – "The Performance – How It Went" (learning outcome 3) |
| Whole-unit review and re-assessment opportunities |

## Assessment

The evidence required for this unit will be generated through the assessment of the learners' ability to choose appropriate material for performance, their ability to perform an extended programme of music on their chosen instrument or voice and to produce a Project Report.

For learning outcome 1, the ability to choose appropriate material for performance could be assessed in different ways. If the suggested example of an Audition Tape is used (see above), where the learner is required to play excerpts from their chosen pieces, the appropriateness of their choice of material could be assessed at a relatively early stage. However, if a different scenario is selected, it could be that the effectiveness of the chosen repertoire is assessed in the performance itself. If learners have chosen pieces that are too technically demanding, they will be unable to produce a well-rounded performance. For P1, the learner must identify appropriate and contrasting pieces. Therefore, great thought should be given to these elements – has the learner selected music in which they can cope with the technical and musical demands of the pieces? Is the selected repertoire appropriate for the target audience and is the programme well balanced while still having contrast? For M1, the learners have to describe the repertoire. This should consist of a brief overview of when and where the pieces were composed; the nature of the piece e.g. does it tell a story? Is it designed to show off the technical brilliance of the performer e.g. as in a concerto? For D1, learners should justify the inclusion of their chosen pieces in the programme – i.e. why have they chosen these specific pieces?

Learning outcome 2 requires the learner to perform an extended programme of music to an audience. It is required that the learner performs at least three contrasting pieces. This will allow for the inclusion of one, or even two pieces of significant length, but this is not a requirement. Depending on the genre(s) of music being presented, the number of pieces performed could be as many as six or seven. It is a strict requirement for the learner to perform their programme of music in one session and it must take place in front of an audience, in order to give the soloist a sense of occasion for their performance. The contrast element should be relatively easy to achieve for most learners but, even where the chosen musical genre is quite narrow and much of the music is in the same style, learners must find a way to satisfy the grading criteria. To gain P2, the learner must perform accurately showing some sense of musical style e.g. the performance is in keeping with the conventions of the particular style of music. For a M2, in addition to the Pass criteria, the learner must demonstrate musical communication with the audience e.g. were the members of the audience attentive and engaged with the performance? In addition, for D2, the learner must show musical expression and a clear (and appropriate) sense of style.

For learning outcome 3, evidence may be submitted in written form or through an oral presentation. A presentation could be given 'live' or could be recorded on video. To satisfy P1, the learner should describe the processes that they implemented in preparation for their programme of music. They should describe what they did. For M3, the learner should explain why they used the particular processes involved in their preparations. For D3, the learner should assess the relative success or otherwise of the preparatory process. All details of what areas should be covered in this criterion can be found in the relevant section of the Unit Content.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | Audition Tape | You have been invited to submit an audition tape to take part in a *Music for Youth* festival. The tape should include between 30 and 60 seconds from each piece you will perform. | A video audition tape, concert programme with notes on each piece<br><br>A written or oral justification of your choices eg a project report |
| P2, M2, D2 | My Concert Performance | You have been successful in your audition for the *Music for Youth* festival. Using the musical material you submitted for your audition, you have to perform a programme of music lasting between 20 and 30 minutes, to an audience. | Video recording of the extended performance<br><br>Tutor Observation Records |
| P3, M3, D3 | The Performance - How It Went | As part of the *Music for Youth* festival, you have been asked to take part in a discussion group following your performance. You must prepare a report in which you describe, explain and evaluate what you did in the preparation of your programme. | A written report or oral presentation eg a project report<br><br>Video recording of presentation supported by Tutor Observation Records (if applicable) |

## Essential resources

Learners will need to provide their own instrument. Centres should provide larger instruments such as pianos and drum kits where appropriate, as well as amplification equipment and P.A. if required, for learners to use on the premises. Learners should also have access to specialist instrumental teachers who will be able to offer additional guidance for development. A variety of CDs and scores should be available for learners to use for their research. Video recording equipment is essential for recording rehearsals and performances, for both review and assessment purposes.

## Indicative resource materials

### Textbooks

Bruser M – *The Art Of Practicing: A Guide To Making Music From The Heart* (Bell Tower, 1997) ISBN 0-517-70822-1

Laitz, S – *The Complete Musician Student Workbook, Volume 1: An Integrated Approach to Tonal Theory, Analysis, and Listening* (Oxford University Press Inc., 2003) ISBN 0195160606

# Unit 19:  Special Subject Investigation

**Unit code:**             **L/502/5406**

**QCF Level 3:**          **BTEC Specialist**

**Credit value:**          **10**

**Guided learning hours:**   **60**

## Unit aim

This unit gives learners the opportunity to carry out an in-depth and practical investigation into a chosen area of interest.

## Unit introduction

This unit gives learners the opportunity to carry out an in-depth and practical investigation into a chosen area of interest. The potential for areas of exploration is wide, and learners will be expected to choose an appropriate area of study, which they can then justify as suitable for investigation, promising ample scope for detailed study. Suggested examples of the types of topic for investigation include the history and development of a style of music or dance; the work of a drama practitioner, theatre company or set designer; the career of a particular musician, composer or choreographer; a development in music or theatre technology; social and cultural influences of and on a music or drama genre etc.

Learners will submit a proposal, identifying their choice of subject matter along with intended resources and materials. Learners will work independently in identifying information sources, extracting, collating and interpreting information and keeping a record of their research trail. The eventual presentation of their findings and conclusions will be delivered to others in the cohort, encouraging sharing of knowledge and information.

The unit content and assessment requirements will benefit any learner, enhancing both academic and vocational skills, and provide valuable preparation for learners wishing to progress to higher education. The self-directed nature of the unit will encourage learners to work with independence. This unit could serve as grounding for learners who might wish to progress to careers in, for example, writing, journalism, teaching, publicity or promotion.

## Learning outcomes

**On completion of this unit a learner should:**

1   Know how to identify an appropriate subject area for investigation

2   Be able to plan a research project

3   Be able to carry out research

4   Be able to produce and present results of an investigation.

## Unit content

### 1 Know how to identify an appropriate subject area for investigation

*Identification*: chosen subject/topic/area of interest

*Justification of subject*: appropriateness/suitability of subject; particular focus/angle/perspective on subject-matter; practicality of choice; availability of resources; availability of research material; practicality of project

### 2 Be able to plan a research project

*Plan*: decide on appropriate methodology; appropriate sources and material; variety of information forms

*Research project timescales*: timetable, research deadlines; scheduling eg interviews, visits; first draft, tutorials, seminars, second draft, review; fine-tuning of final submission and presentation of project

### 3 Be able to carry out research

*Range of sources*: primary and secondary sources eg books, journals, newspaper, video recordings, sound recordings, CD ROMs, internet, interviews

*Organisation*: logging the research trail; keeping within deadlines

*Select*: collect and audition material from a wide variety of sources, discard inappropriate or duplicated material; collect in a range of formats eg written, recorded, video, graphics, ICT; collate and prioritise in accordance with point of view, focus of topic, etc

### 4 Be able to produce and present results of an investigation

*Presentation techniques*: eg written, verbal, seminar, audio, video, IT, website, blog, demonstration, performance (or a combination of any of these); appropriateness of form(s) to subject

*Comprehension*: accuracy; understanding; comparison; conclusion; evaluation; critical discussion

*Reference to research*: eg bibliography, URL, title, author, artist, composer, playwright, manufacturer, organisation, individual.

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| To achieve a pass grade the evidence must show that the learner is able to: | To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to: | To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to: |
| P1 select a subject for investigation describing the appropriateness of choices made | M1 select a subject for investigation explaining the appropriateness of choices made | D1 select a subject for investigation justifying the appropriateness of choices made |
| P2 produce a research proposal that describes planning and research methodology and includes clear timelines for the project | M2 produce a research proposal that explains planning and research methodology and includes clear timelines for the project | D2 produce a detailed research proposal that justifies planning and research methodology and includes clear and considered timelines for the project |
| P3 undertake research into a chosen subject generating material of variable quality | M3 undertake research into a chosen subject generating relevant and useful material that explores the subject in some detail | D3 undertake research into a chosen subject generating high quality material that explores the subject in detail |
| P4 produce a research log that identifies the research trail | M4 produce a detailed research log that describes the research trail | D4 produce a well-organised and thorough research log that explains the research trail |
| P5 present the results of research and investigation. | M5 present the results of research and investigation in a well-structured manner, with clearly reasoned and valid judgements and conclusions. | D5 present the results of research and investigation in a well structured and fluent manner, with fully argued and supported judgements, analysis and conclusions. |

# Essential guidance for tutors

## Delivery

Tutors will initially need to provide learners with opportunities to develop their research skills. Teacher presentations and practice activities should cover primary and secondary research methods, suitable sources of information and should provide guidance to learners on how to keep a research log. Input from key skills tutors, librarians, resource departments and ICT staff will be valuable. Guided visits to learning resource centres, libraries, exhibitions, organisations and venues could be considered, as well as use of handouts on research techniques.

Topics chosen by learners should ideally have vocational and subject relevance, and must be approved at the outset of the project as appropriate and affording realistic opportunities for detailed and penetrating research and study. Whilst the unit entails independent study, tutors should provide support and guidance regarding choice of subject. This may be through discussing and analysing examples of projects completed by previous learners, and/or identifying subject titles and themes that are likely to initiate meaningful research.

Learners will need to present their choice of research topic and provide an outline of their planned research, including suggested resources and materials, methodology and timescale. This should be in the form of a project proposal that might be presented during a seminar, allowing learners to 'pitch' their choice of project, encouraging deeper consideration in response to questions from tutors and peers.

Once learners have had their proposals agreed activities to develop skills in the handling and collating of data should be introduced. Learners should also explore way in which they can respond in a critical way to the work of others. Regular review points and 'milestones' to allow reflection and revision of work-in-progress should be built into the delivery of the unit.

A range of presentation skills for the results of their investigation should be considered and the advantages and disadvantages of different methods discussed. Good practice in the delivery of verbal presentations, presentation of written work should be considered. The final outcome of the investigation could be presented in a number of ways e.g. a written report, recorded aural presentation or web-based piece.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to the unit and structure of the programme of learning |
| How to research – teacher presentation and practice activities (LO 2/3) <br><br> Primary and secondary research methods. <br><br> Sources of information <br><br> Keeping a research log. |
| Finding an appropriate subject – teacher presentation and discussion (LO1) <br><br> Case studies providing examples of good/poor choices. |
| **Assignment 1: Subject Choice and Research Proposal – P1 M1 D1, P2 M2 D2** <br><br> Identify an appropriate subject for the project <br><br> Produce a research proposal |
| Feedback from assignment – tutorial sessions <br><br> Discussion of proposals and research plans. <br><br> Actions required prior to progressing to assignment 2. |
| Introduction to critical methodology – teacher presentation and practice activities (LO3/4) <br><br> What is a critical response? <br><br> How to analyse the work of others in a range contexts. |
| Presentation Methods (LO4) – teacher presentation and discussion. <br><br> Advantages and disadvantages of a range of methods. <br><br> Good practice in the delivery of verbal presentations, presentation of written work as appropriate. |
| **Assignment 2: Research and Presentation – P3 M3 D3, P4 M4 D4, P5 M5 D5** <br><br> Undertake research/investigation <br><br> Keep a research log <br><br> Collate and present results. |
| Feedback from assignment |

## Assessment

This unit is assessed through the learner's engagement in a research project that culminates in the presentation of the results of their investigations.

Grading criteria 1 & 2 requires the learner to find an appropriate subject for investigation and produce a proposal that outlines the methods they will use to research the topic. This might be evidenced through a written document or recorded oral presentation.

To achieve P1 the learner should be able to produce clear but unelaborated reasons for their choice of topic. For M1 the learner will provide more thoughtful explanations for the choices made. To achieve D1 the learner should be able to vindicate their choices in a fully rational manner.

For P2 the proposal will provide an unelaborated description of the methods they will use during their investigation and will include deadlines for the completion of the research and presentation of their results. The learner achieving M2 will be produce a proposal that gives reasons for the planning and research methods they intend to use. They will also break the project into stages identifying dates for the important milestones in the process. To achieve D2 the learner will be able to fully explain the research methodology they intend to use and will provide a detailed and well-considered timeframe for their work.

Grading criteria 3 & 4 assesses the learner's ability to undertake their investigation. This will be evidenced through tutor observations and a research log. The learner who achieves P3 will

approach research in a somewhat patchy manner and not all of the material gathered will be of relevance to the topic. For M3 the learner will work in a more detailed and focused manner gathering material that is appropriate. To achieve D3 the learner will need to gather highly relevant material that allows them to investigate the subject in detail.

For P4 the learner will demonstrate a rather inconsistent approach to the keeping of a research log. The log itself is likely to lack detail, merely listing material gathered, and will not be completed in a methodical manner. The learner achieving M4 will produce a log that is complete and demonstrates a more systematic approach to research. For D4 the learner's research log will be an activity integral to their investigation and will be approached in a well-disciplined manner.

Grading criterion 5 will be used to assess the learner's ability to present the results of their investigation and demonstrate their understanding of their chosen topic. The learner achieving P5 will present their findings in a largely appropriate manner however the structure of the presentation will not always aid the communication of ideas and information. For M5 the learner will present their findings in a clear and coherent manner. The learner achieving D5 will produce a presentation that is reasoned and articulate. At this level conclusions will be fully reasoned and justified.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1 M1 D1<br><br>P2 M2 D2 | Subject Choice and Research Proposal | Identify an appropriate subject for project and produce a research proposal | Presentation of project proposal. |
| P3 M3 D3<br><br>P4 M4 D4<br><br>P5 M5 D5 | Research and Presentation | Undertake research/investigation before collating and presenting the results of investigations. | Research log<br><br>Tutor Observations<br><br>Presentation of results. |

## Essential resources

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

## Indicative resource materials

**Textbooks**

Chambers E and Northedge A – *The Arts Good Study Guide* (Open University Press, 2008) ISBN 9780749217082

Mounsey C – *Essays and Dissertations (One Step Ahead)* (Oxford University Press, 2002) ISBN 9780198605058

Cottrell S – *Critical Thinking Skills (Palgrave Study Skills)* (Palgrave Macmillan, 2005) ISBN 9781403996855

Allison B, O'Sullivan T, Owen A, Rice J, Rothwell A and Saunders C – *Research Skills for Students (Transferable and Learning Skills)* (Routledge, 1996)
ISBN 9780749418755

Bowden J – *Writing a Report: How to Prepare, Write and Present Effective Reports, 8th Edition* (How To Books, 2008) ISBN 9781845282936

Gravett S – *Write Reports: That are Accurate, Clear, Concise and Effective (The Right Way to)* (Elliot Right Way Books, 2003) ISBN 9780716021025

Smith P – *How to Write An Assignment: Proven Techniques from a Chief Examiner That Really Get Results* (How To Books, 1995) ISBN 9781845283520

# Unit 20:  The Sound and Music Industry

**Unit code:**            M/600/6910

**QCF Level 3:**          BTEC Specialist

**Credit value:**         10

**Guided learning hours:**  60

## Unit aim

This unit will enable learners to gain a knowledge and awareness of where their career choices fit into the 'big picture' of the industry and gain skills in creating a business plan. It includes an examination of working conditions, practices and approaches to employment.

## Unit introduction

The sound and music industry embraces a whole range of occupations from artists, producers and sound engineers to publishers, printers, managers, lawyers, instrument makers, electronics engineers, all of whom need specialist knowledge of how the industry works and what is needed of them. The four 'major companies' (Sony, EMI, Universal and Warner) dominate but there are many more small companies who often employ artists and other personnel on a freelance basis. This unit will introduce learners to the many roles in the music industry, the expectations of the music industry and the possibilities of freelance work. As more and more artists explore the possibilities of promoting their own events and producing their own recordings, it is essential that they know the structure of the industry

There will be some consideration of contracts as part of this unit as well as an opportunity to engage with business development as part of the portfolio of skills necessary to engage with the music industry.

It cannot be stressed enough how important royalties are to the music industry. The licensing of music to users and the payment of royalties for this use is a complex but fascinating area of the music and sound industry that must be understood. Workers in this industry who do not understand some of the issues with licensing, copyright and royalties could find themselves in breach of the law.

## Learning outcomes

**On completion of this unit a learner should:**

1 Know about the sound and music industries and how they relate to the broader entertainment industry

2 Know the professional roles within a chosen area of the music industry

3 Be able to create a business plan for a product or service

4 Know the importance of royalties in the sound and music industry

## Unit content

1 **Know about the sound and music industries and how they relate to the broader entertainment industry**

*Live performance*: eg setting up and promoting live performances, health and safety, tour management, event management, retailing, backstage, front of house, performing rights

*Record companies*: eg majors and independents, finding and signing artists, recording studios, retail, distribution, internet sales

*Music publishing companies*: eg finding songwriters/composers, A&R, promotion

*Artist management*: eg business management, sponsorship, tour management, artists' and managers' rights, merchandising

2 **Know the professional roles within a chosen area of the music industry**

*Live performance*: eg performer/artist, DJ, agent, promoter, venues and stage management, crew/technicians, security, merchandise

*Record companies*: eg A&R, promotion, distribution and retail, merchandising

*Music publishing companies*: eg publishing, copyright, sales, composer and artist development

*Artist management*: eg artists, songwriter/composer, manager

*Working patterns for each role*: sessional; freelance

*Contracts*: benefits; constraints

3 **Be able to create a business plan for a product or service**

*Product or service:* live entertainment eg band, dance night; recording eg location recording business, studio; services eg manager, producer; products eg merchandising, music magazine

*Identifying target market*: eg market research, strengths and weaknesses, market trends

*Development*: planning; cost implications; timescales

*Legal aspects*: legal status; sources of advice

*Financial aspects*: profit and loss budgets/accounts; sources of finance

*Business proposal*: models; setting targets and goals

4 **Know the importance of royalties in the sound and music industry**

*Royalties*: Performing Right Society (PRS); Mechanical Copyright Protection Society (MCPS); Phonographic Performance Limited (PPL); digital rights management (DRM); synchronisation fees; distribution of royalties to writers and publishers; piracy; illegal downloading

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 Describe four areas of the music industry | M1 Explain four areas of the music industry | D1 Comment critically on four areas of the music industry |
| P2 Describe the roles associated with an area of the music industry | M2 Explain the roles associated with an area of the music industry | D2 Comment critically on the roles associated with an area of the music industry |
| P3 Describe the contracts associated with an area of the music industry | M3 Explain the contracts associated with an area of the music industry | D3 Comment critically on the contracts associated with an area of the music industry |
| P4 Create a business plan that partially meets the needs of a service or product | M4 Create a business plan that fully meets the needs of a service or product | D4 Create a business plan that completely and in detail meets the needs of a service or product |
| P5 Describe the importance of licensing and royalties in the music industry | M5 Explain the importance of licensing and royalties in the music industry | D5 Comment critically on the importance of licensing and royalties in the music industry |

# Essential guidance for tutors

## Delivery

This unit will help learners identify possible career paths by introducing them to the many roles within the music industry. Learners should be encouraged to choose an area of the music industry to research that is appropriate to their ability, skills and interests. The great breadth of employment opportunities in the music industry should be highlighted so that learners are introduced to new employment prospects outside of their experience.

Visiting professional musicians, producers, sound engineers and other personnel could provide valuable input. Learners will need to collate information and research materials, including job advertisements from relevant newspapers and trade publications; specimen job descriptions and promotion packs specific to learners and their chosen professional route.

This unit should be delivered through a range of activities and should involve both practical and written work to encourage learners to develop clearly defined progression routes into employment. Opportunities exist for in-depth exploration for one or more specific career routes. Further study could be generated through work placements, work shadowing, visits to appropriate organisations (such as recording studios or concert halls), or case study materials. Case studies should include some of the constraints that must be considered by professionals in the music industry. These will include legal requirements for performance/recording studios, copyright law and professional organisations such as MCPS and PRS. Above all of these is the issue of health and safety, which is covered by the Health and Safety at Work Act.

Learners could work in pairs or groups and give joint presentations. Group discussions will give the opportunity to both deepen the research and to encourage the development of the communication skills needed to work in the industry. Learners can be made aware that the presentation of clear reports is an essential component of work in the industry, particularly when making applications for funding or sponsorship.

The unit gives learners the opportunity to practise the skills needed for developing their own business including the management of meetings. Deliverers may wish to encourage groups of learners to research and 'set up' hypothetical companies, giving them an ideal opportunity to develop market research skills and creating an ideal environment for cross-curricular activities.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to the unit and direction towards resources for assignments |
| **Assignment 1: Article 'The Music Industry' P1, M1, D1** |
| Develop an awareness of the areas and how they relate to each other:<br><br>• Live performance<br><br>• Record companies<br><br>• Music publishing companies<br><br>• Artist management<br><br>In depth examination of each area considering activities but also thinking about the roles in preparation for the next assignment (include guest speakers where possible)<br><br>**1 Live performance**<br><br>• Promoting live performances<br><br>• Setting up for a performance<br><br>• Health and safety<br><br>• Tour / Event management, retailing, tickets; backstage; front of house; performing rights<br><br>**2 Record companies**<br><br>• Majors and independents<br><br>• Finding and signing artists<br><br>• Acts and material<br><br>• Recording studios<br><br>• Retail<br><br>• Distribution<br><br>• Internet sales<br><br>• Intellectual property and copyright management<br><br>• Digital rights management (DRM)<br><br>• Industry organisations |

| Topic and suggested assignments/activities and/assessment |
|---|
| **3 Music Publishing Companies**<br><br>• Finding/selecting songwriters and composers<br><br>• Promoting the material<br><br>• Music sales and live broadcast<br><br>• Intellectual property and copyright management<br><br>• Performing rights<br><br>• Piracy<br><br>• Industry organisations<br><br>**4 Artist Management**<br><br>• Business management<br><br>• Sponsorship<br><br>• Tour management<br><br>• Artists' and managers' rights<br><br>• Royalties<br><br>• Merchandising<br><br>• Session on article writing:<br><br>• Style of music journals<br><br>• Format |
| Assessment and feedback |
| **Assignment 2: Investigation into Roles and Contracts P2, M2, D2, P3, M3, D3** |
| • Brainstorm a list of roles for each of the four areas<br><br>• Individual research: Find a famous example of a role from Industry and present to the class (informal presentation)<br><br>• As a group, create a set of definitive definitions for each role<br><br>• Examine an example of a contract for each area (eg inter-band agreement for live sound, or PRS license)<br><br>• Individual research: Find an example of a contract not covered by the tutor and present to the class<br><br>• As a group, create a list of contracts associated with each area<br><br>• In small groups, create contracts based on scenarios given by the tutor<br><br>• Presentations |
| Assessment and feedback |

| Topic and suggested assignments/activities and/assessment |
|---|
| **Assignment 3: Business plan for a product or service P4, M4, D4** |
| • Introduction of the concepts of products and services |
| • Examples from industry (eg the plectrum, metronome, music stand, repair services, tour management agencies) |
| • Basic introduction to business planning with template |
| • Learners divided into small groups |
| • Business product brainstorming |
| • Tutor led session on each area of the unit content (LO3) followed by learner groups implementing information |
| • Pre-assessment presentations by groups to enable feedback and fine tuning before assessment |
| Assessment and feedback |
| **Assignment 4: Essay on copyright P5, M5, D5** |
| Definitions of copyright: |
| • Group brainstorm definitions |
| • Tutor gives definitive explanation with historical context |
| Royalties: different licence fees for types of music product, eg the public performance and broadcast of musical works |
| Role of Performing Rights Society (PRS) |
| Role of MCPS-PRS alliance |
| MCPS |
| Role of Phonographic Performance Ltd (PPL) |
| Session on essay writing |
| Assessment and feedback |

## Assessment

Evidence for the unit will take the form of written assignments, presentations and discussions. Written assignments could include, for example, essays, reviews, press releases, questionnaires, evaluations and written reports of research. Learners should demonstrate their knowledge in a range of ways, developing and building on the skills of analysis. Evidence for this unit can be in textual, audio or visual form, recorded in an appropriate manner and presented in a portfolio.

In the suggested outline learning plan, learning outcomes 1, 2 and 4 can be covered by learners acting as music journalists. This vocational role in itself may give some extra insight into the industry that essay writing may not.

Learning outcome 1 is concerned with the four main areas of the music industry and although this is not an exclusive list of all areas it is important that these are covered first. The nature of the industry is such that any other areas could be related to these four. This outcome can be evidenced as articles because this allows for the vocational experience of music journalism but it could work just as well as a

news report for instance. If the articles are delivered as a presentation in addition to the written form then the opportunity exists for the tutor to include responses to questions from peers as evidence.

Learning outcome 2 is concerned with roles and contracts, and the learner should take a clear approach to one of the four areas listed in learning outcome 1. For the element concerning contracts, there must be examples of contracts included, not merely referred to. It should also be the case that learners have engaged with these and created their own versions, or filled in existing contracts to evidence that they understand how they work. The evidence should be assembled with presentation in mind as a primary means of assessment, rather than an article.

In the OLP, it is suggested that Learning outcome 4 can be evidenced as an essay. This is to offer some variety in the means of assessment and to ensure that learners' portfolios include some formal academic work for their portfolios (preparation for HE interviews etc). However, tutors can approach this in a similar way to the first, by means of an article submitted as a written piece then presented to allow for a question and answer session.

Learning outcome 3 needs to be approached from a different vocational viewpoint. This is as a manager, sole trader, self-employed musician or business entrepreneur(s). To give this work some validity and put it in the context of the wider business community tutors may consider entering learners into business planning competitions such as 'the global enterprise challenge'. If the presentations are at external events the quality of work may well improve. Furthermore, this gives learners a real experience of approaching the business community as independent thinkers and working musicians.

To achieve P1, learners need to describe the four areas of the music industry. These areas need to match those of the unit content. Descriptions would naturally be enhanced by including examples of acts/venues (live performance), record companies etc to highlight the area.

To achieve M1, learners need to explain the four areas of the music industry. This means learners need to go beyond descriptions of what the areas are and explain how they function.

To achieve D1 learners need to weigh up strengths and weaknesses, pros and cons. For example, learners should go beyond the detail of explanations and compare the benefits of small independent labels compared to the major labels.

To achieve P2, learners should now focus on one area of the music industry (that relates to the unit content) and describe the roles associated with it. A description would be concerned with definitions of roles but may lack the detail about the variety of manifestations in different industry settings.

To achieve M2, learners would go into greater detail about the roles and provide an explanation of the spectrum covered by the role (eg the role of a sound engineer in different settings: studio, live venue, theatre).

To achieve D2, learners should weigh up the advantages and disadvantages of the roles. This should relate to working patterns and working conditions. It should also compare the roles with others found in the area.

To achieve P3, learners need to describe the contracts associated with an area. This is best done as a combined piece of work as the suggested OLP shows and the contracts should relate to the roles under examination for learning outcome 2.

To achieve M3 learners need to explain the contracts. At this level, learners can show an understanding of contracts by filling out pre-existing contracts for given scenarios and also to create their own.

To achieve D3 learners need to weigh up strengths and weaknesses, advantages and disadvantages of various contracts. In order to do this learners may choose to compare contracts that are properly and fairly written and include examples of poor contracts that are either incomplete or exploitative.

To achieve P4 learners need to produce a business plan for a  product or service. The business plan would be complete in submission but not sufficient to map out the progress of the product of service.

To achieve M4 the business plan should be complete with each section addressed in order to give an insight to the direction of the product or service.

To achieve D4 the learner needs to produce a comprehensive plan with original market research. This may manifest in evidence of different product ideas short listed and then detailed argument for the selection of the final idea. It may also be evidenced as marketing strategies that have been developed after detailed market research. However this analytical evidence is presented, it should be a consistent strand through the work to achieve a distinction.

To achieve P5, learners need to provide a description of the importance of licensing and royalties in the music industry.

To achieve M5, learners need to provide an explanation of the importance of licensing and royalties in the music industry. At this level, some detail of the historical context of copyright should be demonstrated, which underpins the 'why' and 'how' in addition to the 'what' addressed in the pass criterion.

To achieve D5, learners need to compare and contrast, offering an analytical view of the music industry without licensing and royalties. This can be done by comparing industry practices of our culture with those of other parts of the world where copyright regulations are more lax, or non-existent.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | Article 'The Music Industry | You are to take the role of a music journalist writing an article about the main areas of the music industry. | Write an article that describes/explains/comments critically on the areas of the Music Industry |
| P2, M2, D2 P3, M3, D3 | Investigation into Roles and Contracts | As a music journalist, you should carry out an investigation into the roles and related contracts for the area of the music industry you are interested in. | Carry out an investigation that describes/explains/comments critically on the roles and contracts of one area of the Music Industry and deliver your results as a presentation to the class |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P4, M4, D4 | Business plan for a product or service | The best practice for marketing your skills and developing your entrepreneurship is to produce a business plan for a new product or service. | Produce an individual business plan that describes/explains/comm ents critically on a produce or service for the music industry and present it to the class |
| P5, M5, D5 | Essay on copyright | As more and more artists explore the possibilities of promoting their own events and producing their own recordings, it is essential that you know the structure of the industry so that you know where and how to market your skills and how to take responsibility for your own futures. | Write an essay that describes/explains/comm ents critically on 'the importance of licensing and royalties in the music industry' |

## Essential resources

Access to the Internet is vital in order for learners to carry out individual research. Some research tasks can be undertaken in groups and much of this unit depends on learners working together. Suitable accommodation is important where learners can debate key issues. PowerPoint software (and projector/screen) is required for developing and delivering presentations.

## Indicative resource materials

### Textbooks

Barrow C and Barrow P – *The Business Plan Workbook* (Kogan Page, 2005)
ISBN 978-0749443467

*Music Managers Forum: The Music Management Bible* (Sanctuary, 2003)
ISBN 978-1844920259

Hutchison, T, Macy, A and Allen, P – *Record Label Marketing* (Focal Press 2006)
ISBN 978-0240807874

Levine, M – *How to Be a Working Musician: A Practical Guide to Earning Money in the Music Business* (Billboard Books, 1997) ISBN 978-0823083299

Newby, J and Barrow, T – *Inside the Music Business* (Routledge, 1994)
ISBN 978-0415136600

Pattenden, S – *How to Make It in the Music Business* (Virgin Books, 2007)
ISBN 978-0753512432

Schulenberg, R – *Legal Aspects of the Music Industry* (Billboard Books, 2005)
ISBN 978-0823083640

Winterson, J, Nickol, P and Bricheno, T – *Pop Music*: *The Text Book* (Peters Edition, 2003) ISBN 978-1843670070

**Journals**

*Musicweek*

*Sound on Sound*

**Websites**

| | |
|---|---|
| www.ppluk.com | Rights collection agency |
| www.prsformusic.co.uk | Rights collection agency |
| www.britishcouncil.org/arts | Cultural relations and the arts |
| www.musictank.com | Sound business ideas |
| www.guardian.co.uk | Newspaper famed for arts & society coverage |

# Unit 21: Working and Developing as a Musical Ensemble

| **Unit code:** | **R/600/6902** |
| --- | --- |
| **QCF Level 3:** | **BTEC National** |
| **Credit value:** | **10** |
| **Guided learning hours:** | **60** |

## Unit aim

The aim of this unit is to develop learners' abilities to work together in musical ensembles.

## Unit introduction

Few musicians spend their working lives as soloists. Most regularly work as part of a group or ensemble of some kind. Sometimes these 'musical partnerships' are short-term, for instance a session musician being hired to play in a theatre band. Many musicians become involved in more long-standing group projects allowing them to develop complex creative partnerships. Such partnerships can be hugely rewarding for musicians and the mutual influences and challenges play a fundamental part in a musician's development.

This practical unit explores the nature of ensemble work by allowing learners to become part of a musical ensemble concentrating on the process of working together to produce a musically and artistically satisfying result.

An effective musical team is often a creative democracy – communication skills, the ability to discuss, compromise and work towards a shared goal are just as important as technical and musical ability.

This unit deals with the communication aspects of performance, in planning, in preparation, and in the performance itself. It includes approaches to structured ensemble practice; fine tuning of arrangements and parts in both original or cover material, and the production of appropriate tones and sounds.

This unit will inspire learners to set and understand how to achieve high standards of live performance and undertake organisational roles in an ensemble in addition to that of performer.

## Learning outcomes

**On completion of this unit a learner should:**

1  Understand the elements of musical ensembles

2  Be able to plan as a musical ensemble

3  Be able to develop as a musical ensemble

4  Be able to perform as a musical ensemble

# Unit content

1 **Understand the elements of musical ensembles**

*Elements:* band members; organisation; communication eg musical interaction, interaction with audience, listening skills; co-operation; rehearsal; repertoire; strengths and weaknesses

2 **Be able to plan as a musical ensemble**

*Forming an ensemble:* ensemble types eg string quartet, rock band, jazz band, vocal group; auditions

*Choosing repertoire:* resources eg music library, CD collections, online music players, sheet music, real books

*Choosing roles:* eg band leader, musical director, frontperson, administrator, publicist, choreographer

3 **Be able to develop as a musical ensemble**

*Rehearsal:* ways of rehearsing eg personal practice, group rehearsal, sectional; use of equipment; methods eg use of tempo, use of click track, playing along to pre-recorded music, acapella, use of structure, use of improvisation

*Reflection:* eg watching videos of performances, band meetings, practice diaries, rehearsal logs, peer feedback, audience feedback

4 **Be able to perform as a musical ensemble**

*Types of audience:* eg peers, friends and family, public

*Communication:* type eg verbal, physical, musical; with band members; with audience

*Stage presentation*: image eg costume where appropriate, stage make-up; stage presence and awareness; use of space eg movement, placing of equipment; sight lines

*Musical competency*: intonation; instrumental tuning; pitching during performance; tightness; tempo; handling of section changes; beginnings and endings; technical proficiency; critical listening and response to ensemble requirements, eg balance; sensitivity and dynamics

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 Explain the elements of musical ensembles | M1 Illustrate the elements of musical ensembles | D1 Analyse the elements of musical ensembles |
| P2 Plan as a musical ensemble competently with limited tutor support | M2 Plan as a musical ensemble confidently with total independence | D2 Plan as a musical ensemble demonstrating mastery of the processes involved |
| P3 Develop as a musical ensemble competently with limited tutor support | M3 Develop as a musical ensemble confidently with total independence | D3 Develop as a musical ensemble demonstrating mastery of the processes involved |
| P4 Perform as a musical ensemble with minor errors that do not detract from the performance | M4 Perform as a musical ensemble competently | D4 Perform as a musical ensemble with flair and interpretation |

# Essential guidance for tutors

## Delivery

This is a potentially diverse unit and delivery strategies will depend on the types of projects devised by learners. The bulk of this unit however should be based around learners working in groups in preparation for the performance. Depending on learners' prior experience it may be necessary to provide some foundations of ensemble skills in the initial stages of delivering this unit.

Key areas of focus should be on how musicians interact both musically, verbally and physically during a performance, and what sort of preparation is required before a performance. The unit should be introduced by the analysis of case studies, examining recordings and videos of seasoned performers, from a range of musical traditions. Although many of these are available on the internet, the tutor should also provide core resources, which could form an introduction to the area of study. Visiting ensembles, or visits to live performances, can also provide a valuable resource in setting a context for this unit.

Learners are required to form their own musical ensembles at the beginning of the unit. Auditions would be an ideal way for groups to be formed. Learners may be limited in terms of the instrumental skills of others in their group. There is no reason why an ensemble could not include learners outside the BTEC course if learner numbers are small.

Once ensembles have been formed the unit should be largely learner-led. Tutor support should take the form of ongoing monitoring and feedback and ensuring that the necessary evidence is being collated. Peer sharing of work in progress can also prove valuable and provide learners with the opportunity to evaluate and discuss each other's work.

Learners will need most initial guidance when choosing repertoire. It is possible that learners may try to select material based on a number of inappropriate factors. Therefore, it is important that learners are introduced to the factors on which they must base their decisions at an early stage. For example, consideration should be to the number of players within their group, their instruments, their abilities, and time and venue constraints are all factors that will have an effect. Learners may need guidance in where to obtain sheet music. Access to a music library may be required.

Whilst the performance of the group will be assessed as part of grading criterion 4, it is important that learners are aware of their being assessed on their decision-making and communication strategies. A fantastic performance at the end of the unit will not ensure higher level grades if musical and democratic communication has not been evidenced throughout the unit.

Learners will need access to a classroom style environment in which to conduct research and prepare and give presentations. Subsequently, learners will need access to rehearsal and performance facilities such that they might develop and perform their chosen repertoire with no restrictions.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to unit and programme of assignments. |
| Introduction to the programme and structure of the programme of learning |
| Understanding the elements of successful ensembles – learning outcome 1; tutor-led sessions on:<br><br>• What is a successful ensemble?<br><br>• Analysing performances<br><br>• Researching biographies<br><br>• Group discussions |
| **Assignment 1: What makes a successful ensemble? – P1, M1, D1**<br><br>• Learners to prepare presentations with tutor facilitation<br><br>• Learners to give presentations<br><br>• Peer and tutor feedback to be reviewed and actions noted |
| Forming musical ensembles - learning outcome 2; tutor-led workshops to cover:<br><br>• How to choose personnel<br><br>• How to choose repertoire<br><br>• How to assign roles in the ensemble |
| **Assignment 2: Getting the group together – P2, M2, D2**<br><br>• Learners choose personnel, repertoire and roles in a team meeting format<br><br>• Tutor observation/video logs to be kept of meetings |
| Developing the ensemble in preparation for performance – learning outcome 3; tutor-led workshops to cover:<br><br>• Rehearsal techniques<br><br>• Communication – physical, musical and verbal<br><br>• Communication with members of the ensemble |
| **Assignment 3: Developing as an ensemble – P3, M3, D3**<br><br>• Rehearsal<br><br>• Tutor and learners to keep diaries/observations of developments |
| How to give a performance as an ensemble – learning outcome 4; tutor-led workshops to cover:<br><br>• Performance techniques<br><br>• Communication – physical, musical and verbal<br><br>• Communication with the audience |
| **Assignment 4: Performing as an ensemble – P4, M4, D4**<br><br>• Observed performance |

## Assessment

The majority of this unit consists of group work and it is important that both tutor and learner appreciate that musical ensembles are founded on this principle. Tutors must be very careful to award individual grades only where justified, and must be very aware that musical ensembles performing at the highest level do so because of teamwork and the group dynamic as well as individual musicianship, which is not being assessed in this unit. Building assessment evidence for this unit should be an ongoing process because the majority of evidence for practical outcomes will be generated spontaneously through group discussion, the rehearsal process and preparation. Learners could document their progress by keeping a project journal and effective use could be made of both audio and video recordings of sessions.

Learning outcome 1 will be evidenced by an individual presentation on a chosen musical ensemble. Where learners provide a simple and elaborated explanation of the main features of a successful ensemble they will be working at pass level. To achieve a merit they will need to elaborate their explanations with references to videos of performances, or biographical materials. For a distinction, learners will discuss the relative importance of each element, and the contribution it makes to the success of the musical ensemble. Cross-referencing to other musical ensembles could also be used to support their arguments.

Learning outcome 2 requires learners to form groups, choose repertoire and assign roles within the group. Learners who receive guidance through this process are likely to be working at pass level. Merit level learners will be able to achieve these goals with no tutor input, and will demonstrate good communication skills and the ability to work with others. Where questionnaires (or other written evidence) reveals that learners are fully aware of their pro-active role and its impact on the planning process, it is likely that learners are working a distinction level.

Learning outcome 3 requires that learners demonstrate they can develop the raw materials of both personnel and repertoire into a performing ensemble. To achieve P3 the evidence will show that they have prepared satisfactorily for performance, but will have required a significant amount of tutor guidance in order to do so. Learners who require no tutor input, develop sensible rehearsal strategies, and make significant improvements in their ability to perform as a musical ensemble will achieve a merit. Distinction level learners will have diaries or journals that show a rigorous and disciplined approach to rehearsal, and communicate effectively as a group at a musical, verbal and physical level.

For outcome 4 learners, in their musical ensembles, will give a performance consisting of the repertoire they have prepared in rehearsal. Pass level learners will show elements of musical communication within their performance, which will be generally competent. At merit level learners will be gelling as a musical unit. Musical communication will be supplemented by other elements of performance such as communication with the audience, which comes with confidence when working as a team. Distinction level learners will have a mastery of the skills required to perform as an ensemble to the extent that they give a performance, as a team, that shows flair, creativity and imagination.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | What makes a successful ensemble? | Study the performances and bibliographies of a successful musical ensemble putting the key features into a presentation to be given to the rest of the group | • Presentation, to be videotaped<br>• Tutor observation form |
| P2, M2, D2 | Getting the group together | Groups formed according to musical taste; decide on roles within the group and choose repertoire | Evidence to include:<br>• Video log of meetings<br>• Tutor observation report<br>• Questionnaires |
| P3,M3,D3 | Developing as an ensemble | Musical ensembles will rehearse their repertoire in preparation for a performance | Evidence to include:<br>• Tutor observation<br>• Video diary<br>• Rehearsal diary |
| P4, M4, D4 | Performing as an ensemble | Ensembles will give a performance of the repertoire they have developed to an audience | Evidence to include:<br>• Video evidence<br>• Audience survey<br>• Tutor observation forms<br>• Learner questionnaires |

## Essential resources

Learners will need access to adequate practice and rehearsal facilities, with instruments and equipment of suitable quality, where the learners themselves do not supply these. Opportunities for workshops and/or master classes will need to be provided with a reasonable timescale that fits the delivery of the unit. An appropriate range of workshops/master classes and jamming/rehearsal opportunities will need to be provided to cater for the needs and interests of the whole group. Where facilities do not exist within the institution to offer a range of performance situations, arrangements will need to be made with external organisations such as theatres and recording studios in order to provide a suitable range of performance situations.

Classroom resources that allow the viewing of video material, and monitoring of audio examples, together with suitable word-processing or presentation software will also be needed. Access to a wide range of historically and culturally important music (as audio and video resources) will be needed to support this part of the unit.

# Unit 22: Working With Music Notation Packages

| | |
|---|---|
| **Unit code:** | **R/600/6897** |
| **QCF Level 3:** | **BTEC Specialist** |
| **Credit value:** | **10** |
| **Guided learning hours:** | **60** |

## Unit aim

The aim of this unit is to develop learners' knowledge and skills to gain confidence with using music notation packages to create scores in a range of situations.

## Unit introduction

Musicians must be able to share their ideas with other musicians so that they can be performed. There are many ways that this can take place, but the written score remains one of the most commonly used, and is especially important for composers and arrangers. Music publishing companies do not accept handwritten parts, and in performance and recording sessions the clarity obtained from scores and parts created by music notation packages ensures accuracy and efficiency in an industry where time is money.

Knowing the language and symbolism of notation is essential in order to communicate fluently with reading musicians using the medium of a score. Only by knowing this in depth will musicians be able to express themselves without restriction. Furthermore, it is important that musicians are aware of the differences in scoring convention between one musical style and another.

In order to prepare for all eventualities, musicians should be able to prepare scores from handwritten parts, from sequencer or MIDI files, and also to be creative within the confines of traditional notation. It is likely that any job involving the use of music notation packages will combine elements of each of these skills in varying amounts.

During this unit learners should acquire the skills and confidence to be able to express their creative musical ideas using musical notation, to the extent that a performance given from that notation will be faithful to their original intentions.

## Learning outcomes

**On completion of this unit a learner should:**

1 Know the elements of musical scores in contrasting styles

2 Be able to use a music notation package to create a score

3 Be able to edit a score generated from a MIDI or sequencer file

4 Be able to use a music notation package to realise musical ideas

## Unit content

1 **Know the elements of musical scores in contrasting styles**

*Elements*: eg titles, credits, tempo; style, performance directions, rehearsal numbers, indentation, instrument names, brackets, braces, spacing, bar lines, chord symbols, text, time signatures, clefs, ties, slurs, articulation, grouping, stem direction

*Styles*: eg classical, graphic, lead sheet, piano reduction

2 **Be able to use a music notation package to create a score**

*Accuracy*: eg authentic style, layout, use of elements, formatting; legibility

*Efficiency*: eg use of software, auto routines, keyboard shortcuts, inputting data, editing data

3 **Be able to edit a score generated from a MIDI or sequencer file**

*Editing tools*: edit modes; changing notes; editing events eg changing events, inserting events, deleting events; quantise features; transposition

*MIDI files*: MIDI file format, MIDI file types; file transfer

4 **Be able to use a music notation package to realise musical ideas**

*Music notation package skills*: inputting notes and objects eg real-time performance, step-recording, clicking in; editing notes and objects eg deleting notes and events, pitch, note length, placement, velocity; quantization;

*Stylistic interpretation*: tempo track; choosing and combining sounds; controlling expression

*Arrangement*: eg control of structure, awareness of sections, building parts, control of texture, introduction, ending

# Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

| Assessment and grading criteria | | |
|---|---|---|
| **To achieve a pass grade the evidence must show that the learner is able to:** | **To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:** | **To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:** |
| P1 Identify the elements of musical scores in contrasting styles | M1 Explain the elements of musical scores in contrasting styles | D1 Appraise the elements of musical scores in contrasting styles |
| P2 Use a music notation package to create a score competently with limited tutor support | M2 Use a music notation package to create a score accurately with total independence | D2 Use a music notation package to create a score demonstrating mastery of the processes involved |
| P3 Edit a score generated from a MIDI or sequencer file competently with limited tutor support | M3 Edit a score generated from a MIDI or sequencer file accurately with total independence | D3 Edit a score generated from a MIDI or sequencer file demonstrating mastery of the processes involved |
| P4 Realise musical ideas using a music notation package | M4 Realise musical ideas using a music notation package competently | D4 Realise musical ideas using a music notation package with confidence and flair |

# Essential guidance for tutors

## Delivery

Delivery of this unit should be practical and relevant to industrial needs. Learners might be given the opportunity to undertake a number of introductory assignments at the beginning of the course to demonstrate the application of various skills, but there should be a lengthy opportunity to work on a final product.

Initial assignments are likely to concentrate on learners developing familiarity with the features of the software programs with which they will be working. Current programs offer a wealth of creative opportunities. In order to achieve the higher-level criteria, learners will need to demonstrate the creative capabilities of the programs with which they are working. For those learners who are not familiar with MIDI, it may be that a significant amount of time during the delivery of the unit is spent using MIDI software programs. For this reason it is recommended that learners study Unit 24 Sequencing Systems and Techniques prior to, or alongside this unit in order to develop their experience of computer-based music making.

Learners studying this unit may not be fully aware of the conventions of score layout. Learners who are used to looking at the score to 'see the notes' might not even realise that there are rules that allow for an effective presentation of the music. In this respect, time should be given for learners to study a number of scores in order to familiarise themselves with all the elements found in professionally engraved scores.

Learners should have access to scores (and parts) in a range of musical styles in order that they can compare the use of scoring elements, and form judgements as to the success of these scores as documents from which musicians can realise the musical ideas of the composer or arranger. Learners will require access to computers running one of the industry standard music notation packages available, together with adequate access to input devices (e.g. MIDI keyboards) and monitoring.

To further their knowledge in this field learners will need to recreate a previously published score using a music notation package, and this can be in the style of their choosing. It is up to the unit tutor to ensure a range of scores is available to suit the needs and interests of the group.

Editing scores generated from MIDI (or sequencer) files can be approached either by using MIDI files supplied by the tutor (who must ensure that appropriate licences are in place for the use of the files), or by learners converting their own sequencing work (from Unit 24, for example). The latter approach may be more challenging to manage, particularly in a large group, but will prove ultimately more rewarding as the learners see their own musical creations as traditional notation.

Realising their own creative musical ideas through the medium of score and parts will be a new way of conceiving music for many learners, so it is important that lessons in music theory and harmony (ideally as part of another unit) are delivered to support this part of the unit.

Access to systems will be required outside of lesson time to allow learners adequate time to develop the creative aspects of this unit. Learners should be encouraged to undergo peer review and group feedback in order to inform their creative work. Learners can create original music or provide an arrangement of an existing melody to meet the final learning outcome, provided the score they create is their own work.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

| Topic and suggested assignments/activities and/assessment |
|---|
| Introduction to unit and programme of assignments. |
| Introduction to the programme and structure of the programme of learning |
| Understanding the elements of musical scores – learning outcome 1; theory lessons on: <br><br> • Analysing published scores <br><br> • The meaning of musical symbols <br><br> • Using text in scores <br><br> • Publishing conventions |
| **Assignment 1: The elements of musical scores – P1, M1, D1** <br><br> • Identification test |
| Copying a published/handwritten score – learning outcome 2; tutor-led workshops to cover: <br><br> • Using music notation software <br><br> • Appropriate score styles <br><br> • Publishing conventions |
| **Assignment 2: Engraving a score – P2, M2, D2** <br><br> • Learner practical work/resource-based learning |
| Creating a score form a MIDI (or sequencer) file – learning outcome 3; tutor-led workshops to cover: <br><br> • Using music notation software <br><br> • MIDI file formats |

| Topic and suggested assignments/activities and/assessment |
|---|
| **Assignment 3: Scoring a MIDI/sequencer file – P3, M3, D3** |
| • Learner practical work/resource-based learning |
| Creating music using a music notation package – learning outcome 4; tutor-led workshops to cover:<br><br>• Using music notation software<br><br>• Using sound sources<br><br>• Scores played by live musicians |
| **Assignment 4: Realising a musical idea using score – P4, M4, D4** |
| • Learner practical work/resource-based learning |
| Review unit and assignments |

## Assessment

This unit requires the musician to create scores using a music notation package in a variety of contexts, but will also require some written work to support higher grading. It should be remembered that, for the most part, it is the learner's understanding of scores and how to create them that is being assessed, rather than their compositional skills, which are examined in other units. Assessment should take place continually during workshops where learner independence is being observed and assessed, but in line with the nature of the publishing industry, which this unit is guided by, the assessment of each outcome will have a deadline for the final submission of required evidence. It is recommended that learners adhere strictly to these deadlines in order to give themselves the best chance of achieving the highest possible grading.

Learning outcome 1 will be evidenced through an annotated list. This can be approached in a number of ways, perhaps initially as a research task, and finally as a formal test. The use of the word "contrasting" in the learning outcome/grading criteria implies that elements should be drawn from a minimum of two contrasting styles. To achieve P1 learners will be able to identify a specified number of elements. To achieve M1 learners will provide explanations of the function of each element. For D1 learners will be able to give informed opinion as to the success with which each element represents the respective attribute of a musical performance (for example, whether tempo indications on a score truly represent the actual variations in tempo performed by musician as part of their natural performance).

Learning outcome 2 requires learners to demonstrate that they can create a score using a music notation package by copying a handwritten or previously printed score. At P2 learners may require some tutor intervention to help them achieve this. Learners creating scores that are judged to be accurate while working with total independence will achieve M2. It is essential that tutor observations and all records of tutor involvement are rigorous. Learners will also submit a written report detailing the process is undertaken, and this will provide the evidence for D2 (where P2 and M2 are already met).

Learning outcome 3 requires learners to demonstrate that they can edit the data generated from a MIDI file (or sequencer file) into a legible score. For P3 learners may require some tutor intervention to help them achieve this. Learners creating scores that are judged to be accurate while working with total independence will achieve M3. It is essential that tutor observations and all records of tutor involvement are rigorous. Learners will also submit a written report detailing the processes undertaken, and this will provide the evidence for D3 (where P3 and M3 are already met).

Learning outcome 4 requires the production of finished musical piece using a music notation package, and supporting written report. In order to create a recording of this piece learners can either utilise the sounds that are built into some music notation packages, or have their score/parts performed by live musicians. This activity can also meet outcomes in several other units (notably those concerned with performing and recording). They will also submit the score they have created. It should be noted carefully, that although musical ideas are being realised, it is the use of the music notation package that is being assessed in this outcome (and unit as a whole). The perceived quality of the composition is not being assessed here, and there are opportunities in other units for this to take place.

A piece of music that has been realised using a music notation package will achieve P4. To achieve M4, the evidence will show that learners have used music notation package skills in ways that are musically appropriate, and have a clear understanding of the processes involved. Distinction level learners will demonstrate mastery of the skills required to use a music notation package to the extent that their music demonstrates imagination, creativity and flair uninhibited by technical limitations.

In all cases careful teacher questioning in order to reduce the amount of written work can substitute written reports. This is most easily managed in smaller groups where the tutor can ensure fairness and equality of opportunity.

**Programme of suggested assignments**

The table below shows a programme of suggested assignments that cover the criteria in the assessment grid. This is for guidance only and it is recommended that centres either write their own assignments or adapt Edexcel assignments to meet local needs and resources.

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P1, M1, D1 | The elements of musical scores | Create annotated lists of the signs, symbols and text found in typical scores from two contrasting musical styles | • Identification test |

| Criteria covered | Assignment title | Scenario | Assessment method |
|---|---|---|---|
| P2, M2, D2 | Engraving a score | Work from handwritten or previously published scores to create an engraved copy, using a music notation package | Evidence to include:<br><br>• Printout of the finished score<br><br>• Written report/tutor questioning to support higher grading |
| P3,M3,D3 | Scoring a MIDI/sequencer file | Work from a MIDI or sequencer file supplied by their tutor to create a legible score, using a music notation package | Evidence to include:<br><br>• Printout of the finished score<br><br>• Written report/tutor questioning to support higher grading |
| P4, M4, D4 | Realising a musical idea using score | Use a music notation package to create a score of an original musical idea (e.g. composition, song, arrangement) | Evidence to include:<br><br>• Video evidence<br><br>• Printout of the finished score<br><br>• Recording of the music (using the sounds built into the software or as a real recording of a performance given by musicians)<br><br>• Written report to support higher grading |

## Essential resources

Initially, learners will need classroom/ lecture sessions appropriate for the delivery of theory-based lessons, as well as access to a wide variety of professional scores in a range of styles in order to make the links between theory and implementation.

For the majority of the unit, learners will need classroom/workshop sessions where they are able to apply the skills demonstrated by their tutor in the preparation of their own work, and request assistance where appropriate. Classrooms will need to be equipped to an appropriate standard, with modern, reliable computers running appropriate music notation software, access to adequate monitoring for demonstration and private study, projection and printing facilities. Software packages provided should give access to a wide range of scoring tools and techniques. Where the software does not allow playback using built-in instruments, additional software (or hardware) must be provided to allow this. If possible, learners should have access to musicians who will play and record their scores at some point during the unit.

Computer-based setups will also need MIDI controller keyboards as input devices for creative work.

## Indicative resource materials

### Textbooks

Wixen, R – *The Plain and Simple Guide to Music Publishing* (Hal Leonard Publishing Corporation, 2007) ISBN 978-0634090547

Rudolph, T and Leonard, V – *Sibelius: A Comprehensive Guide to Sibelius Notation Software* (Hal Leonard, 2007) ISBN 978-1423412007

Johnson, M. – *Composing with Finale* (Delmar, 2008) ISBN 978-1598635737

### Journals

*Sound On Sound*

*Music Tech*

### Websites

| | |
|---|---|
| Audio.tutsplus.com | Audio Tuts+ blog |
| www.macprovideo.com | Mac Pro Video |
| www.soundonsound.com | Sound on Sound magazine |
| www.musictechmag.co.uk | Music Technology Magazine |

# 13 Further information and useful publications

To get in touch with us visit our 'Contact us' pages:

- Pearson Edexcel: **www.edexcel.com/contactus**

- Pearson BTEC: **www.btec.co.uk/contactus**

- Pearson Work Based Learning: **www.pearsonwbl.com/contactus**

- Books, software and online resources for UK schools and colleges: **www.pearsonschools.co.uk/contactus**

Other sources of information and publications available include:

- *Pearson Equality Policy*

- *Edexcel Information Manual* (updated annually)

- *Reasonable Adjustment and Special Considerations for BTEC and Edexcel NVQ Qualifications*

- *Recognition of Prior Learning Policy*

- *Quality Assurance Handbook* (updated annually)

Publications on the quality assurance of Pearson BTEC qualifications are available on our website at www.edexcel.com/quals/BTEC/quality/Pages/documents.aspx

Our publications catalogue lists all the material available to support our qualifications. To access the catalogue and order publications, please go to www.edexcel.com/resources/Pages/home.aspx

## Additional resources

If you need further learning and teaching materials to support planning and delivery for your learners, there is a wide range of BTEC resources available.

Any publisher can seek endorsement for their resources, and, if they are successful, we will list their BTEC resources on our website at: www.edexcel.com/resources

# 14 Professional development and training

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

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

- planning for the delivery of a new programme

- planning for assessment and grading

- developing effective assignments

- building your team and teamwork skills

- developing learner-centred learning and teaching approaches

- building functional skills into your programme

- building in effective and efficient quality assurance systems.

The national programme of training we offer is on our website at: www.edexcel.com/training. You can request customised training through the website or you can contact one of our advisors in the Training from Edexcel team via Customer Services to discuss your training needs.

## BTEC training and support for the lifetime of the qualifications

**Training and networks:** our training programme ranges from free introductory events through sector-specific opportunities to detailed training on all aspects of delivery, assignments and assessment. We have designed our new network events programme to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region. Sign up to the training you need at: www.btec.co.uk/training

**Regional support:** our team of Curriculum Development Managers and Curriculum Support Consultants, based around the country, are responsible for providing advice and support in centres. They can help you with planning and curriculum developments. If you would like your Curriculum Development Manager to contact you, please get in touch with your regional office on: 0844 463 2535.

## Your Pearson BTEC support team

Whether you want to talk to a sector specialist, browse online or submit your query for an individual response, there's someone in our Pearson BTEC support team to help you whenever – and however – you need:

- Subject Advisors: find out more about our subject advisor team – immediate, reliable support from a fellow subject expert – at: www.edexcel.com/subjectadvisors

- Ask Edexcel: submit your question online to our Ask Edexcel online service www.edexcel.com/ask and we will make sure your query is handled by a subject specialist.

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