

**Pearson
BTEC Level 2 Certificate in Music
for Practical Performance**

**Pearson
BTEC Level 2 Extended
Certificate in Music for Practical
Performance**

**Pearson
BTEC Level 2 Diploma in Music
for Practical Performance**

Specification

BTEC Specialist qualification

First teaching September 2014

Issue 2

Edexcel, BTEC and LCCI qualifications

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualifications website at qualifications.pearson.com. Alternatively, you can get in touch with us using the details on our contact us page at qualifications.pearson.com/contactus

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This specification is Issue 2. Key changes are listed in the summary table on the next page. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: qualifications.pearson.com

These qualifications were previously known as:

Pearson BTEC Level 2 Certificate in Music for Practical Performance (QCF)

Pearson BTEC Level 2 Extended Certificate in Music for Practical Performance (QCF)

Pearson BTEC Level 2 Diploma in Music for Practical Performance (QCF)

The QNs remain the same.

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

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Summary of Pearson BTEC Level 2 Certificate/Extended Certificate/Diploma in Music for Practical Performance specification Issue 2 changes

Summary of changes made between previous Issue 1 and this current Issue 2	Page/section number
All references to QCF have been removed throughout the specification	Throughout
Definition of TQT added	Section 1
Definition of sizes of qualifications aligned to TQT	Section 1
TQT value added	Section 2
Reference to credit transfer within the QCF removed	Section 5
QCF references removed from unit titles and unit levels in all units	Section 12
Guided learning definition updated	Section 12

Earlier issue(s) show(s) previous changes.

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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Purpose of this specification

The purpose of a specification as defined by Ofqual is to set out:

- the qualification's objective
- any other qualification that a learner must have completed before taking the qualification
- any prior knowledge, skills or understanding that the learner is required to have before taking the qualification
- units that a learner must have completed before the qualification will be awarded and any optional routes
- any other requirements that a learner must have satisfied before they will be assessed or before the qualification will be awarded
- the knowledge, skills and understanding that will be assessed as part of the qualification (giving a clear indication of their coverage and depth)
- the method of any assessment and any associated requirements relating to it
- the criteria against which the learner's level of attainment will be measured (such as assessment criteria)
- any specimen materials
- any specified levels of attainment.

1 Introducing BTEC qualifications

BTEC Specialist qualifications are work-related qualifications available from Entry to Level 3 in a range of sectors. They give learners the knowledge, understanding and skills they need to prepare for employment in a specific occupational area. The qualifications also provide career development opportunities for those already in work. The qualifications may be offered as full-time or part-time courses in schools or colleges. Training centres and employers may also offer these qualifications.

Sizes of Specialist qualifications

For all regulated qualifications, we specify a total number of hours that learners are expected to undertake in order to complete and show achievement for the qualification – this is the Total Qualification Time (TQT). The TQT value indicates the size of a qualification.

Within the TQT, we identify the number of Guided Learning Hours (GLH) that a centre delivering the qualification needs to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, for example lectures, tutorials, online instruction and supervised study.

As well as guided learning, there may be other required learning that is directed by tutors or assessors. This includes, for example, private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

As well as TQT and GLH, qualifications can also have a credit value – equal to one tenth of TQT, rounded to the nearest whole number.

TQT and credit values are assigned after consultation with users of the qualifications.

BTEC Specialist qualifications are available in the following sizes:

- Award – a qualification with a TQT value of 120 or less (equivalent to a range of 1–12 credits)
- Certificate – a qualification with a TQT value in the range of 121–369 (equivalent to a range of 13–36 credits)
- Diploma – a qualification with a TQT value of 370 or more (equivalent to 37 credits and above).

2 Qualification summary and key information

Qualification title	Pearson BTEC Level 2 Certificate in Music for Practical Performance
Qualification Number (QN)	601/4095/1
Date registrations can be made	1 September 2014
Age range that the qualification is approved for	Pre-16 16-18 19+ (England, Wales and NI)
Credit value	15
Assessment	Centre-devised assessment (internal assessment)
Total Qualification Time (TQT)	150
Guided learning hours	90
Grading information	The qualification and units are at pass grade.
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 <i>Section 10, Access and recruitment</i>).

Qualification title	Pearson BTEC Level 2 Extended Certificate in Music for Practical performance
Qualification Number (QN)	601/4142/6
Date registrations can be made	1 September 2014
Age range that the qualification is approved for	Pre-16 16-18 19+ (England, Wales and NI)
Credit value	30
Assessment	Centre-devised assessment (internal assessment)
Total Qualification Time (TQT)	300
Guided learning hours	180
Grading information	The qualification and units are at pass grade.
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 <i>Section 10, Access and recruitment</i>).

Qualification title	Pearson BTEC Level 2 Diploma in Music for Practical performance
Qualification Number (QN)	601/4096/3
Date registrations can be made	1 September 2014
Age range that the qualification is approved for	Pre-16 16-18 19+ (England, Wales and NI)
Credit value	60
Assessment	Centre-devised assessment (internal assessment)
Total Qualification Time (TQT)	600
Guided learning hours	360
Grading information	The qualification and units are at pass grade.
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 <i>Section 10, Access and recruitment</i>).

Qualification title and Qualification Number

Centres will need to use the Qualification Number (QN) when they seek public funding for their learners. The qualification title, unit titles and QN are given 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 our *UK Information Manual*, available on our website, qualifications.pearson.com

What are Pearson BTEC Level 2 qualifications in Music for Practical Performance ?

The Pearson BTEC Certificate, Extended Certificate and Diploma in Music for Practical Performance have been developed to offer a wide variety of training for musicians at Level 2.

The Pearson BTEC Level 2 Certificate in Music for Practical Performance is a 15-credit qualification that gives learners an overview of employment opportunities within the music industry and develops skills in performing, composing or music technology.

The Pearson BTEC Level 2 Extended Certificate in Music for Practical performance is a 20-credit qualification that focuses on aspects of employment within the music industry. The Extended Certificate offers a focused qualification for learners who wish to follow a shorter programme of study that is related to an area of employment in which they wish to work.

The six-unit Pearson BTEC Level 2 Diploma in Music for Practical Performance is a qualification that focuses on particular aspects of employment within the music sector. The Diploma offers a qualification that can extend study and provide vocational emphasis for learners, particularly more mature learners who wish to follow a programme of study that is directly related to their work experience or to an aspect of employment in which they wish to work.

The music industry offers many opportunities for employment and is not limited to those who are able to play a musical instrument. The choice of units in these qualifications reflects this, with units on the music industry, developing as a musical performer and working as part of an ensemble. Learners may choose to follow a practical performing course by taking units that reflect this approach.

Learners wishing to study a BTEC qualification in Music for Practical Performance, aged over 16, could do so studying in a further education centre. Learners under the age of 16 could be studying the BTEC qualification alongside other qualifications, such as GCSEs, as part of a programme of full-time study.

Progression opportunities

This qualification will give learners the skills and knowledge recognised as important by society and employers while learning in a volunteering context. It will support their development and preparation for progression into employment, either directly or after further education.

Having completed the Pearson BTEC Certificate or Extended Certificate in Music for Practical Performance, learners may wish to complete additional units in order to achieve the BTEC Diploma. Alternatively, learners may wish to progress to a Level 3 course such as a BTEC National in either Music or Music Technology.

Learners who have completed the Pearson BTEC Diploma in Music for Practical Performance will have grounding in a range of musical skills and areas, which will act as a solid background for progression to the BTEC National in Music or Music Technology.

3 Centre resource requirements

As part of the approval process, centres must make sure that the resource requirements below are in place before offering the qualifications.

General resource requirements

- 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 make sure 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.

4 Qualification structures

Pearson BTEC Level 2 Certificate in Music for Practical Performance

Learners will need to meet the requirements outlined in the table below before Pearson can award the qualification. The Pearson BTEC Level 2 Certificate in Music for Practical Performance is a 15-credit and 90 guided-learning-hour (GLH) qualification that consists of one specialist unit plus units that provide for a combined total of 15 credits.

Minimum number of credits that must be achieved	15
Number of specialist credits that must be achieved	Minimum of 5
Number of optional credits that must be achieved	Minimum of 5

Unit number	Unit reference number	Specialist units	Level	Credit	Guided learning hours
1	Y/506/6184	Working in the Music Industry	2	5	30
2	H/506/6186	Professional Development in the Music Industry	2	5	30
Unit number	Unit reference number	Optional units	Level	Credit	Guided learning hours
4	T/506/6273	Solo Musical Performance	2	10	60
5	L/506/6277	Exploring Musical Composition	2	10	60
6	R/506/6278	Working as a Musical Ensemble	2	10	60
7	L/506/6280	Exploring Computer Systems Used by Musicians	2	10	60
8	R/506/6281	DJ Technology and Performance	2	10	60
9	Y/506/6282	Producing a Music Recording	2	10	60

Pearson BTEC Level 2 Extended Certificate in Music for Practical Performance

Learners will need to meet the requirements outlined in the table below before Pearson can award the qualification. The Pearson BTEC Level 2 Extended Certificate in Music for Practical Performance is a 30-credit and 180 guided-learning-hour (GLH) qualification that consists of two mandatory units plus optional units that provide for a combined total of 30 credits.

Minimum number of credits that must be achieved	30
Number of mandatory credits that must be achieved	10
Number of optional credits that must be achieved	20

Unit number	Unit reference number	Mandatory units	Level	Credit	Guided learning hours
1	Y/506/6184	Working in the Music Industry	2	5	30
2	H/506/6186	Professional Development in the Music Industry	2	5	30
Unit number	Unit reference number	Optional units	Level	Credit	Guided learning hours
3	T/506/6189	Planning and Creating a Music Product	2	10	60
4	T/506/6273	Solo Musical Performance	2	10	60
5	L/506/6277	Exploring Musical Composition	2	10	60
6	R/506/6278	Working as a Musical Ensemble	2	10	60
7	L/506/6280	Exploring Computer Systems Used by Musicians	2	10	60
8	R/506/6281	DJ Technology and Performance	2	10	60
9	Y/506/6282	Producing a Music Recording	2	10	60
10	D/506/6283	Developing as a Musical Performer	2	10	60
11	H/506/6284	Rehearsal Techniques for Musicians	2	10	60
12	K/506/6285	The Development of Music	2	10	60
13	M/506/6286	Exploring Musical Improvisation	2	10	60
14	T/506/6287	The Musical World	2	10	60

Unit number	Unit reference number	Optional units	Level	Credit	Guided learning hours
15	A/506/6288	Developing Music Theory	2	10	60
16	F/506/6289	Investigating an Area of Music	2	10	60

Pearson BTEC Level 2 Diploma in Music for Practical Performance

Learners will need to meet the requirements outlined in the table below before Pearson can award the qualification. The Pearson BTEC Level 2 Diploma in Music for Practical Performance is a 60-credit and 360 guided-learning-hour (GLH) qualification that consists of three mandatory units plus optional units that provide for a combined total of 60 credits.

Minimum number of credits that must be achieved	60
Number of mandatory credits that must be achieved	20
Number of optional credits that must be achieved	40

Unit number	Unit reference number	Mandatory units	Level	Credit	Guided learning hours
1	Y/506/6184	Working in the Music Industry	2	5	30
2	H/506/6186	Professional Development in the Music Industry	2	5	30
3	T/506/6189	Planning and Creating a Music Product	2	10	60
Unit number	Unit reference number	Optional units	Level	Credit	Guided learning hours
4	T/506/6273	Solo Musical Performance	2	10	60
5	L/506/6277	Exploring Musical Composition	2	10	60
6	R/506/6278	Working as a Musical Ensemble	2	10	60
7	L/506/6280	Exploring Computer Systems Used by Musicians	2	10	60
8	R/506/6281	DJ Technology and Performance	2	10	60
9	Y/506/6282	Producing a Music Recording	2	10	60
10	D/506/6283	Developing as a Musical Performer	2	10	60
11	H/506/6284	Rehearsal Techniques for Musicians	2	10	60
12	K/506/6285	The Development of Music	2	10	60
13	M/506/6286	Exploring Musical Improvisation	2	10	60
14	T/506/6287	The Musical World	2	10	60

Unit number	Unit reference number	Optional units	Level	Credit	Guided learning hours
15	A/506/6288	Developing Music Theory	2	10	60
16	F/506/6289	Investigating an Area of Music	2	10	60

5 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 the 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 also 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 provide learners with realistic scenarios and to 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*.

6 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 our policy document *Recognition of Prior Learning Policy and Process*, available on our website, qualifications.pearson.com

7 Centre recognition and approval

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. New centres must complete a *Pearson Vocational Centre & Qualification Approval Form (VCQA)*.

In some circumstances, qualification approval using Edexcel Online may not be possible. In such cases, guidance is available as to how an approval application may be made.

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 qualifications. The centre will use quality assurance to make sure that its managers, internal verifiers and assessors are standardised and supported. Pearson uses 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 the process below:

- 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 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 referred to in the units is up to date and current.

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 BTEC 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*.

Learners may be aged between 14 and 16 and therefore potentially vulnerable. Where learners are required to spend time 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 and that our qualifications are awarded in a way that is fair to every learner.

We are committed to making sure that:

- learners with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

For learners with disabilities and specific needs, the assessment of their potential to achieve the qualification must identify, where appropriate, the support that will be made available to them during delivery and assessment of the qualification. Please see the information on reasonable adjustments and special consideration in *Section 4, Assessment*.

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.

12 Units

Units have the following sections.

Unit title

This is the formal title of the unit that will appear on the learner's certificate.

Unit reference number

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

Level

All units and qualifications have a level assigned to them. The level assigned is informed by the level descriptors defined by Ofqual, the qualifications regulator.

Credit value

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

Guided learning hours

Guided Learning Hours (GLH) is the number of hours that a centre delivering the qualification needs to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, for example lectures, tutorials, online instruction and supervised study.

Unit aim

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

Unit introduction

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

Learning outcomes

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.

Unit content

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

Assessment criteria

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

Guidance

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.
- **Outline learning plan** – has been included as guidance and can be used in conjunction with the programme of suggested assignments. It demonstrates one way of planning the delivery and assessment of this unit.
- **Programme of suggested assignments** – covers the assessment criteria needed to pass the unit. This is for guidance and it is recommended that centres either write their own assignments or adapt any Pearson assignments to meet local needs and resources.
- **Resources** – identifies any resources needed to enable learners to generate the evidence required for each unit. The centre will be asked to ensure that any requirements are in place when it seeks approval from Pearson to offer the qualification.
- **Indicative reading** – lists resource materials that can be used to support the teaching of the unit, for example books, journals and websites.

Unit 1: Working in the Music Industry

Unit reference number: Y/506/6184

Level: 2

Credit value: 5

Guided learning hours: 30

Unit aim

The aim of this unit is to give learners a broad knowledge of employment opportunities in the music industry and the jobs undertaken by those who work in it.

Unit introduction

Having knowledge of the operation of the various organisations in the music industry and the job roles associated with these organisations is essential for anyone intending to work in the profession, or wishing to progress to higher qualification levels. This unit aims to enable learners to gain awareness and underpinning knowledge of the basic structure of the music industry, taking into consideration some of the roles undertaken by those working in it. Learners will explore a range of music organisations to discover their purpose, the ways in which they operate and how they relate to each other. Teaching and learning should draw on the unit content to provide coverage of a range of music organisations, including production companies, those that provide services to the industry and arts administration organisations. While learners will not be assessed on their understanding of all types of organisation it is important that unit delivery is structured to give an overview of the sector, so that learners are aware of how different types of organisation fit into the 'bigger picture'.

Learners will also consider the roles of people working in these organisations, specifically exploring those involved in the administration, promotion, performing and production of music events and products. While learners will not be assessed on their understanding of all types of job role, it will be important that they are aware of all of these areas so that they are able to consider how individuals are required to collaborate with each other and also relate to others working in the same area of the industry or other organisations.

Learning outcomes

On successful completion of this unit a learner will:

1. Know different types of organisations in the music industry
2. Know job roles in the music industry.

Unit content

1. Know different types of organisations in the music industry

Production companies: e.g. recording companies (major and independent), broadcasting (TV and radio), concert promoters, distribution companies

Service companies: e.g. facilities hire companies (studio, rehearsal), light, sound and scenic hire, transport

Agencies: e.g. artists' representation, booking, personal management, financial management

Media: e.g. music journals, TV, radio

Professional organisations: e.g. Performing Rights Society (PRS), Mechanical Copyright Protection Society (MCPS), Musicians' Union, Equity

2. Know job roles in the music industry

Performance: e.g. performer, DJ, composer/songwriter, lyricist, musical director, live sound technician, roadie (backline technical support)

Administration and marketing: e.g. artistic management, venue management, studio management, promotion, marketing, artists and repertoire (A&R), events security

Recording: e.g. recording company/label personnel, recording studio personnel, producer, session musician, CD manufacturer, distributor, retailer

Media: e.g. music journalist, broadcaster (TV and radio)

Other: e.g. tutor, music therapist

Learners should be able to describe one job role from the performance area and a second job role from one of the other areas.

Assessment criteria

In order to pass this unit, the evidence that learners present 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.

Learning outcomes		Assessment criteria	
1	Know different types of organisations in the music industry	1.1	Describe an organisation's function and relation to other areas of the music industry
2	Know job roles in the music industry	2.1	Describe a job role from the performance area of employment
		2.2	Compare the job role from the performance area of employment to other roles within the industry
		2.3	Describe a job role from a different area of employment within the music industry
		2.4	Describe how the job role relates to other roles within the industry

Guidance

Delivery

Delivery and assessment should incorporate a number of methods and activities, and draw on a variety of resources to introduce learners to the range of practices and jobs in the music business. Teaching and assessment strategies should enable learners to gain a wider understanding of the industry through combining research, visits to organisations and venues, guest speakers, case studies etc. Tutors could base the learning around music organisations and job opportunities in their own region using local companies as case studies for learners to investigate.

Teaching and learning should draw on the unit content to provide coverage of a range of key areas of business practice in the music industry. Learners could undertake research activities into organisations in pairs or small groups, sharing their findings via presentations, handouts or wall charts. When investigating job opportunities, a similar approach could be taken. Findings could be collated onto a large mind map, allowing connections between job roles to be made.

Assessment

Evidence for this unit will take the form of learners' research findings. They may be presented as part of a portfolio of collated material that could include learners' notes and organisational diagrams. 'Sharing' of research should be encouraged through use of presentations, which might include the use of presentation software, PowerPoint, posters and leaflets, web presentations etc. However, each learner must produce sufficient individual evidence that addresses the assessment criteria.

To show understanding of different types of organisations in the music industry (LO1), learners will collate and present their research into a chosen or given organisation.

To achieve 1.1, learners will provide simple, unelaborated information about the operation and function of an organisation, making simple statements regarding how it connects with other areas of the industry. For example, learners may describe the functions of a sound hire company and provide a statement of how this type of organisation relates to those who organise live events.

To demonstrate their understanding of job roles within the music industry (LO2), learners will collate and present research into two contrasting job roles. For 2.1 and 2.2 they must investigate a job role from the performance area of the industry. For 2.3 and 2.4, they must look at a job role from one of the other areas identified in the unit content.

To meet each criterion, learners will identify the main responsibilities associated with each role. Learners will do this by providing an unelaborated description of how the role relates to other roles from the same and other areas of the industry. For example, to gain 2.1 and 2.2 learners may describe the main responsibilities of a roadie and provide unelaborated information about how the role connects with performers, live sound engineers as well as venue personnel and those involved in event security.

For 2.3 and 2.4 Learners must also describe another job role in the music industry and relate it to other roles within the industry, for example a recording studio personnel to a performer or a music therapist.

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.
Production companies – tutor presentation, discussion and research activities.
Services – search activity. Learners work in teams to source a range of given products and services using the internet, <i>Yellow Pages</i> and company brochures. Discussion and conclusions from activity.
Agencies and professional organisations – tutor presentation, discussion and research activities.
Music and the media – learners investigate the place of radio, TV and print media in the music industry.
How many people does it take...? Introduction to job roles – tutor presentation, discussion and research activities. Creation of job roles mind map to illustrate the different areas of employment. Further investigation of job roles. Adding job descriptions to the mind map and making connections.
Visit to a production or service company and/or interview with a practitioner. Debrief and discussion.
Assignment: Guide to the Music Industry Learners work in pairs to contribute to an exhibition for Year 9 learners who have expressed an interest in the BTEC Music programme. Learners: <ul style="list-style-type: none">□ research job roles and organisations□ investigate how job roles and organisations relate to each other□ present findings and conclusions using text and images□ set up exhibition and present to audience.
Feedback on assignment.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1 2.1, 2.2, 2.3, 2.4	Guide to the Music Industry	Learners work in pairs to contribute to an exhibition for Year 9 learners who have expressed an interest in working in the music industry.	Research materials Exhibition materials Process log

Resources

Learners will need access to relevant research when investigating the areas and roles within the music industry – this might typically include trade journals, books and websites.

Indicative reading

Textbooks

Passman D S – *All You Need to Know About the Music Business* (Penguin Books, 2001) ISBN 978014011031156

Winterson J, Nickol P and Bricheno T – *Pop Music: The Text Book* (Peters Edition, 2003) ISBN 9781843670070

Websites

www.bbc.co.uk/radio1/onemusic/industry	BBC
www.equity.org.uk	Equity
www.musiciansunion.org.uk	Musicians' Union
www.prsformusic.com	Performing Rights Society for Music

Unit 2:

Professional Development in the Music Industry

Unit reference number: H/506/6186

Level: 2

Credit value: 5

Guided learning hours: 30

Unit aim

The aim of this unit is to enable learners to explore a range of career opportunities with a view to their professional development within the music industry.

Unit introduction

Learners embark on Level 2 music programmes for a variety of reasons. Some may be hoping to become a musician or a composer. Some may be considering a career as a studio engineer. Others may simply have chosen the subject because they enjoy it. This unit allows learners to consider their options by exploring what the music industry has to offer in terms of possible careers. Learners will look at a range of career opportunities that suit their particular interests, skills and/or specialism for further investigation. They will then investigate relevant training courses, required qualifications and likely progression routes.

The unit will allow learners to consider their professional development during their course and beyond. They will assess their current skill levels in areas of work appropriate to the units they are studying, for example performance, music technology, composition. They will also consider general skills required within the world of work, such as communication, organisation and team working. The information gathered during these skills audits will be used alongside the findings of their investigations into career paths to design a professional development plan that identifies both long- and short-term targets for improvement. Learners will then be required to monitor and review their plan on a regular basis.

Learning outcomes

On successful completion of this unit a learner will:

1. Know career and progression opportunities within the music industry
2. Be able to design and monitor a professional development plan.

Unit content

1. Know career and progression opportunities within the music industry

Careers: e.g. in performing, technical support, recording, composition, administration, music journalism

Training: education, e.g. university degrees, further education courses (e.g. BTEC Nationals, music software certification courses, music performance grade examinations), music schools and conservatories; training, e.g. apprenticeships, work experience

Application procedures: e.g. CVs, personal statements, letters of application, auditions, portfolios of work, electronic communication

2. Be able to design and monitor a professional development plan

Skills: audit: subject-specific skills, e.g. performing, understanding of music theory, composition and arranging skills, sequencing, recording, technical skills; personal and work skills, e.g. organisation communication, team working

Setting targets: long-term and short-term goals, using SMART principles (Specific Measurable Achievable Relevant Time-bound)

Tracking progress: milestones, using feedback from tutors and peers, revisiting and reviewing targets

Assessment criteria

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

Learning outcomes		Assessment criteria	
1	Know career and progression opportunities within the music industry	1.1	Identify the training and experience required for a career path in the music industry
2	Be able to design and monitor an appropriate professional development plan	2.1	Design an appropriate professional development plan that identifies current skill levels and sets targets
		2.2	Monitor a professional development plan, identifying progress towards targets

Guidance

Delivery

This unit can be introduced through a series of tutor-led research activities. Learners should begin by investigating a range of job roles using the internet and trade papers. This could be done in pairs or small groups, with learners collating and sharing their findings with others in the class. A field trip to a recording studio, for example, or an interview with a practising musician would be useful at an early stage as it would allow learners to gather primary information about job opportunities and career paths.

Learners will also need to undertake research into training and application requirements for a range of career paths. This could be done using the internet along with higher education and further education information booklets. As before, learners could break into small groups to undertake activities and share their findings via an informal presentation to the class.

Learners should use the information gathered in research activities to inform the planning and target-setting activities that they will undertake for the remainder of the unit. Learners should be encouraged to consider the required skills and training for a chosen career path and reference these to their own aspirations. They should assess their current skill levels in the areas of performance, composition and music technology as appropriate. They should also consider and assess general skills required within the world of work, such as communication, organisation and team working. This skills audit should be used to devise a set of short- and long-term targets. These targets will then form the basis of a professional development plan that should be revisited on at least two occasions during the remainder of the learner's programme. This could be undertaken individually during tutorials and/or in class.

Assessment

The main form of evidence for this unit will be learners' research findings and their professional development plan. Achievement of grading criterion 1.1 could be evidenced through a written document such as a report or a recorded aural presentation.

To achieve 1.1, learners should list the training and experience requirements for their chosen career path. For example, a learner might identify that the training requirements for a career in studio engineering could include studying a Level 3 course followed by a degree or Higher National in Music Technology. They should also show that they have a basic awareness of the career structure of work in the recording industry.

Criterion 2.1 will be evidenced by learners' professional development plan. While it is likely that it takes the form of a written document, aural and/or web-based evidence is permissible.

To achieve 2.1, learners must design a plan that lists skills appropriate to their career aspirations and identifies current levels of achievements and skill level. The plan should also set short- and long-term targets for improvement according to the learners needs. It is likely that learners will need support and guidance from their tutor to successfully achieve this outcome. Learners' ability to monitor progress towards targets could be evidenced by tutor observation, along with an updating of their professional development plan.

To achieve 2.2, learners should revisit their plan on at least two occasions, making a note of what has been accomplished according to their targets set and what is still to be done.

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 of planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and assessment
Introduction to unit.
Job Club: learners work in teams to investigate a range of job roles using the internet and trade papers. Learners share their findings and create a mind map that illustrates the range of opportunities available in different areas of the music industry.
Field trip/interview: visit to a recording studio (or other organisation) and/or interview with a practitioner. Learners gather information about job opportunities and career paths.
FE/HE investigation: learners work in teams to investigate training and application requirements for a range of career paths using the internet and HE/FE information booklets. Learners share their findings via an informal presentation to the class.
Music and the media – learners investigate the place of radio, TV and print media in the music industry.
Assignment 1: Investigation and Careers Booklet (1.1) Investigate a chosen career path. Collate findings. Create entry in careers information booklet.
The importance of planning and target setting – presentation by tutor and group discussion.
Assignment 2a: Professional Development Plan, Design (2.1) Learners audit their skills. Learners set targets.
Assignment 2b: Professional Development Plan, Monitoring and Review (2.2) Reviewing targets (at two milestones during the programme).

Programme of suggested assignments

The table below shows a programme of suggested assignments that covers the pass criteria in the grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Investigation and Careers Booklet	Learners investigate a chosen career path and collate findings to create an entry in a careers information booklet.	Research materials Careers booklet entry
2.1	Professional Development Plan, Design	Learners carry out a skills audit and use it to create a plan that includes targets for personal and professional development.	Skills audit Professional development plan
2.2	Professional Development Plan, Monitoring and Review	Learners review their targets at two milestones during the programme and make adjustments to their plan as appropriate.	Professional development plan

Resources

Learners will need access to research information when investigating career information in the music industry. This might typically include trade journals, books, websites and information gathered from careers libraries.

Indicative reading

Textbooks

Britten A – *Working in the Music Industry: How to Find an Exciting and Varied Career in the World of Music* (How To Books Ltd, 2009) ISBN 9781845283575

Hatschek K – *How to Get a Job in the Music Industry*, Second Edition (Berklee Press Publications, 2008) ISBN 9780876390726

Passman D S – *All You Need to Know About the Music Business*, Sixth Edition (Penguin, 2008) ISBN 9780141031156

Website

www.bbc.co.uk/radio1/onemusic/industry BBC Radio 1

www.ucas.ac.uk UCAS

Unit 3:

Planning and Creating a Music Product

Unit reference number: T/506/6189

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to allow learners to apply skills to plan and create a music product of their choice using skills appropriate for both the planning and production of the piece. Learners may focus on live performance, or adapt a more technical role as the producer of a music CD.

Unit introduction

When working in the music profession, as a performer, a technician or in any of the varied roles, musicians are constantly working towards a final product or a showcase of their work. For a pop star, the final product might be a tour or the release of their latest album. For a studio engineer, it might be the production of an album in time for the publicised launch date. In order to gain a sense of what it would be like to work in the music profession, it is important that learners experience the planning, preparation and creation of a music product, be that a live concert or a CD recording.

This unit allows learners to apply the specialist skills, knowledge and understanding for their discipline to the planning, preparation and/or rehearsal of a showcase of their work in the form of a public event or an audio CD. The scope of the music product should reflect the skills and understanding gained through the specialist units in this qualification. Therefore, the unit is suitable for instrumentalists, singers, computer music specialists, DJs and technicians.

This unit focuses on the planning and preparation stages through to an evaluation of the music product. The planning for the creation of the product will require the same skills whether learners wish to produce a live performance or a CD, although the approaches used will differ. Preparing for a live performance, using band rehearsals, for example, would require a different approach to the creative process to that used by a DJ, or learners composing using computer music technology.

Learners are required to show that they understand the purpose of the planning process. The success, or otherwise, of a created music product relies heavily on the planning and development process. For example, promoting a CD to a target audience that has no interest in the product will not be successful.

The unit outcomes and grading criteria highlight the importance of the individual's contribution throughout the stages of preparation and rehearsal. A minimum of two 'milestone' assessment stages should be built into the production process for interim assessment and the opportunity for tutors to give formative feedback.

Learning outcomes

On successful completion of this unit a learner will:

1. Know how to carry out the planning requirements for the creation of a music product
2. Be able to take part in the developmental processes for a music product
3. Know the purpose of the planning and preparation process in relation to the creation of the music product.

Unit content

1. Know how to carry out the planning requirements for the creation of a music product

Music product: nature of performance/product, artistic intention; technical requirements, allocation of technical support, resources, role of performers

Planning requirements for a live concert: planning for performance, e.g. themed nights, rock night, classical spectacular, 'battle of the bands', venue, e.g. size, type of venue, location, equipment available, cost to hire, availability, safety, e.g. computer software types

Planning requirements for creation of a CD: planning for production, e.g. recording of bands, sequenced music, popular song, dance music, issues when recording live performers, e.g. availability of performers, availability of studio, booking studio time, equipment available, e.g. computer software types

Planning requirements for audience: audience type, e.g. young children, elderly people, peers, customers in a bar, audience of a specific radio station where CD is to be played

Planning requirements for marketing music product: marketing strategy, e.g. posters for concerts/CD promotion, launch event for CD, radio plug for concert/CD, fliers for concert, internet advertising

2. Be able to take part in the developmental processes for a music product

Developmental processes (performers): selection of material, rehearsal techniques, interpretation of material, preparation and updating of scores, e.g. lead sheets, lyrics, review of material/process, health and safety, get in, set up and get out, sound check, scheduling, e.g. meetings, reviews, sessions, rehearsals, safety planning, e.g. risk assessments of performance space

Developmental processes (music technology): equipment set-up, if working with performers, communications with performers, select material to be recorded; if working using computer music software, select material for product; appropriate sound-recording equipment, supplementary equipment for style of music; meetings; time planning and organisation; health and safety, e.g. risk assessment for working with electronic equipment; get in, set up and get out, sound check

Developmental processes (technicians): development of own role, instructions and meetings; communications with performers; equipment audit; maintenance; transit of equipment; health and safety; get in, set up and get out; sound check, management of studio time; management of personnel; sourcing of equipment/software; scheduling, e.g. meetings, reviews, rehearsals, set-ups and de-rigs; safety planning; risk assessments of performance space and working with electrical equipment

3. Know the purpose of the planning and preparation process in relation to the creation of the music product

Purpose of planning and preparation processes: strengths/weaknesses of process; effectiveness of planning, e.g. sufficient time to prepare; management of professional relationships: use of resources; individual contribution, team contribution; how planning was affected and changed as a result of the creative process

Evaluation of music product: artistic merits; audience/customer response; suggestions for improvement/development

Assessment criteria

In order to pass this unit, the evidence that learners present 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.

Learning outcomes		Assessment criteria	
1	Know how to carry out the planning requirements for the creation of a music product	1.1	Identify the necessary planning requirements for the creation of a music product
		1.2	Identify material and/or equipment suitable for the creation of a music product
2	Be able to take part in the developmental processes for a music product	2.1	Carry out a role in the development process for a music product, showing a grasp of the task requirements
		2.2	Communicate with other team members and/or event personnel as appropriate
3	Know the purpose of the planning and preparation process in relation to the creation of the music product	3.1	Identify opportunities for improvement through evaluating the planning and preparation processes

Guidance

Delivery

Delivery of this unit would normally be through a stand-alone project towards the end of the programme, allowing the skills and knowledge gained through the units to underpin the criteria assessed in this unit.

This unit is delivered within the vocational context of planning for a public presentation of live or recorded music performance work. Assessment of the project will be through learners' preparation, development and evaluation of the product. Planning for the creation of a music product and learners' understanding of the importance of this planning are the focus of this unit. While the music product may be evaluated in terms of its success, learners should concentrate on how the success of the product was affected (either positively or negatively) by their planning process. Learners are not being assessed on their musical ability during this unit – they are being assessed on their planning, developing and evaluation of their product. The product could be a live concert or a CD of recorded or computer-generated music.

There is considerable scope for flexibility, imagination and innovation in the centre's approach to assessment of this unit. Delivery should afford a realistic experience of the implementation of planning, preparation and public performance skills, typical of the music profession, through a well-designed and appropriately resourced project.

Throughout this unit, assignments should provide learners with a minimum of two 'milestone' assessment points. These will be built into the assignment brief as opportunities for formative assessment of selected criteria (for example, an initial planning meeting; the run through/audition of prospective set material; an editing session, using sequencing software). Grades can be tracked and contributed to the final unit grade and will allow tutors to monitor and give feedback on learner progress. 'Milestone' assessment also helps structure the process, for both learners and assessors, around manageable 'stepping stones'.

In the early stages of the project, each learner should initially produce a document that details the intended performance/product and the tasks they will carry out in the planning, preparation and performance/realisation stages of the project. This planning document can be used to inform the working process, ensuring there is sufficient opportunity to cover the assessment criteria, and serve as a checklist to monitor the completion of tasks.

Learners should be encouraged to keep a planning and preparation log, comprising planning and production notes, relevant production documentation and evidence of regular evaluation of the work in progress. This will enable learners to produce an accurate and informed evaluation at the end of the unit, based on reliable evidence, as opposed to them relying on their memory of what happened during the early stages of the unit. A log may consist of a range of evidence forms, for example videos of meetings, minutes, band rehearsal logs, tutorials, diaries, written or verbal evaluations.

Although the artistic merits of the music product are not being assessed in this unit, learners will find it easiest to plan and develop for a real event. Therefore, the creation of a music product is likely to occur. It is highly likely that centres will integrate this unit with one of the skills-based units, such as *Unit 4: Solo Musical Performance*, *Unit 6: Working as a Musical Ensemble* or *Unit 8: DJ Technology and Performance*, so that the artistic merit of the product is also assessed.

Assessment

Learners must identify the planning requirements necessary to create a music product, whether that be a live performance, a recording of live musicians for a CD, or a CD of computer-generated music.

There are many different approaches to meeting grading criteria 1.1 and 1.2, depending on the nature of the project. Planning for band members, for example, could include:

- production of rehearsal schedules
- booking rehearsal spaces
- equipment and logistics
- necessary health and safety considerations
- target deadlines for selecting material
- review of progress
- setting objectives for subsequent rehearsals.

Planning for solo artists will need to incorporate some means of feedback and review of rehearsed material. Computer technology-based projects will involve planning various production stages, such as the sourcing of samples, studio set-up procedures, data storage, mix-down and mastering. Learners following a studio-based production route for their project will need to consider studio availability, equipment and logistics, health and safety and, if recording, scheduling musicians.

Learners achieving 1.1 will have identified only basic requirements during the planning process.

In order to meet criterion 1.2, learners must participate in the selection of music material for performance/production, as well as in its interpretation. Learners must evidence their involvement in group discussions, appropriate to an ensemble product, or their contribution in deciding on content for a solo production. Learners who are recording other musicians may need to evidence how they selected their equipment. Computer-based musicians may detail their software choices, for example why they have chosen specific sounds/samples for their tracks.

For 1.2, there will be a general acknowledgement of the materials and/or equipment required. Learners will be able to identify what materials and equipment are needed and have some awareness of the implied costs.

Documentation and evidence of the planning, selection and interpretation of musical material can take a number of forms. Centres should consider what is appropriate when briefing learners. This may sometimes depend on a learner's preferred style of working or, in some instances, recognition of industry standards with regard to technical working documents.

Evidence forms could include:

- a log/diary – written, audio or video
- minutes of meetings
- rehearsal diaries/band diaries/studio logs
- timetables and schedules
- studio plans/floor layouts
- scores/lead sheets/screenshots
- annotated equipment diagrams and specifications
- health and safety risk assessments
- set lists/programmes.

To achieve 2.1 and 2.2, learners will engage in acceptable communication with other team members and will carry out the tasks required for the specified role. Throughout the project learners will reveal a confidence in all aspects of the work, ensuring that suitable effort is made to achieve a successful final product.

Learners undertaking production or technical roles will complete their designated tasks during the project, for example operating music technology studio equipment safely, or carrying out live monitor mixing. They will communicate with other team members, events personnel and/or artists according to the operational needs of the project, using appropriate channels. They will show an understanding of their role(s) and tasks, performing these throughout the project with some commitment, as evidenced through their reliability, contribution, communication and responsibility to the product.

Forms of evidence for this outcome will include learners' portfolios, where communications, instructions, technical specifications, plans, diagrams and logs/diaries will form part of the evidence. In addition, tutor observation, witness statements and peer testimony can be used to support grading and authenticate evidence. Learners who are producing recorded material will have the finished product for assessment. Technicians carrying out 'live' technical roles could be recorded on video, with the use of tutor/witness observation records to support assessment.

For 3.1, the evaluation of the project will show that there is some reflection on the process of the project and how it affected the final outcome. Learners will be able to refer to personal input during the planning and preparation process. There will be recognition of successful and positive contributions, and an acknowledgement of areas requiring improvement.

Observations regarding the effectiveness of the finished project could be made from looking at video recordings of the performance or listening to audio products. Consideration could be given to the use of audience/consumer questionnaires and surveys to help inform the evaluation. Learners should be able to suggest opportunities for improvement in their working processes and in the product.

Centres should decide on the most appropriate means of evidencing this evaluation. It could be in written form – through regular log entries and a summative report – or in verbal form such as a video diary, audio log or recorded interviews with tutors. Centres can decide on a combination of approaches.

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 of planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole class.
Whole-class sessions covering the planning and running of a range of events and productions, including the resources and time needed.
Assignment 1a: Making Plans (1.1) Production meetings and research, including sourcing of examples (internet). Report/diary writing. Assessment feedback, review and resubmit work.
Assignment 1b: Required Resources (1.2) Production meetings and research concluding in the creation of a report on materials/equipment suitable for the proposed event/production. Assessment feedback, review and resubmit.
Introduction to health and safety with electronic equipment – whole class.
Roles and teams in the development process – whole class with smaller group workshops.
Effective communication – whole class, with smaller group workshops.
Assignment 2a: Roles (2.1) Production/development meetings, report/diary writing. Feedback, review and refine and resubmit development plan.
Assignment 2b: Confirming the Details (2.2) Production meetings followed by contact through email/letter and face-to-face meetings. Report writing, assessment feedback, review/update assignment.
Assignment 3: Room for Improvement (3.1) Portfolio evidence building – individual work. Report writing and log. Assessment, feedback and review/grade improvement.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Making Plans (individual written submission)	Working as a writer for a music or music technology magazine, prepare a piece on the planning requirements for the creation of a music product.	Magazine article – 'Planning: The Essential Guide'
1.2	Required Resources (individual written proposal)	As a writer, performer or Producer, put together a proposal to a local sponsor for support with materials and equipment for your music product.	Proposal – to include details of the production, an equipment list and promotional materials
2.1	Roles (individual written piece)	A production company is looking for new team members. Submit a piece detailing your role in the development process, as part of your job application.	Portfolio – 'My Role in the Development Process' A/V evidence
2.2	Confirming the Details (individual portfolio)	The production company likes your proposal but wants to see evidence of effective interaction with other team members.	Portfolio
3.1	Room for Improvement (evaluation)	Your boss wants to see a report on the success, or otherwise, of the project.	Evaluation of the planning and development process of the product

Resources

This unit will require access to a suitable performance venue and/or studio production facilities.

Further resources will depend on the nature of the project undertaken. Learners should not start a project that cannot be resourced properly by their centre. Suitable technology and materials that allow learners to meet the grading criteria must be available.

Indicative reading

This unit's project showcases the skills that learners have gained from studying the specialist units. There is no indicative reading specific to this unit. Learners should consult the indicative reading lists in the specialist units that they have studied.

Unit 4: Solo Musical Performance

Unit reference number: T/506/6273

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

This unit focuses on enabling learners to develop some of the skills required by a solo musician.

Unit introduction

Having a career as a solo performer requires high levels of technical ability using an instrument or the voice. In order to achieve high levels of technical proficiency, musicians need to be able to develop an appropriate practice discipline and perseverance. It is vital that the soloist is able to choose musical material that will showcase their technical and musical ability and that it will be appropriate for their target audience.

Performers need to be able to play and/or sing both confidently and accurately to an audience with a level of expression and interpretation in their work.

Over the course of this unit, learners will explore the repertoire for their chosen instrument and make decisions as to which pieces they intend to prepare for performance. Planning and practising are both vital parts of a successful performance; learners should be made aware of when their performances are due to take place so that they are able to plan their preparation time. Learners should be encouraged to choose their own pieces for performance to an audience. They should work with a specialist teacher of their instrument to improve their technique and should keep a practice log that details how they have improved over the duration of the unit. If appropriate, learners should organise their own accompaniment, whether this be a single accompanist or a band.

Learners should practise and rehearse their chosen pieces so that they present polished performances. Some learners may find performing to an audience daunting. Therefore, they should be given plenty of opportunities to perform to audiences.

Learning outcomes

On successful completion of this unit a learner will:

1. Know how to choose appropriate pieces of music for performance
2. Know how to prepare for a solo performance
3. Be able to perform music to an audience.

Unit content

1. Know how to choose appropriate pieces of music for performance

Choose appropriate pieces: defining difficulty levels; amount of preparation time before concert or gig; availability of scores/recordings; availability of accompaniment; concert or gig venue; audience type, e.g. primary school children, peers, parents, youth club members

2. Know how to prepare for a solo performance

Technical preparations: e.g. 'warm-up' techniques, scales, arpeggios, other technical exercises to improve tone and technique relevant to the instrument or voice; formulate effective practice routines; pieces for performance thoroughly rehearsed and learned

Physical preparation: relaxation and/or breathing exercises as appropriate; concentration techniques; exercises to control nerves; 'dry-run' performances to practise performing at the venue and to an audience

Other preparations: instrument and equipment (where applicable) are in working order, e.g. new strings, amplifiers, correct reeds/mouth pieces, correct beaters, vocal warm-up; accompanist or band is organised and prepared; rehearsal with accompanist or band (where applicable)

3. Be able to perform music to an audience

Attributes for a successful performance: accuracy of rhythm; accuracy of pitch; accuracy of intonation; expression; confidence; timing

Communication: communicate effectively with accompanist/band; communication with audience

Assessment criteria

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

Learning outcomes		Assessment criteria	
1	Know how to choose appropriate pieces of music for performance	1.1	Identify music for a concert programme that is appropriate to their performance
2	Know how to prepare for a solo performance	2.1	Identify examples of music practice techniques that are used to improve performance on their instrument
3	Be able to perform music to an audience	3.1	Present a recorded portfolio of contrasting pieces of music that are performed accurately to an audience, keeping with the conventions of the particular musical style.

Guidance

Delivery

The role of the tutor is to encourage learners to plan and prepare for their solo performance as well as to research which pieces are to be performed. Often, learners may not realise the wealth of music available for their instrument and they should be encouraged to explore how their instrument is used in styles of music different to the one in which they most often perform. For example, a violinist may have only ever played classical music, so they should be encouraged to explore how they might perform in a more popular or jazz style. Singers who may be used to performing in a popular music style may investigate opera or folk singers' techniques.

Learners should have access to a wide range of recordings and scores for their instrument so that they are able to research the repertoire available for their instruments. Another useful resource is videos/DVDs of live concerts in which learners may see their instruments being used with a range of styles.

An important element of this unit is teaching learners how to decide which music would be appropriate for their level of performance. Very often, learners struggle to perform a piece that is technically too demanding. They 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 than to struggle through a more demanding piece where they end up making mistakes. In order to achieve the higher-level criteria, learners will need to demonstrate expression, style and communication with the audience in their solo performances.

In terms of instrumental technical ability, the tutor should guide learners in a range of appropriate practice techniques specific to their individual needs. It would be beneficial if early practice sessions could 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.

Learners should have the opportunity to perform to an audience on more than one occasion so that they become comfortable in such an environment.

Assessment

The evidence required for this unit will be generated through assessing learners' abilities to choose appropriate material for performance and their performing ability on their chosen instrument or voice (for which they need to produce recordings of their performances).

For 1.1, the ability to choose appropriate material for performance is likely to be assessed on the performance itself. If learners have chosen pieces that are too technically demanding, they will be unable to produce a well-rounded performance. NB: the examples given for this criterion should be restricted to pieces that are appropriate for the learner's standard of playing. Tutors are free to decide how long the proposed concert programme should be but should consider the requirements for 3.1.

For 2.1, assessment of practice techniques can be achieved through the keeping of a practice log in which learners detail how they have used technical exercises in order to improve their performance. For example, string players who may have double-stopping within their chosen piece may choose to practise scales in thirds. In a similar way, singers may practise different breathing techniques, depending on the songs they have chosen to perform. Learners may wish to video some of their instrumental/vocal lessons in which they are seen to be practising specific passages of a piece, to demonstrate how they have approached any difficulties. Where learners find it difficult to describe what they have done in a written format, they should be given the opportunity to give this information as part of an oral presentation. Learners should be encouraged to analyse their strengths and weaknesses in music performance, and to develop strategies to improve on weaknesses. Activities such as master classes would be beneficial where appropriate. To address the pass criteria, learners should identify music practice techniques used to improve performance on their instrument. This does not have to focus on learners' individual practice routines; this could feature techniques that are generally accepted as being appropriate for their instrument. Learners may choose to demonstrate the practice techniques live or recorded.

For 3.1, learners are required to produce video/DVD and CD recordings (supported by tutor observation records) of their performances of four contrasting pieces. It is not necessary for learners to perform all four pieces at once, as they may be presented over time. However, each performance should take place in front of an audience. 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 3.1, learners must perform accurately, showing some sense of musical style, for example the performance is in keeping with the conventions of the particular style of music.

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 activity
Assignment 1: My Concert Programme (1.1) Be able to choose appropriate pieces of music for performance. Individual activity supported by instrumental or vocal tutor where appropriate. Research and preparation of assessment material for Assignment 1 (grading criterion 1.1). Assessment feedback and review of Assignment 1 (grading criterion 1.1).
Assignment 2: Music Practice Techniques (2.1) Know how to prepare for a solo performance. Initial considerations – whole-class activities. Technical, physical and other preparation – ongoing process throughout the unit during rehearsal process but specifically prior to performances. Research and preparation of assessment material for Assignment 3 (grading criterion 2.1). Assessment feedback and review Assignment 3 (grading criterion 2.1).
Assignment 3: Performance Portfolio (3.1) Be able to perform music to an audience. Presenting a performance: theoretical and practical activities in class and within individual practice sessions. Attributes for successful performance and musical communication – mainly experiential learning through regular rehearsals/practice routines, culminating in the completion of a video portfolio of performances for Assignment 3 (grading criterion 3.1). Assessment feedback and review Assignment 4 (grading criterion 3.1).
Whole-unit review and reassessment opportunities.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	My Concert Programme	You have been invited to take part in a charity concert on behalf of Cancer Research UK. You need to submit a list of 6–8 pieces that you would like to perform.	A concert programme with notes on each piece and a written or oral justification of your choices
2.1	Music Practice Techniques	Your instrumental or vocal tutor is preparing a DVD featuring practice techniques. They have asked you to contribute, by identifying, demonstrating and evaluating some of the techniques you have used, in order to improve your performance level.	Practice log and video/DVD and CD evidence of examples of techniques used
3.1	Performance Portfolio	You are constructing a personal website that will help you to get work as a musician. This will include featured performances of at least four contrasting pieces.	Video/DVD and audio recordings supported with tutor observation records

Resources

Learners will need to provide their own instruments. Centres should provide larger instruments, such as pianos and drum kits, where appropriate, as well as amplification equipment and PAs if required, for learners to use on the premises. Learners should 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 reading

There is a wealth of material available on performance techniques for all instruments and the voice. Learners should be guided by their instrumental tutor as to which might be the most appropriate for them. As the focus of this unit is on music performance and the development of technical ability, books of musical studies might be relevant to some learners.

Unit 5:

Exploring Musical Composition

Unit reference number: L/506/6277

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to give an insight into the fundamentals of some musical composition techniques. The knowledge learners gain will allow them to develop their compositional ideas in a structured and purposeful way.

Unit introduction

The essence of musical activity is creativity. Music thrives on the continuing development of new ideas and new sounds, and composers are at the forefront of this creative process. Whether composing for the concert hall, within popular music or in studios, or for other commercial media, all composers deal with the same fundamental building blocks, generating material and working with it to form pieces, usually to deadlines and specific commissioned briefs. Composers working within the commercial world require a wide range of techniques and ideas to create the desired effect quickly and competently.

Exploring composition brings the creative aspect of music to the fore and will guide learners through the process of creating music. Learners will be introduced to the technical and creative skills required of a working composer. They will be encouraged to explore a range of compositional starting points, to investigate a range of techniques for developing and manipulating ideas, and finally to form ideas into completed pieces of music.

The focus of this unit is twofold: first, on the acquisition of knowledge about some of the fundamental principles of musical composition, and second, on experimentation. Learners will discover compositional possibilities through practical explorations of ideas and techniques. They are free to work within a range of instrumental resources (both acoustic and electronic) and genres, though breadth of experience is actively encouraged throughout the unit. Presentation of music, whether in audio or printed form, is essential and learners will be required to present their music in an appropriate form

Learners will be exposed to a range of compositional concepts and techniques, both past and present. Above all, this unit is about the creation of music in the here and now. Learners will be encouraged to find their own creative routes through the compositional process and ultimately begin to develop their own creative voice.

Learning outcomes

On successful completion of this unit a learner will:

1. Be able to generate original musical ideas from starting points
2. Know how to extend, develop and manipulate musical material
3. Be able to form musical material into completed compositions
4. Be able to present compositions appropriately.

Unit content

1. Be able to generate original musical ideas from starting points

Generating material: pitches; rhythms; chords; harmonic systems; textures; non-musical starting points such as themes, texts and images

Musical starting points: riffs and hooks; melodic ideas; rhythmic pattern; chord progressions; sound palettes

Working to a brief: interpreting a brief; devising appropriate musical ideas

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

Extending and developing an idea: repetition; decoration; variation; sequence; contrast

Manipulating techniques: transposition; transformations (inversion, retrograde, retrograde inversion); cut and paste techniques; processes (canon, phasing, addition, subtraction, augmentation, diminution, displacement)

Working with layers: instrumentation; textures; contrasts

3. Be able to form musical material into completed compositions

Form and structure: block structures (binary, ternary, rondo, arch, ground bass); introductions; codas; song structures (12-bar blues and other templates, verse-chorus constructions); effective use of repetition and contrast

Pace: maintaining momentum; contrasts; balancing repetition and change

4. Be able to present compositions appropriately

Appropriate presentation methods: conventions of particular styles, genres (recordings, MIDI and audio files); scores

Types of score: full score; lead sheet; chord chart; graphic scores; relevant computer software

Assessment criteria

In order to pass this unit, the evidence that learners present 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.

Learning outcomes		Assessment criteria	
1	Be able to generate original musical ideas from starting points	1.1	Create original musical ideas that form a basis for a composition
2	Know how to extend, develop and manipulate musical material	2.1	Identify the techniques used to extend, develop and manipulate original musical ideas
3	Be able to form musical material into completed compositions	3.1	Create a fully formed musical composition, demonstrating the ability to handle musical elements appropriately
4	Be able to present compositions appropriately	4.1	Present musical material in a manner appropriate to the style/genre

Guidance

Delivery

This unit should be delivered in a practical way wherever possible. Learners should be encouraged to explore composition ideas and techniques using instruments or music technology. It is essential that learners experience a wide range of music from different times, places, styles and genres.

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. While learners will need guidance and direction, they should be allowed an amount of creative freedom. The creative process necessarily takes unexpected twists and turns, and learners should be encouraged to follow an organic approach to musical creativity.

The unit aims to demystify composition, and 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 on to the next. A range of small-scale exercises building towards increasingly autonomous project work is a good strategy. Encouraging learners to work to specific briefs has the advantage of both introducing them to the 'real world' of composing and focusing them on a desired outcome.

Learners' prior experience of composition activity will probably be largely through group work. The transition from composing in a group to working independently is an important focus of this unit. There is no reason why exploratory tasks cannot be undertaken in groups, and sharing ideas among peers should be a constant thread throughout the unit. Group work can be an essential tool in building learners' confidence before taking up compositional activities independently.

Assessment

Evidence for this unit will be generated through the development of a portfolio. This will include recordings, 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 assessment criterion 1.1, learners should submit a portfolio containing five original musical ideas. These should be short musical starting points from which creative explorations could be made. To satisfy the pass criteria, 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.

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

- chord progressions of about 4–8 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 grading criterion 2.1, learners need to identify the techniques used to extend, develop, and manipulate three original music ideas. It would make most sense for the 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. The developed musical ideas should take the form of compositional exercises or studies, not fully formed pieces but explorations of specific extension and 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 and a sequencer exercise exploring minimalist processes. To pass the criteria, learners need to extend, develop and manipulate the three ideas, identifying the techniques used.

For grading criterion 3.1, again, it would make most sense for the fully formed composition to grow out of one or more of the above ideas and developments. Compositions could be, but are 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 a structured piece, using original ideas and explorations. To satisfy the criteria, learners need to show that they can handle the musical elements in appropriate ways, i.e. correctly. The end results should display some imagination.

Above all, the portfolio should demonstrate evidence of learners' abilities to work through the entire creative process, from the conception of an idea, through development and exploration, to fully formed composition.

For grading criterion 4.1, the music should be presented in such a way that it can be performed by other musicians, even where it is computer generated. For a pass, the musical material should be presented in an appropriate manner, for example a piece for a church choir should be presented in a score form featuring soprano, alto, tenor and bass lines.

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.
Assignment 1: Five Original Ideas (1.1) Be able to generate musical ideas from starting points. Generating material – ongoing throughout the programme. Musical starting points. Working to a brief. Research and preparation of assessment material. Assessment feedback and review.
Assignment 2: Developing Ideas (2.1) Understand how to extend, develop and manipulate musical material. Extending and developing an idea/techniques in manipulating musical material/working with layers. Experimentation and preparation of assessment material. Assessment feedback and review.
Assignment 3: Putting It Together (3.1) Be able to form musical material into completed compositions. Form and structure. Pace. Research and preparation of assessment material. Assessment feedback and review.
Assignment 4: Presenting Music – What's the Score?! (4.1) Be able to present compositions appropriately. Presentation methods. Types of score. Experimentation and preparation of assessment material. Assessment feedback and review. Whole-unit review and reassessment opportunities.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Five Original Ideas	An advertising agency has asked you to prepare five ideas for music to accompany a range of TV adverts.	Portfolio of evidence comprising: <ul style="list-style-type: none"> □ MIDI/audio recordings □ project log □ printouts of computer-generated material (where appropriate) □ handwritten musical ideas (staff, tab, graphic etc)
2.1	Developing Ideas	The advertising agency 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: <ul style="list-style-type: none"> □ MIDI/audio recordings □ project log □ printouts of computer-generated material (where appropriate) □ handwritten musical ideas (staff, tab, graphic etc)
3.1	Putting it Together	The advertising agency has asked you to select one of the three developed ideas you submitted to them and to make a complete musical composition of between two and three minutes' duration.	Portfolio of evidence comprising: <ul style="list-style-type: none"> □ MIDI/audio recordings □ project log □ printouts of computer-generated material (where appropriate) □ handwritten musical ideas (staff, tab, graphic etc)

Criteria covered	Assignment title	Scenario	Assessment method
4.1	Presenting Music – What’s the Score?!	The piece you have submitted to the advertising agency is to be passed to their music production department, where it will be recorded. You are required to present the music in a form appropriate for performance.	Portfolio of evidence comprising: <ul style="list-style-type: none"> □ MIDI/audio recordings □ project log □ printouts of computer-generated material (where appropriate) □ handwritten musical ideas (staff, tab, graphic etc)

Resources

Learners will require a range of instruments and/or music technology. Audio playback facilities and access to a wide range of recordings and scores are also critical resources.

Indicative reading

Textbooks

Cole B – *The Composer's Handbook* (Schott, 1996) ISBN 9780946535804

Cole B – *The Pop Composer's Handbook – A Step-by-Step Guide to the Composition of Melody, Harmony, Rhythm and Structure* (Schott, 2006) ISBN 9781902455600

Runswick D – *Rock, Jazz and Pop Arranging* (Faber, 1993) ISBN 9780571511082

Russel B and Harris T – *The GCSE Composition Course* (Peters Edition, 2007) ISBN 9781843670056

Russo W – *Composing Music: A New Approach* (Chicago University Press, 1988) ISBN 9780226732169

Stewart D – *Inside the Music: The Musician's Guide to Composition, Improvisation and the Mechanics of Music* (Backbeat Books, 2000) ISBN 9780879305710

Winterson J (editor) – *The New Edexcel GCSE Anthology of Music: Anthology of Scores*, Revised Edition (Peters Edition, 2007) ISBN 9781843670216

Websites

www.prsformusic.com

Performing Rights Society for Music

Unit 6:

Working as a Musical Ensemble

Unit reference number: R/506/6278

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to gain knowledge of, and develop the skills required by, members of a musical ensemble.

Unit introduction

Most performing musicians make their living by playing in ensembles. Musicians play in a wide range of musical ensembles, for example a string player may perform as part of an orchestra, in a string quartet or as part of the backing group for a singer. Many musicians work as session players and perform as part of a musical group with whom they do not regularly play.

Music-making is a social activity, and the ability to work with others is a crucial part of the musician's portfolio. Most practising musicians will find themselves working regularly as part of a team. Communication skills and the ability to discuss, compromise and work towards a shared goal are all as important as technical and musical ability. This unit allows learners to become part of a musical team, concentrating on the processes involved for a team working together towards a performance. Involvement can be as a performer or as a director and/or conductor. All members of the team will share responsibility for the final performance. Through discussion and compromise, decisions will be made as a team and projects should be learner led, as far as possible, to allow for this. Learners will be expected to decide what form the final performance will take, make decisions regarding appropriate repertoire, develop original musical material if appropriate, construct realistic schedules for achieving the performance and take responsibility for the presentation of the final performance.

Being an outstanding performer does not necessarily mean that a musician is employable – there are many other skills that must be learned before anyone can become a fully rounded musician. Learners will have the opportunity to develop these employability skills in this unit.

Alongside this, learners will develop the musical communication skills inherent in performing as part of an ensemble. Playing in an ensemble requires different skills from those associated with solo performance: the ability to listen and respond to the opinions and/or ideas of others, balance and blend with others, and respond musically to others. This unit explores the areas of musical interaction. How do musicians interact with each other? How do they communicate both musically and physically during a performance?

The overarching aim of this unit is the development of learners' collaborative skills. Group dynamic, understanding roles, communicating ideas with others and musical interaction are all critical outcomes.

Learners will be expected to contribute as ensemble players to at least two separate performances.

Learning outcomes

On successful completion of this unit a learner will:

1. Know the roles and responsibilities of members of musical ensembles
2. Be able to prepare for performances as part of an ensemble
3. Be able to present effective ensemble performances
4. Be able to demonstrate employability skills through participation in musical ensemble activities.

Unit content

1. Know the roles and responsibilities of members of musical ensembles

Roles within a musical ensemble: performer, e.g. instrumentalist, vocalist, backing vocalist; leader, e.g. conductor, chorus master, bandmaster, section leader, leader of the orchestra, musical director

Responsibilities within a musical ensemble: time keeping/reliability; performers, e.g. maintenance of personal instruments/equipment, carrying spares/supplementary equipment such as leads, plectrums, strings, reeds, valve oil, rosin and mutes; individual rehearsal prior to group rehearsal; attending rehearsals; musical communication; contributing to development of team; discussions; leaders, e.g. preparing rehearsal schedules, attending rehearsals, musical interpretation of pieces, keeping players together; musical director, e.g. choosing material, overall vision for concert; managers

2. Be able to prepare for performances as part of an ensemble

Initial considerations when devising a performance: venue; type of audience; timescales and deadlines; personnel, e.g. number of performers, instruments available, level of performers' ability; repertoire suitable for ensemble

Planning, preparing and rehearsing: scheduling, rehearsal programmes, practical considerations; room bookings; technical requirements, e.g. ordering music/scores for performers; delegating responsibilities; employing rehearsal techniques appropriate for the type of ensemble

3. Be able to present effective ensemble performances

Musical skills: e.g. accuracy of pitch, rhythm, intonation, timing; balance and blend between instruments; musicality; expression

Presenting a performance: e.g. visuals (stage clothes, stage positions); stage presence, e.g. entry and exit from stage; projection; communicating with an audience, musical communication within an audience

Ensemble: working with a conductor and/or leader, working as an ensemble musical interaction; up-beats/lead-ins and endings; maintaining a pulse; physical communication, body language; musical response

4. Be able to demonstrate employability skills through participation in musical ensemble activities

Employability skills: reliability; good time keeping; positive attitude; focus; enthusiasm; motivation; making a contribution to the set tasks; respect for others' opinions; being supportive of others; negotiation through reasoned argument; responding to feedback; taking advice/direction

Assessment criteria

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

Learning outcomes		Assessment criteria	
1	Know the roles and responsibilities of members of musical ensembles	1.1	Identify roles and responsibilities of members of musical ensembles
2	Be able to prepare for performances as part of an ensemble	2.1	Demonstrate some of the processes required in the effective preparation of musical performances, as a member of a musical ensemble
3	Be able to present effective ensemble performances	3.1	Demonstrate the musical presentation and musical communication skills required in ensemble performance
4	Be able to demonstrate employability skills through participation in musical ensemble activities	4.1	Demonstrate appropriate employability skills in musical ensemble activities

Guidance

Delivery

There are two main areas of focus for this unit: working as part of a team and interacting musically within an ensemble. Ideally, the two should develop mutually. Initial learning hours should be used to introduce the range of issues and skills associated with ensemble work, taking the form of mind-mapping sessions and group discussion. Examining recordings and videos of seasoned ensemble performers from a range of musical traditions would act as a starting point for investigating the necessary skills and concepts. Key areas of discussion and analysis should be how musicians interact both musically and physically during a performance, and what sort of communication is required before a performance. Visiting ensembles or visits to live performances also form a valuable resource, especially if learners are able to ask about their working practices.

Time should be spent on the planning and preparation stage of a performance. Appropriate venues, occasions, audiences and formats should be investigated – how they affect choice of repertoire, technical and practical considerations, and timescale. While concert performances are an obvious choice, it is not a requirement of the unit that all performances should be in a formal setting. Performances to peer groups, for example, will be equally valid.

Learners should be given appropriate learning hours to work within an ensemble in preparation for performances. While the practical side of this unit is essentially learner led, tutor support should be available to ensure that valuable time is used wisely and progression towards the performance events is being maintained. Also, making video recordings of work in progress is useful for peer evaluation and discussion. Milestones within a project prove effective in focusing learners' progression.

If learners want opportunities to play music professionally or semi-professionally, they need to develop a range of employability skills. These skills are separate from the musical skills that learners will need to demonstrate, but they are essential in order to help to produce employable musicians.

Assessment

Building assessment evidence for this unit should be an ongoing process because the majority of evidence will be generated spontaneously through group discussion and preparation. Learners should document their progress by keeping a project diary and effective use could be made of both audio and video recordings of sessions.

For 1.1, learners will need to evidence their knowledge of the roles and responsibilities commonly associated with members of musical ensembles. This could be done through written work, although oral presentations and/or recorded discussions are also valid. For 1.1, learners are required to identify at least two specific roles, for example member of an orchestra, backing singer, chorus master, conductor, and list the responsibilities associated with each role.

For 2.1, as part of the evidence for the planning and devising of performances, audio or video recordings of initial meetings, discussions and practical sessions could be included. This would provide evidence of learners' ability to communicate with a team, suggest and try out ideas, and contribute to team decision making. Learners need to demonstrate (i.e. actively engage in) some of

the processes required for effective planning and preparation for musical performances.

Criterion 3.1 covers three distinct elements of performance – musical, presentation and musical communication – and tutors must ensure that learners are assessed on all elements before a grade can be awarded. Once all three elements have been demonstrated, learners can achieve a pass. Learners will need to provide videos of the performance. Video (rather than audio) is essential in this respect for demonstrating evidence of physical and musical interaction with the ensemble.

It is important that learners are made aware that merely the ability to perform at a high level does not demonstrate 'employability skills'. These skills are critical to the career of any performing musician and should be treated as such within the unit. To address 4.1, learners should demonstrate a range (i.e. at least three) of appropriate employability skills in ensemble activities as described in the unit content.

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 activity.
Assignment 1: Roles and Responsibilities (1.1) Whole-class and small-group activities Research and preparation of assessment material. Assessment feedback and review.
Assignment 2: Planning, Preparation and Rehearsal (2.1) Initial considerations – whole-class and group activities. Preparation and rehearsal – ongoing process throughout the unit – achieved in relevant ensemble groups. Individual rehearsal and preparation of assessment material. Assessment feedback and review.
Assignment 3: Ensemble Performances (3.1) Presenting a performance: theoretical and practical activities in class and within ensembles. Musical communication – mainly experiential learning through regular ensemble rehearsals. Research and preparation of assessment material. Assessment feedback and review.
Assignment 4: Employability Skills (4.1) Theoretical and practical activities in class and within ensembles. Research and preparation of assessment material. Assessment feedback and review. Whole-unit review and reassessment opportunities.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Roles and Responsibilities	Your centre is holding an open day entitled 'Working With Music'. You have been asked to produce a brochure or give an oral presentation, providing information about roles and responsibilities of ensemble musicians.	Brochure or oral presentation (which should be recorded on video and supported by tutor observation records)
2.1	Planning, Preparation and Rehearsal	You and your ensemble have been asked to take part in two musical events, showcasing local talent. You have to perform an active role in the planning, preparation and rehearsal process.	Project diary (for each event) Video recordings supported by tutor observation records
3.1	Ensemble Performances	You have been asked to perform with your ensemble in two musical talent showcases for which you have prepared (grading criterion 3.1).	Video recordings supported by tutor observation records
4.1	Employability Skills	A local radio station has asked you to take part in a forum, discussing the employability skills required for working as an ensemble musician.	Video recordings supported by tutor observation records

Resources

Learners should have access to an appropriate rehearsal space. Video equipment will be required to record rehearsals and performances for learner/peer review and tutor assessment purposes. Video recordings of musical performances and concert visits will also be a worthwhile resource. Learners will need to provide their own instruments. Centres should provide larger instruments such as pianos and drum kits where appropriate, as well as amplification equipment and PAs, if required, for learners to use on the premises.

Indicative reading

Reading about rehearsing is less important than learners witnessing other players' rehearsal processes. Learners should be encouraged to observe group performances on video/DVD where possible as this will inform their own practice.

Textbooks

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010)
ISBN 9780435026516

Unit 7:

Exploring Computer Systems Used by Musicians

Unit reference number: L/506/6280

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to develop learners' knowledge of the specification and operation of computer systems designed specifically for the creation of music. Learners will operate music computer systems while creating pieces of music, which will include their own original compositions. Health and safety will form an integral part of the process.

Unit introduction

The digital age has seen computers take centre stage in music production environments. The wealth of software tools and hardware systems has led to 'virtual studio' environments capable of producing recordings of the quality previously available only to expensive hardware-based systems, and at a fraction of the cost. MIDI and audio sequencing tools have put entire orchestras into the hands of composers and performers of music.

Work will concentrate on learners exploring the components of computer hardware and software used in music production and performance. Learners will be introduced to the principles and techniques involved in using music creation software and will develop familiarity with a range of relevant technology.

Learners will be expected to demonstrate an understanding of a computer-based music production system and will then use the system to create music. Over the course of the unit, an awareness of the role of the hardware and software components involved in a computer-based music production system will be developed, with learners being able to describe, explain and use the equipment independently. They will need to be able to set up and configure a straightforward but functioning system, and operate a range of typical music production software tools. As part of their work, learners will sequence edited audio clips and integrate MIDI information where appropriate.

Finally, but potentially most importantly, learners will develop techniques for using a computer-based music system to create pieces of music, both their own original material and versions of music by others.

Learners attempting this unit should be musically creative, or should at least have the potential to be able to originate musical ideas that may be realised using the kind of music technology being explored in the unit.

Learning outcomes

On successful completion of this unit a learner will:

1. Know how to select hardware and software components for a computer-based music creation system
2. Be able to set up and configure a computer-based music creation system in a safe manner
3. Be able to operate audio and MIDI software tools
4. Be able to realise musical ideas using music creation software.

Unit content

1. Know how to select hardware and software components for a computer-based music creation system

Software components: audio editors; loop-based sequencers; MIDI and audio sequencers; software synthesisers; plug-ins; VST instruments; software patching systems

Hardware components: CPU; monitor; cables; input devices; audio monitoring; mixing equipment; backup and storage devices

Software environment: e.g. operating system issues, program location and launching, filing systems, storage conventions

2. Be able to set up and configure a computer-based music creation system in a safe manner

Software configuration and set-up: audio set-up; audio clip/file management; software preferences

Hardware configuration and set-up: selecting components; interconnecting equipment; correct use of cables and positioning of equipment

Health and safety considerations: correct wiring; not overloading electrical components; no food and drink in the studio; loose wires taped to the ground

3. Be able to operate audio and MIDI software tools

Audio tools: aligning and editing audio files; dealing with tuning, timing and tempo issues; normalisation; effects and other audio processing etc

Music software tools: using MIDI tracks; selecting MIDI voices; detailed editing of MIDI events, using controller messages

Program and file management: organising the production environment; an organised approach to file management; planning and documentation

4. Be able to realise musical ideas using music creation software

Musical ideas: effective editing of MIDI events and manipulation of audio material; using the software tools effectively; the creative use of audio-processing facilities

Assessment criteria

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

Learning outcomes		Assessment criteria	
1	Know how to select hardware and software components for a computer-based music creation system	1.1	Identify the principal hardware and software components of a typical computer-based audio/MIDI music creation system
2	Be able to set up and configure a computer-based music creation system in a safe manner	2.1	Demonstrate how to set up and configure a computer-based audio/MIDI music production system safely
3	Be able to operate audio and MIDI software tools	3.1	Demonstrate the operation of audio/MIDI software tools
4	Be able to realise musical ideas using music creation software	4.1	Produce musical pieces, using available techniques in audio/MIDI computer software effectively

Guidance

Delivery

The unit is aimed at both budding music producers and performers. The important role of computer-based systems in contemporary music production should be explored and learners encouraged to focus on the practical benefits of familiarity with the technology and techniques involved. Computer-based systems may be used as an aid to musical composition, as the means to create backing tracks, and in the creation of demonstration/guide material for studio recording purposes.

This unit should be delivered in practical workshop sessions. Learners should have access, during and outside of sessions, to up-to-date audio/MIDI software that provides a range of functionality, including audio editing and time line-based audio/MIDI sequencing. As a minimum, learners should have access to a loop-based audio sequencing system that has the ability to carry out straightforward edits of audio information and that has some MIDI sequencing functionality.

Ideally, learners will be developing musical ideas from an early stage to encourage their engagement with the technology. Learning and assessment of the theoretical/technical aspects of the unit should therefore be integrated into practical creative tasks wherever possible.

Group sizes should be kept to a minimum where possible to allow tutors to engage in regular contact with learners who may be spending significant amounts of time isolated through headphone use.

Assessment

The unit requires two main forms of evidence: one to support learners' understanding of the computer-based production environment, and one to provide evidence that they are able to use that environment to create music. It is acceptable for the former to have an emphasis on tutor observation and/or records of oral and written questioning. Ideally, learners should be encouraged to evidence their understanding of the technology by talking through the process of music creation and role of the various components involved.

The latter should be evidenced by the generation of some form of finished musical product recorded to an acceptable medium. This should be accompanied by tutor confirmation of the authenticity of the work. A finished product should, as a minimum, be a complete and musically acceptable piece of music, although the definition of 'musically acceptable' may require some negotiation between learner and tutor.

In order to encourage integration of units, an example of finished product could include an effective and well-sequenced backing track used as the basis for additional studio-based recording. That evidence might then also be used as part of the learner's submission for the Level 2 *Unit 9: Producing a Music Recording*.

Learning outcome 1 can be evidenced through a written piece in which learners select a computer system consisting of the principal hardware and software components required to produce music effectively.

Learning outcome 2 can be evidenced first through a series of practical sessions where learners are given access to the principal hardware components of a typical computer music workstation and asked to assemble the system competently and safely. Once learners have demonstrated the ability to put together and configure a working hardware system, the software elements can be

set up and configured, with the results saved to a template for later use. This outcome also allows each learner to take into consideration health and safety with electrical/electronic components as part of the assessment. Many current systems in use have very basic hardware elements, often using just USB connections for keyboard and soundcard or audio interface. This type of system is adequate for the purposes of this learning outcome.

Learning outcome 3 gives learners the opportunity to experience the more creative techniques available when using computers to produce music. Where learners are working with a given audio/MIDI file, evidence will include 'before and after' versions of the piece, which may be supported by tutor observation, screenshots and A/V recordings.

Evidence for learning outcome 4 is likely to be a portfolio of recordings created using audio/MIDI computer software. Learners may need to be encouraged to attempt contrasting musical styles in order to use an acceptable range of techniques when creating their work as certain styles focus on a very limited range of techniques, which may not address the unit requirements effectively.

To pass grading criterion 1.1, learners should identify all of the principal hardware and software components of a typical well-specified computer-based music creation system likely to be used to study this unit, including, for example, operating systems, especially where a software package is exclusive to a particular operating system. A written piece can use diagrams and include recommendations which are learners' own opinions.

Grading criteria 2.1 and 3.1 both require a large element of practical work. Tutor observations are to be considered supporting evidence only, with learners' work and A/V material used as the primary source. A finished CD recording is required evidence addressing learning outcome 3.

To pass grading criterion 2.1, learners will be able to assemble and demonstrate a given hardware system safely. Furthermore, the software element must be configured and fit for purpose as a music production system. Limited tutor support is acceptable in a grade being awarded.

The accompanying written report can refer to this support and can include annotated diagrams where appropriate, along with details of how the task was completed safely.

To pass grading criterion 3.1, the learner should be able to demonstrate the effective use of the main audio/MIDI tools in the available music creation package(s). Again, limited tutor support is acceptable and this criterion can be evidenced by A/V recordings, supported by tutor observation, and a written report that can include screenshots showing the various tools and techniques used.

Written work can include screenshots of advanced techniques.

To address grading criterion 4.1, learners will realise their own musical ideas to create a portfolio of productions using audio/MIDI technology. Evidence will consist of a production diary and notes utilising screenshots that track progress and illustrate techniques where appropriate. Tutor observation can support the process, but learners must create an audio CD containing their productions.

Learners achieving grading criterion 4.1 will present a portfolio that demonstrates an ability to produce pieces using audio and MIDI techniques, for example basic audio and MIDI recording, audio clip aligning, the editing of MIDI events, cut/copy/paste, using effects and mixing 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 the unit – whole class.
Whole-class sessions covering hardware and software components and environment – an introduction to the tools used to create music in computers.
Assignment 1: Computer-based Music Creation Systems (1.1) Assignment overview: <ul style="list-style-type: none">□ Research including sourcing of illustrations (internet). Report writing.□ Assessment feedback, review and resubmit work.
Introduction to health and safety with electronic equipment – whole class.
Selecting and connecting components – whole class, with smaller group workshops.
Setting up and configuring software – whole class, with smaller group workshops.
Assignment 2A: Music Production Hardware (2.1) Assignment overview: <ul style="list-style-type: none">□ Research configurations/illustrations (internet). Report writing.□ Set up and test DAW – individual exercises with peer group observation. Assignment 2B: Music Production Software – overview Assignment overview: <ul style="list-style-type: none">□ Configuration sessions – individually working with DAW – observed by tutor.□ Report writing, assessment feedback, review/repeat assignment.
Whole-class sessions covering MIDI and audio software tools, with individual activities on music workstations – focus on chosen areas from unit content for this strand. Assignment 3: Software Tools (3.1) Assignment overview: <ul style="list-style-type: none">□ Practical – portfolio evidence building – individual work.□ Report writing and log.□ Assessment, feedback and review/grade improvement.
Assignment 4: Musical Ideas (4.1) Assignment overview: <ul style="list-style-type: none">□ Individual practical work at music workstations including backing up of work and creating log with screenshots□ Assessment, feedback and review/grade improvement.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Computer-based Music Creation Systems (individual written piece in the style of a music technology publication)	Working as a writer for a music technology magazine, prepare a piece that recommends a computer system suitable for creating music.	Magazine article – 'Computers for Music'
2.1	Music Production Hardware and Music Production Software – (in two parts: A: focusing on hardware, B: focusing on software) (working individually, demonstrate to the whole class)	Working as an installation and maintenance operative, demonstrate to a group of learners how to safely set up and configure a computer-based audio/MIDI music production system.	Evidence comprising: <ul style="list-style-type: none"> □ electrical health and safety handouts □ tutor observation □ and/or A/V recordings □ of demonstrations □ learner's written piece with diagrams
3.1	Software Tools (working individually on an audio/MIDI file provided by the tutor)	Working as a remix producer, manipulate, edit and process the given piece into a finished audio track, providing an organised backup of the project.	Evidence comprising: <ul style="list-style-type: none"> □ screenshots □ CD master □ CD ROM/hard disk □ backups □ written report
4.1	Musical Ideas (individual production exercise)	Brief from a record company to produce tracks for a sampler CD containing contrasting material.	Evidence comprising: <ul style="list-style-type: none"> □ screenshots □ audio CD □ production notes/ □ report

Resources

Learners will require regular access to computer-based music production systems. These music systems may be based on any operating system, including Mac OS, Windows and Linux-based PCs, provided they feature the software tools necessary for learners to satisfy the grading criteria. As a minimum, the systems should be equipped with a loop-based production package that includes MIDI (for example, Apple's Garage Band or Sony's ACID Pro), some form of audio editing that allows audio clips to be trimmed, normalised and effected, and MIDI sound sources (software or hardware).

It is not necessary for learners to have full access to a high-end production package such as Logic or Cubase.

Indicative reading

Textbook

Collins M – *Choosing and Using Audio and Music Software* (Focal Press, 2004)
ISBN 9780240519210

Journal

Sound On Sound (SOS Publications Group)

Website

www.soundonsound.com

Unit 8: DJ Technology and Performance

Unit reference number: R/506/6281

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to explore the ways in which DJs can function and make a living, not only in specialist areas but in the mainstream entertainment industry. Learners will become familiar with the range of skills and equipment required, understand roles and environments, and be able to select an effective programme of material with which to perform.

Unit introduction

DJing is a popular pastime for many musicians and some are able to make a living from this activity. The 1990s saw the rise of the DJ as a significant force in popular music. DJs can enjoy the same billing and status once afforded only to more traditional performers. The skills of the 'turntablist' are now considered by many to be on a par with those of a guitarist, drummer or singer. There is a wide range of DJs, from the club DJ to a radio DJ. Working as a DJ is as much about creating a performance as being part of a band or orchestra. DJs need to understand how to structure their set as well as communicate with their audience to achieve a successful performance.

This unit gives learners the opportunity to develop a range of technical and artistic skills relevant to careers as club or production DJs. The emphasis of the unit is on DJs as performers and producers of dance music. This unit will familiarise learners with the range of equipment that contemporary DJs use in a variety of roles and environments. Working with electrical equipment means that DJs need to have a thorough understanding of the safe operation of this equipment. As many DJs work in environments with high noise levels, learners will gain an understanding of working in a way that protects their health. Learners will be introduced to the safe and creative operation of DJ equipment and will learn a range of DJ performance techniques.

Learners will develop an understanding of the different roles and environments in which DJs operate in order to be able to make an informed choice about their own development and progression in the field.

They will explore popular dance music styles and genres. Learners will also demonstrate how to use a range of related music technology, including sequencing and sampling equipment, to expand and enhance their performances.

Learning outcomes

On successful completion of this unit a learner will:

1. Know the equipment necessary to operate as a DJ
2. Be able to set up and operate DJ equipment and techniques safely
3. Know the roles and environments in which DJs function
4. Be able to select and plan appropriate material for performance.

Unit content

1. Know the equipment necessary to operate as a DJ

Equipment: turntables (decks, vinyl); CD decks; MP3 players; laptops/PCs with DJ software; channel faders; crossfaders; EQ controls; transform switches; kill switches; headphones; amplifiers; speakers; microphones; leads and connectors

2. Be able to set up and operate DJ equipment and techniques safely

DJ techniques: beats per minute; pitch control; phrasing; spin backs; button stopping; crossfading; drop-ins; cutting

DJ Equipment: decks; amplifiers; speaker system; headphones; laptop/PC; CD deck

Health and safety: electrical risks; physical risks; safe handling and storage; noise levels

3. Know the roles and environments in which DJs function

Types of DJ: club DJ; 'personality' DJ; radio DJ; DJ producer

Environments: recording studio; club; broadcast studio

4. Be able to select and plan appropriate material for performance

Select appropriate material: e.g. house, techno, hip-hop, garage, trance, euro etc

Planning: event type, audience type and reactions; trends

Performance: choosing tracks for a set; structuring the set; communicating with the audience; material suitable for genre

Assessment criteria

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

Learning outcomes		Assessment criteria	
1	Know the equipment necessary to operate as a DJ	1.1	Identify the different pieces of equipment necessary to work as a DJ
2	Be able to set up and operate DJ equipment and techniques safely	2.1	Demonstrate the ability to set-up and operate DJ equipment and techniques safely
3	Know the roles and environments in which DJs function	3.1	Identify different types of DJ and the environment in which they operate
4	Be able to select and plan appropriate material for performance	4.1	Select and plan appropriate material to perform a structured DJ set

Guidance

Delivery

Delivery of this unit should be mainly workshop based, concentrating on the acquisition of practical skills in the early part of the unit, leading on to the development of the creative use of the technology within performance and production.

Learners should be introduced to the different ranges of DJ equipment available in the centre and should also have the opportunity to research equipment that would be available to DJs working professionally. If possible, a visit to a professional venue would be helpful. When looking at the different types of DJ, learners should explore the ways in which they work and, again if possible, should have the chance to speak to a practising DJ.

Learners should be encouraged to devise a number of performances aimed at different audiences. When doing this, they will be required to explore the different styles and genres of dance music so that they may then be aware of how these styles are mixed effectively. Learners should be encouraged to listen to a number of sets by professional DJs to experience how a set is structured throughout the course. It is not enough that learners simply play a number of tracks in a row. The structure of a set is very important and is often the sign of a good DJ. Phasing different tracks effectively and musically, as well as planning track order, are vital skills that learners need to be able to create smooth transitions through the set.

If possible, learners should perform a number of sets aimed at different audiences and using a variety of themes throughout the delivery of the unit. The techniques used by a range of DJs should be explored and replicated by learners in their own sets before they move on to create their own individual DJ style. Performing to an audience is a vital aspect of this unit as learners are required to use the reaction of the audience to shape their own performance. Learners should be encouraged to plan their set to a certain extent, but also to work with the audience in order to deliver a successful performance.

Note: when working with DJ equipment, centres and learners should consider health and safety issues and these procedures and processes should be embedded at an early stage.

Assessment

The evidence required for this unit will be in the form of practical demonstrations, performances and responses to oral and written questioning. Performing is a vital part of the assessment of this unit and learners should be encouraged to perform on a number of occasions throughout the delivery of the unit. Learners may also produce a portfolio of research into the different types of DJ in order to demonstrate their understanding of the roles and also compare the variety of DJ professions.

Where appropriate, learners should be encouraged to perform both inside and outside of the learning environment in order to develop skills in identifying and adapting to audience needs. This could be to an audience made up of their peers from the course, but performances to wider audiences, for example other learners at the centre or friends and family, would give learners a greater depth of experience. The performances should be to a number of different briefs so that learners are able to prepare for a variety of DJ settings.

Learners should be encouraged to reflect on each assignment, identifying strengths and weaknesses. This should be incorporated into the assessment criteria, following consultation with the tutor and other learners.

Performances should be recorded on video so that the material of the set is recognised as well as the audience reaction. Learners should be encouraged to evaluate their performances, detailing how they changed their set in accordance with the audience's reaction. Detailed set lists may be provided so that learners can demonstrate how they planned for the type of audience to which they performed.

Learning outcome 1 can be evidenced through a written piece and/or a presentation that covers the equipment necessary to operate as a DJ. Traditionally, DJs have used older technology, i.e. record decks, but learners need to be aware of the latest developments, mostly digital, on offer.

Learning outcome 2 requires practical evidence, with learners setting up and operating DJ equipment and techniques safely. Refer to content for DJ equipment and techniques. A full performance is not necessary, simply an opportunity for each learner to demonstrate the complete system working safely. Tutor observation can support the level of independence with which each learner is able to work, though A/V recordings are a useful resource for this purpose. Learners can be offered the opportunity to summarise the process, allowing each learner to address the higher-grade criteria which require detail on the processes involved.

Evidence for learning outcome 3 is likely to be a written piece that shows an understanding of the full range of roles and corresponding environment in which DJs can function. Through this learning outcome, learners can begin to understand the varied career opportunities available in this field.

Creating evidence for learning outcome 4 can give each learner the opportunity to show off DJ skills to an audience either in the centre or at a suitable external venue. As this is a 'performance', some communication with an audience is to be expected, though the level and type of communication may be dictated by the style chosen.

A rehearsal/preparation diary and audio recording of the set with tutor observation would be the minimum acceptable in terms of evidence, though an A/V recording would be useful in terms of assessment and as an aid to improvement.

To achieve 1.1, learners must provide a list of essential DJ equipment, including a brief description of the purpose for which each piece will be used. Learners should include all types of equipment available – not just for a preferred method of working.

To achieve 2.1, learners will safely set up and operate the complete DJ system, with some tutor support permissible. A full performance is not necessary, simply a short demonstration that the equipment operates correctly. A typical system will include decks (vinyl and/or CD) but could also be a laptop/PC, amplifier/speaker system, and headphone monitoring, and learners will demonstrate using a range of simple DJ techniques, for example beat-matching, pitch control and crossfading. Tutor observation and the learner's written report can support A/V evidence and identify the level of independence with which the learner was able to complete the exercise.

To achieve 3.1, the learner's report will identify different types of DJ and the environment in which they may work, with some detail on the actual roles and environment involved.

Some specialist music styles could restrict the choices of performance environment and audiences for the DJ; others perform material that is acceptable across a wide range of venues and audiences.

To achieve 4.1, the learner's performance will utilise basic DJ skills, for example identifying beat one in a 4/4 bar, adjusting BPM, cueing a record/track ready to play, balancing volumes between tracks, balancing the weight of the tone arm and using the slip mat correctly (if using traditional DJ equipment).

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.
Introduction to DJ equipment (to cover basic DJ techniques) – whole class. Introduction to sound systems and monitoring for DJs – whole class with workshops.
Assignment 1: Equipment for the DJ (1.1) <ul style="list-style-type: none">□ Overview.□ Research in class.□ Collating/editing evidence – report/presentation preparation.□ Assessment feedback and improving evidence.
Basic system set-up and operation – whole class. DJ techniques – practical sessions on decks/related resources. Developing techniques – practical. Health and safety – includes test. System set-up practical sessions.
Assignment 2: Ready to Mix? (2.1) <ul style="list-style-type: none">□ Overview.□ DJ performances including preparation.□ Report writing.□ Feedback and review.
Assignment 3: DJ Roles (3.1) Potential roles of the DJ – whole class. Research: <ul style="list-style-type: none">□ Overview.□ Collate research.□ Report writing.□ Assessment feedback, amend and improve.

Topic and suggested assignments/activities and assessment

Assignment 4: DJ Performance (4.1)

DJ material – whole class.

Matching material to an event – whole class.

Set structure and communication – whole class:

- ☐ Overview.
- ☐ Prepare and rehearse set.
- ☐ Set up and perform.
- ☐ Assessment feedback, amend and improve.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Equipment for the DJ (individual written piece and/or presentation)	Working as a visiting specialist, learners deliver a presentation on the equipment necessary to operate as a DJ.	Evidence comprising: <ul style="list-style-type: none"> □ PowerPoint presentation □ handouts □ tutor observation
2.1	Ready to Mix? (individual practical sessions setting up and performing with DJ equipment)	Brief from a DJ agency to demonstrate the safe operation of a DJ rig and perform a short set as part of an audition.	Evidence comprising: <ul style="list-style-type: none"> □ tutor observation □ A/V recordings □ written report
3.1	DJ Roles (individual magazine article/written piece)	Brief from editor of school or college magazine to write a piece on DJ roles, targeted at the parents of potential DJs.	Magazine article
4.1	DJ Performance (preparation and individual DJ performance)	Brief from a DJ agency to perform a complete set for a specific event type.	Evidence comprising: <ul style="list-style-type: none"> □ rehearsal diary □ set list □ mix CD □ A/V evidence □ tutor observation

Resources

Learners must, as a minimum, have access to a range of DJ equipment, including decks, mixers, sound amplification and monitoring.

Ideally, they should also be able to access and incorporate a range of related performance equipment, including sequencers, samplers and beat-boxes.

They must also have access to musical material, including a varied range of musical styles on vinyl.

Indicative reading

Textbooks

Dodge C and Jerse T A – *Computer Music*, Second Edition (Wadsworth Publishing, 1997) ISBN 9780028646824

Reighley K B – *Looking for the Perfect Beat: The Art and Culture of the DJ* (Pocket Books, 2003) ISBN 9780671038694

Roads C – *The Computer Music Tutorial* (MIT Press, 1996) ISBN 9780262680820

Webber S – *DJ Skills: The Essential Guide to Mixing and Scratching* (Focal Press, 2008) ISBN 9780240520698

Webber S – *Turntable Techniques: The Art of the DJ* (Berklee Press Publications, 2000) ISBN 9780876390108

Journals

DJ Magazine (Nexus)

EQ (Nexus)

Future Music (Future Publishing)

Website

www.djmag.com

Unit 9:

Producing a Music Recording

Unit reference number: Y/506/6282

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to develop learners' knowledge of the audio recording equipment likely to be found in a recording studio, and for them to discover how this equipment is used to create a finished music recording by preparing and applying the range of techniques required.

Unit introduction

The ability to operate the audio recording equipment and technology used to produce a music product is essential for anyone working in a recording and production role in the music industry. Studio engineers and producers work with a range of equipment and technology in their roles. It is these people using their skills that allows music to be accessible to wide audiences using CDs and MP3s for exposure through internet, radio airplay and the audio required for music television. This unit is designed to introduce learners to some of the technology and techniques involved in creating music recordings. As when working with any electrical equipment, an understanding of the importance of the health and safety issues associated with music recording is also essential.

Learners will be expected to explore the technology typical of music recording, including mixing consoles, microphones, effects/processing and recording devices. The unit recognises that an organised approach to session planning and execution is essential. Efficiently run recording sessions will be the most productive relative to their cost.

As part of the unit, learners will create a recorded product in a digital distributable form such as MP3 or CD. Learners will need to develop an appreciation of the technical and creative processes involved in capturing live audio sources. These sources will include drum kits, guitars, bass instruments, keyboards and vocals. They will learn how to mix music and use audio processing tools such as reverb, echo and chorus to enhance their musical creations.

Learning outcomes

On successful completion of this unit a learner will:

1. Know how to select audio recording equipment for specific applications
2. Understand how to prepare for recording sessions safely
3. Be able to capture audio sources, using appropriate recording techniques
4. Be able to use available resources to produce a finished music recording.

Unit content

1. Know how to select audio recording equipment for specific applications

Microphones: microphone types; polar patterns; phantom power; mic stands; mic cables and connectors; microphone storage and handling

Audio recording and processing devices: DAWs; computer-based recording systems; hard disk recorders; mini disk recorders; DI boxes; mixers; effects; control of dynamics; recording media, e.g. Mini Disk™, hard disk; safe operation and handling

2. Understand how to prepare for recording sessions safely

Selecting and configuring equipment: choosing the right microphone; examining compatibility issues; interconnecting equipment; testing signal paths; positioning equipment appropriately

Preparing: organising sessions; organising self and others; timekeeping; setting targets and monitoring progress; keeping accurate records (recording log, track sheets etc)

3. Be able to capture audio sources, using appropriate recording techniques

Audio sources: e.g. drum kit, guitar, bass, piano, woodwind and brass instruments, orchestral instruments, single and multiple voices

Capture techniques: microphone positioning; microphone selection; direct injection (DI); analogue/digital multi-track talkback; foldback; tuning issues; timing issues

4. Be able to use available resources to produce a finished music recording

Processing: e.g. reverb, echo, chorus, compression, gating, auto-tuning, harmonisation

Mix: amplitude balance; tonal balance; creative mixing techniques; the 'sound stage'

Finished product recording format: e.g. CD, MP3, Mini Disk™, DAT

Assessment criteria

In order to pass this unit, the evidence that learners present 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.

Learning outcomes		Assessment criteria	
1	Know how to select audio recording equipment for specific applications	1.1	Identify different forms of audio recording equipment and technology
2	Understand how to prepare for recording sessions safely	2.1	Explain the planning and organisation of recording sessions, within health and safety requirements
3	Be able to capture audio sources, using appropriate recording techniques	3.1	Record a range of audio sources using both microphones and direct techniques competently
4	Be able to use available resources to produce a finished music recording	4.1	Produce a completed mix of a multi-track recording using appropriate processing and mixing technology competently with an acceptable handling of balance

Guidance

Delivery

Most, if not all, of this unit should be delivered through practical workshops. Learners will need to access the technology required to conduct multi-track recordings, including microphones, sound-generating equipment and musical instruments, and mixing/recording equipment. Ideally, learners should have access to a wide range of equipment and be encouraged to experiment with different recording equipment and recording techniques in order to discover which methods are most effective. Listening to examples of a variety of professional recordings will allow learners to hear the effects that using different techniques and styles has on commercial recordings. Learners should be encouraged to talk about the recording process, using appropriate vocabulary.

Learners should be engaged in the process of creating music products from an early stage of the unit delivery, with the required theoretical and contextual elements of the unit added as necessary. The theory behind recording would be best delivered in a practical way. Learners must be encouraged to adopt a professional and time-conscious approach to the recording process from the start. Learners should understand that 'time is money' in the recording business and that wasted studio time would still need to be paid for in a professional context.

It is accepted that few, if any, centres will have the resources to support the kind of group sizes that will allow learners to dedicate more than a small amount of timetabled session time to individual projects. Class time is therefore likely to focus on team activity, with learners required to cycle through a number of roles, including engineer, producer, assistant, performer etc, as necessary. However, learners will need to have sufficient access to recording facilities outside of contact time to enable them to produce the individual evidence required to satisfy the unit.

Assessment

This unit is not only about learners' abilities to use recording technology to create musically acceptable products but also about their understanding and management of the recording process. The primary piece of evidence in this unit is the 'master' of their multi-track recording, using an appropriate digital medium.

Learners should be encouraged to keep an assessed activity log or diary, recording the organisation of sessions. This will allow them to evidence that they have shown a planned and structured approach to the recording sessions. Learners should detail the selection and set-up of equipment and the techniques used to conduct their close-mic recordings, explaining and justifying their choices in order to access the higher-level criteria. As it is possible that learners will work in groups, it is important that documentary evidence of the recording sessions clearly indicates the contribution individual learners made to any group or team sessions.

Learners' understanding of the technology they are using and their awareness of the health and safety issues involved may be evidenced using responses to written and/or oral questioning. Group or team recording submissions are acceptable, provided each learner's contribution is significant and identifiable. Tutors should provide confirmation that this is the case with submissions.

Learning outcome 1 could be evidenced through a written report on microphone types and suitability, together with accessories, and storage/handling of these pieces. Learners will also need to show an awareness of the different audio recording and processing devices likely to be used when producing music.

Evidence for learning outcome 2 will show an understanding of how to prepare for recording sessions effectively, including choosing the correct microphone for each application/instrument.

A written report can include diagrams that show how equipment is connected and illustrate how equipment is located in the studio/control room. Studio logs and track sheets are also useful evidence, as is some indication of how targets and progress are to be monitored. Much of the evidence can point directly to the work undertaken for learning outcomes 3 and 4.

Learning outcome 3 can be evidenced through audio recordings of a range of audio sources, supported by studio log, track sheets and tutor observation. A written report will indicate learners' level of knowledge with regard to the processes involved.

Learning outcome 4 is primarily evidenced by learners' completed audio mix of a multi-track recording. Where a DAW is used, screenshots can be useful as evidence. A written report will allow learners to show the level of understanding of processes and will indicate the level of independence attained. Tutor observation can support this evidence.

To achieve 1.1, learners will identify typical microphone types – for example, condenser, ribbon, dynamic/moving, coil/ribbon – and their polar patterns – cardioid, figure of 8, omni. Learners will understand which microphone types use phantom power and the best methods of storage and handling. The piece will also identify recording and processing devices – multi-track and stereo recorders, accessories such as DI boxes, mixers and units that process the signal, for example effects and the control of dynamics.

To achieve 2.1, learners' reports will show an understanding of the processes involved in the organising and planning of recording sessions, from first choosing the correct microphones and methods through to organising the session itself around the availability of musicians and facilities. Learners can use this exercise to plan their own sessions for the practical elements of this unit. Health and safety issues should be addressed throughout the activities involved. At merit level, learners will, in addition, provide accurate illustrations of equipment layout and signal paths, with studio logs and track sheets that provide a high level of detail. In order to achieve a distinction, learners will show a level of analysis in the piece with regard to overall planning and the selection/configuration of the equipment.

In order to meet 3.1, learners could record a group consisting of a range of instruments, for example a drum kit, bass guitar, guitars and vocals. Learners may choose to lay down the backing track without vocal and add the vocal later to avoid 'spill', or, if resources are available, record the vocal in a separate room or booth at the same time as the track. Whatever method is used, each learner should be able to record the individual parts cleanly, ensuring the minimum amount of 'spill' possible in the available environment. In this particular situation, for example, the cleanest method of recording for the bass guitar would be using a DI (direct injection) box. Evidence will include audio recordings, and the written piece can take the form of a diary with track sheets and technical information. Tutor observation can record the degree of independence with which each learner is able to complete the process, and at pass level some tutor support is permissible.

To address 4.1 effectively, each learner could choose from any multi-track recording made previously and focus on a completed mix that uses a range of techniques typical of the genre of the piece. This might include the use of effects – reverb/chorus/harmonisation – the control of dynamics – compression/limiting/gating – and creative techniques like auto tune. The completed mix can be on audio CD or a similar medium and should demonstrate the effective use of tonal balance and stereo image, with technical competence shown throughout. Audio evidence can be supported by mix notes and a review of the process, with tutor observation to confirm the degree of independence with which learners have been able to 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 of planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole class.
Introduction to microphones and direct recording techniques – whole class two or three sessions – include DI configurations. Delivery by tutor/technician – between class and studio.
Introduction to recording and processing devices, both software and hardware – whole class two or three sessions, but may be broken down into smaller groups for practical elements.
Assignment 1: Equipment in the Studio – 1.1 Assignment overview: <ul style="list-style-type: none"> <input type="checkbox"/> Research including sourcing illustrations (internet). <input type="checkbox"/> Report writing, health and safety in the studio test. <input type="checkbox"/> Assessment feedback, amend and improve assessment evidence.
Choosing – microphones or direct injection? – whole class including some practical instruction in smaller groups – one or two sessions.
Signal routing and path to the mixing console – small groups, mainly practical, in studio and control room – one or two sessions.
Communication – investigate talkback and foldback in small groups – one to two sessions.
Project time and resource management/session planning – whole-class session.
Introduction to safety in the studio – whole class.
Assignment 2: Session Planning and Resources – 2.1 Assignment overview: <ul style="list-style-type: none"> <input type="checkbox"/> Collating class notes, sourcing illustrations. Report writing/feedback and review.
Recording techniques – whole-class refresher and overview of assignment.

Topic and suggested assignments/activities and assessment

Assignment 3: Multi-track Recording – 3.1

Studio/control room sessions in small 'production teams' with a group of musicians:

- ☐ Session set up including line/level check.
- ☐ Recording essential information – track sheets, mixer templates, studio layout diagrams. Record basic multi-track, backup and wrap session. Update log.
- ☐ Feedback and review (repeat assignment).

Instrument overdub – working individually in studio with musicians.

- ☐ Session set up including monitor/headphone balance, level check.
- ☐ Record overdubs, backup, complete studio log. Feedback and repeat assignment.

Vocal overdub – working individually with vocalists. Multiple sessions:

- ☐ Process as C2 plus collate vocal tracks before backup.
- ☐ Update studio log/report, feedback and review (repeat assignment).

Mixing techniques – whole class refresher

Assignment 4: The Final Mix – 4.1

Working individually at DAW and/or in studio:

- ☐ Mix completed multi-track with overdubs and master to suitable medium. Back up files.
- ☐ Write report, feedback and review (repeat assignment).

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Equipment in the Studio (individual written piece)	Brief from a music agency to come up with ideas on the equipment required to record rehearsals and demos with their acts, ranging from solo singers to rock bands.	Evidence to include: <ul style="list-style-type: none"> □ equipment lists □ diagrams □ technical information
2.1	Session Planning and Resources (individual written reports)	This band of grading criteria is linked to grading criteria 3.1 and 4.1. There is no scenario as such, simply information directly related to learners' work on grading criteria 3.1 and 4.1 for this unit.	Evidence to include: <ul style="list-style-type: none"> □ report on microphone choices □ studio layout/connection diagrams □ track sheets and/or diary/log □ health and safety hazard check
3.1	Multi-track Recording (small group work with individual practical/written evidence)	Brief from a production company to record a series of artists across a range of styles.	Evidence to include: <ul style="list-style-type: none"> □ studio layout plans □ tutor observations □ audio recordings □ recording log □ track sheets
4.1	The Final Mix (individual practical work with written report)	Brief from production company to complete the recording/mixing of one of the artists' recordings from previous assignment.	Evidence to include: <ul style="list-style-type: none"> □ stereo audio 'master' □ tutor observation □ screenshots (where applicable) □ report

Resources

Ideally, learners should have access to soundproof recording facilities for the best opportunity to achieve high-quality close-mic recordings. Recording equipment should be as contemporary as possible but should, as a minimum, provide the facility to monitor and mix recorded material and apply effects and other audio processing such as compression and gating.

It would be beneficial for learners to have a wide range of different microphones available. However, the unit can be achieved with limited resources, provided they are suitable for the recording processes undertaken.

Indicative reading

Textbooks

Bartlett B and Bartlett J – *Practical Recording Techniques: The Step by Step Approach to Professional Audio Recording*, Fifth Edition (Focal Press, 2008)
ISBN 9780240811444

Crich T – *Recording Tips for Engineers: For Cleaner, Brighter Tracks*, Second Edition (Focal Press, 2005) ISBN 9780240519746

White P – *Basic Mixing Techniques* (Sanctuary Publishing, 2000)
ISBN 9781860742835

Journal

Sound On Sound (SOS Publications Group)

Website

www.soundonsound.com

Sound On Sound

Unit 10:

Developing as a Musical Performer

Unit reference number: D/506/6283

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to become aware of and develop elements of image, style, health and wellbeing as they are applied in the working life of musical performers.

Unit introduction

Working as a musician in the performing arts industry involves much more than the ability to play an instrument or sing well. Image and style, along with general health and wellbeing, play a major part in the success of performers in shows and cabaret, as well as in the pop industry. This unit will enable learners to become performers who can move, or even dance, on stage if required and develop their own style and image.

The unit concentrates on the needs of the performing musician, appropriate to the styles of music they perform. For instance, learners will acquire the skills necessary to enter and exit the stage correctly, add dance routines to music performances where appropriate and improve their confidence on stage. In essence, learners will develop from musicians to performers.

In order to carry out dance routines and extended performances, musicians need to be able to look after themselves well. To produce high-quality performances, knowledge of how to prepare both physically and mentally is vital. In addition to developing a personal image or style for performing, delivering a polished and professional performance will be covered in this unit.

Learners will explore how professional performers develop their personal image and style by studying the ways an individual or group present themselves for performance: their look, style, image and presence. Learners will explore ways to prepare their body for performance by researching how professional musicians stay fit and healthy while developing their art form. This may include the study of disciplines such as the Alexander Technique, Pilates or yoga, as well as looking at posture.

Learning outcomes

On successful completion of this unit a learner will:

1. Know the importance of health and wellbeing for a musical performer
2. Know the importance and development of image and style for musicians
3. Be able to create a performance of style and imagination that is appropriate for their chosen material.

Unit content

1. Know the importance of health and wellbeing for a musical performer

Maintenance of fitness and health: e.g. sensible diet, exercise, sufficient sleep, drug and alcohol awareness

Breathing and relaxation techniques: e.g. Alexander Technique, Pilates, yoga; warming up the body for exercise, e.g. breathing and stretching, cooling down

Simple principles of movement: bend, stretch and twist, or where more ambitious styles of dance or movement are explored, sequences of exercises, movement memory, correct posture for performing

2. Know the importance and development of image and style for musicians

Image: costume, e.g. uniform, 'look' of group; hairstyling; make-up

Style: design elements of performance, e.g. props; use of video; photography; additional performers, e.g. backing musicians; the publicity and marketing budget

Development of an artist's image over time: e.g. career, first appearance, relation of artist's image to their musical material, reinvention of artist's style and image as appropriate, collaborations with other artists, consideration of audience on artist's image

3. Be able to create a performance of style and imagination that is appropriate for their chosen material

Use of performance space: appropriate entry and exit of the performance; space stage-positioning; correct use of technology, e.g. lighting, backing tracks, microphone placement

Movement: e.g. appropriate dance and movement routines for the style of music, poise and confidence in delivery

Style and image: costume; make-up; hairstyling

Assessment criteria

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

Learning outcomes		Assessment criteria	
1	Know the importance of health and wellbeing for a musical performer	1.1	Identify techniques to improve health and wellbeing, that will aid musical performance
2	Know the importance and development of image and style for musicians	2.1	Identify the ways a professional musical performer (or group of performers) has developed their style and image over the course of their career to date
3	Be able to create a performance of style and imagination that is appropriate for their chosen material	3.1	Create an individual image and style for a performance that relates to the music performed
		3.2	Create a performance that demonstrates some style and imagination that is appropriate for the chosen musical material

Guidance

Delivery

In this unit, the ways musical performers work on stage will be explored in detail. Learners will look at how integrated performances are put together, where other disciplines are used, such as costume and make-up, to augment the musical element of the work. Some musicians will want to learn, or improve, skills in movement to add another dimension to live and recorded work. Watching other live musical performances will be an effective way of observing how to make performances exciting, and videos will also be a source of learning. This will help learners find out how professional performers develop a style and image over time, as their careers progress.

Learners will start to develop their own ideas for style and image through experimentation working towards making a performance that includes these elements, where they are appropriate to the musical material performed. This performance may incorporate dance routines devised by the musical performers themselves, or simply be clear and well-developed stagecraft in action.

This unit should be taught through a range of practical workshops, discussions and seminars. Learners will need time for research into the work of practising musicians and to explore their own performing potential. Classes and workshops can be tutor- or learner-led and learners should be encouraged actively to pursue their individual and group goals as performers.

Learners should develop good habits as practising and performing artists, appreciating the need for health and safety, while exploring the possibilities of their performing potential.

Time and space will be needed for the exploration, development and carrying out of health and wellbeing techniques over the duration of the unit. Tutors do not have to be experts in movement in order to deliver this part of the unit, but the involvement of suitable outside experts to introduce it may be of benefit. For example, a tutor of the Alexander Technique, Pilates or yoga could be helpful in introducing the basic principles of these disciplines to learners.

To gain an understanding of the importance of image to artists, learners will need access to a source of performances and interviews (music videos, live concert recordings, magazine interviews, press cuttings) by a number of artists, from which they may choose one to explore in detail. Internet access for research purposes is also required. Experiencing music live in concerts, recitals, shows etc should be encouraged because learners should not necessarily concentrate on 'mega-stars'. The work of musicians may be introduced through guided observations, encouraging learners to think about the style and image of performers at different stages of their careers so that they develop a real sense of how musicians evolve, reflecting changes in taste, audience, material and context.

Learners can report their findings in a variety of formats, including written, oral, e-reports and recordings. The quality of the recordings will not be assessed, where sound or visual media are used, so long as the results are fit for purpose and allow the messages to be communicated to the chosen audience. This should give learners a chance to experience some professional working practice in action.

The work for this unit, including discussions, should stimulate experimentation with learners' own style and image and may begin to feed into the final part of the unit.

Learners will need time and space to develop their own, or group, ideas for a performance. These ideas may be opportunities for practice assessments and informal self and group evaluations. Performances can take place in any suitable venue, but learners need to be aware of the technical constraints at their centre when preparing for performances.

Some centres may allow learners to take their work out of the centre to use different technical facilities such as staging, sound and lighting equipment. Others may stage the final live performances 'in-house'.

Some learners, e.g. DJs, may require recording equipment for their musical performances, and for the recording of reports and evaluations, where appropriate. All final performances should be recorded on video or DVD.

Assessment

The assessment of this unit lends itself to a wide range of types of evidence. In grading criteria 1.1, 2.1, evidence can be provided in written form, oral presentation or a combination of the two. Learners should be given at least two opportunities to address each of the grading criteria, wherever possible. To satisfy 1.1, learners need to identify techniques to improve health and wellbeing in musical performance. This should be a generic programme, aimed at all musicians.

For 2.1, learners are required to identify ways in which a professional musical performer (or group of performers) has developed their style and image. It is not intended that learners produce a purely historical overview of the artist(s) concerned. This evaluation might include ways in which the artist(s) concerned have changed their image over the years to fit to a change in musical style. Tutors may wish to guide learners in their selections, by encouraging them to choose artists who have had some longevity in their careers, so as to have access to evidence of changing styles and image (for example Madonna, Michael Jackson, George Michael).

For grading criterion 3.1, learners have to develop an individual image and style for a performance that relates to the music performed. First, learners should decide on the style of music they will perform in grading criterion 3.2 and then they should start to put together an individual image and style. This activity will aim to satisfy 3.1, which requires learners to link the developing image and style to the music that will be performed, for example if learners have chosen country music as their style of music, it may not be appropriate to adopt a 'Disco Fever' approach to costumes, hairstyles etc. There will also be evidence that development of initial ideas and styling has taken place.

Criterion 3.2 concerns the creation of a performance. Although the technical quality of the performance is not being specifically assessed, a performance that demonstrates a good standard of delivery is likely to be more convincing than one that does not. For 3.2, learners should create a performance that demonstrates some style and imagination appropriate for the chosen musical material. The key word here is 'some', meaning that the style should fit some of the most obvious features of the musical genre. The performance should be confident and convincing. To satisfy the specific elements in the distinction criterion, learners will need to implement effective rehearsal strategies. Access to video recording equipment will be essential for tracking progress towards this criterion. While learners may access this unit by working in groups, each individual learner is required to satisfy all the grading criteria independently. All learners in a group must have an input and this input should be detailed.

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 of planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole-class activity.
Assignment 1: Health and Wellbeing – 1.1 Know the importance of health and wellbeing for a musical performer: <ul style="list-style-type: none">□ Generic issues – whole-class and small-group activities.□ Research and preparation of assessment material.□ Assessment feedback and review.
Assignment 2: Style and Image, a Case Study – 2.1 Know the importance and development of image and style for musicians: <ul style="list-style-type: none">□ Initial considerations – whole-class and group activities.□ Selection of performer(s) to profile – research into style and image.□ Individual research and preparation of assessment material.□ Assessment feedback and review.
Assignment 3: Image in Action – 3.1, 3.2 Be able to create a performance of style and imagination that is appropriate for their chosen material: <ul style="list-style-type: none">□ Group activities.□ Research and preparation of assessment material.□ Assessment feedback and review.
Whole-unit review and reassessment opportunities.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Health and Wellbeing	You have been asked either to produce a fact sheet or to give an oral presentation titled 'The Healthy Musician'.	Fact sheet or oral presentation (which should be recorded on video and supported by tutor observation records)
2.1	Style and Image, a Case Study	For the next issue of your centre magazine, you have been invited to write an article about style and image in the music industry.	Magazine article
3.1, 3.2	Image in Action	Your local community have asked you to participate in an event called 'Music Through the Ages'. In preparation for the event, you need to develop an individual image that will fit with the style of music being performed.	Project notebook Portfolio of ideas Video recordings supported by tutor observation records

Resources

Learners should have access to an appropriate rehearsal space. Video equipment will be required to record rehearsals and performances for learner/peer review and tutor assessment purposes. Video recordings of musical performances and concert visits will also be a worthwhile resource. Learners will need to provide their own instruments. Centres should provide larger instruments such as pianos and drum kits where appropriate, as well as amplification equipment and PAs if required, for learners to use on the premises.

Indicative reading

Each instrument will have its own set of technique development materials that can be found in libraries, music shops and periodicals. For the health and wellbeing element of the unit, learners will find periodical journals on exercise useful, along with the material listed below.

Textbooks

De Alcantara P – *Indirect Procedures: Musician's Guide to the Alexander Technique* (Oxford University Press and Clarendon Paperbacks, 1997) ISBN 9780198165699

Fraser T – *Yoga for You: A Step by Step Guide to Yoga at Home for Everybody* (Duncan Baird Publishers, 2003) ISBN 9781844835980

Paull B and Harrison C – *The Athletic Musician: A Guide to Playing Without Pain* (Scarecrow Press, 1997) ISBN 9780810833562

Robinson L et al – *The Official Body Control Pilates Method – For Fitness and Health, Sport, and at Work* (Macmillan Paperback, 2002) ISBN 9780330393270

Other

The internet, TV programmes, music magazines, music videos and libraries will be sources for research into professional musicians.

Unit 11: Rehearsal Techniques for Musicians

Unit reference number: H/506/6284

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to become aware of and develop the skills required in the application of effective rehearsal techniques.

Unit introduction

Although playing to a live audience is the goal for many performing musicians, many more hours are spent in the rehearsal room planning, preparing and developing performances. It is in the rehearsal room that discussions take place, decisions are made, ideas are conceived, technical and musical skills are developed and performances are shaped.

This unit explores the preparations required for live performance. In a professional setting, musicians are required to meet high performance standards in a limited amount of time. Therefore, knowing how to use the available rehearsal time to the best effect is a vital skill required of all performing musicians.

Many learners will already be familiar with the rehearsal process. It is only natural for aspiring musicians to establish and rehearse in ensembles, groups and bands with a view to public performance. But the rehearsal process, through lack of experience and supervision, can often lack discipline and structure. Being able to rehearse thoroughly and effectively as a working musician is as important as the performance itself.

Through an investigation of the preparation process, learners will develop a range of strategies for ensuring rehearsal time is used effectively. While the focus of the unit is on learners working together in groups in a rehearsal situation, the development of individual learners' technical and musical control of their instrument will also be encouraged.

The key to musical development is the ability to critically evaluate one's progress. Time will be spent investigating ways of monitoring progress. Learners will plan rehearsal schedules, keep records of rehearsals, set themselves challenging but achievable targets and analyse their own development, pinpointing problems and devising ways to solve them. Group work, communication skills and technical development are all important, as is the development of learners' 'critical ear' and striving for the best performance possible.

Learning outcomes

On successful completion of this unit a learner will:

1. Know about the rehearsal process for musicians
2. Know how to find solutions to issues arising during the rehearsal process
3. Understand how to evaluate progress against targets
4. Be able to demonstrate technical and musical control of an instrument within a group.

Unit content

1. Know about the rehearsal process for musicians

Technical issues: e.g. venue/room bookings, resources, availability of equipment, setting up equipment

Musical issues: e.g. repertoire choice and development, development of original material, development of consistent approaches to rehearsal

Practical issues: e.g. health and safety in musical performance, time management, time allocation, balancing individual and group needs

2. Know how to find solutions to issues arising during the rehearsal process

Technical issues: e.g. unsuitability of rehearsal space, inadequate resources, availability of equipment, setting up equipment

Musical issues: e.g. inappropriate repertoire choice for projected venue/audience, unsuitable repertoire choices for individual and group instrumental ability

Practical issues: e.g. poor timekeeping, inadequate allocation of rehearsal time, lack of teamwork/effective communication with others, e.g. clashes of personality

3. Understand how to evaluate progress against targets

Record keeping: rehearsal logs; audio/video recording of rehearsals

Evaluating and drawing conclusions: e.g. assessing the success or otherwise of meeting targets, the 'post mortem' process, pinpointing problems or potential problems, using information to inform future planning

The role of targets: structuring a rehearsal schedule, e.g. timings, duration, players' availability; ensuring steady progression, e.g. milestones as a focus

Setting challenging and achievable targets: detailed rather than holistic targets; technical, musical and practical considerations; individual targets, e.g. learning repertoire; group targets, e.g. focusing on specific sections of the pieces to be performed

4. Be able to demonstrate technical and musical control of an instrument within a group

Technical and musical concerns for the individual: e.g. accuracy of pitch and rhythm, balance, dynamic control, tuning, technical control of electrical equipment, breathing techniques

Technical and musical concerns within the group: e.g. balance, blend, listening skills, accuracy of ensemble, musical communication

Assessment criteria

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

Learning outcomes		Assessment criteria	
1	Know about the rehearsal process for musicians	1.1	Identify the issues you might expect to find during the rehearsal process
2	Know how to find solutions to issues arising during the rehearsal process	2.1	Identify solutions to issues arising during rehearsals
3	Understand how to evaluate progress against targets	3.1	Provide records of rehearsals that describe how progress has been made against set targets
4	Be able to demonstrate technical and musical control of an instrument within a group	4.1	Demonstrate technical and musical control of an instrument during the rehearsal process
		4.2	Identify areas for technical and musical improvements during the rehearsal process

Guidance

Delivery

Most of the learning hours for this unit should be devoted to learners rehearsing in groups towards an agreed goal. The tutor should provide support throughout the rehearsal period, offering advice and feedback on a session-by-session basis.

It should be noted that a final performance is not a requirement of this unit because it is the process leading towards a performance that is to be assessed. Therefore, this unit is most suited to being delivered alongside one of the performance-based units. This unit can be delivered in conjunction with

Unit 4: Solo Musical Performance or Unit 6: Working as a Musical Ensemble.

Care must be taken to ensure that learners who access this unit through solo performance carry out the same detailed rehearsal process as those working within a group.

Initially, sometime should be given to investigating the range of concerns that a rehearsal process involves. Brainstorming sessions and discussion activities are most appropriate for this. Visits from practising musicians may also be beneficial because learners would be able to get an idea of how different groups rehearse under differing constraints. Examples of appropriate and inappropriate targets could stimulate discussion.

Learners may not be fully aware of the time required to rehearse properly in order to meet set deadlines. Therefore, time should be spent helping learners discover how long the process takes so that they can plan their rehearsal schedules effectively. The need to make targets clear and challenging, but at the same time achievable, should be a focus in the early stages of the unit. Too often, learners expect things to happen very quickly. Setting targets, both individually and within groups, will encourage learners to ensure that they set targets they can meet.

The balance between individual and group needs is critical in any successful rehearsal regime, and learners should be encouraged to work on individual technical improvement between group rehearsal sessions to ensure effective management of their time. Instrumental tutors may prove useful in this respect because they will be able to guide learners in techniques to use for the development of instrumental technique.

Learners should be encouraged to focus on the evaluation elements of this unit as much as the practical rehearsal elements. It is through evaluating how rehearsal sessions went that learners will be able to set goals for the next session. Rehearsals should be evaluated on a regular basis and not at the end of the unit.

The use of milestones is also encouraged so that learners may see how far they have come and how far they still have to go to get their music ready to be performed. Sharing thoughts with peers and discussion alongside learners' own evaluation and tutor feedback will allow learners to set new targets as they progress.

Assessment

Much of the evidence for this unit will come from information provided in learners' rehearsal diaries. This will most probably take the form of a session-by-session account of the rehearsal, outlining clear targets for each session, an evaluation of the sessions' success and demonstrating musical and technical progression against the targets. This will provide evidence for addressing grading criterion 3.1. Tutors and learners should be aware that this grading criterion deals specifically with progress made against set targets. It is important, therefore, that these elements are dealt with in addition to the information provided for grading criterion 1.1.

To satisfy the criteria for 1.1, learners need to provide a list of the technical, musical and practical issues that they might expect to have to deal with during the rehearsal process, whether as a soloist or as a member of an ensemble. This should provide invaluable information that will enable learners to plan their rehearsal strategy. All three rehearsal process issues must be covered to meet the criterion.

Issues and/or problems arising during rehearsals will be dealt with through grading criterion 2.1. For the pass criteria, learners will have to think about what solutions they will need to apply to the problems. Evidence for this could be given in written or oral form.

Criterion 4.1 and 4.2 should be addressed through the assessment of the level of improvement demonstrated by learners during and as a result of the rehearsal process.

Audio or video recordings will provide evidence of learners' increasing technical and musical control of an instrument over the rehearsal period. Learners often worry about having early rehearsals recorded because they are wary of not being able to play things 'properly'. Reassurance that making mistakes, and going on to rectify these mistakes, is an important part of the rehearsal process that needs evidencing will encourage the use of recording. It is perhaps advisable to record at least some of each rehearsal.

A selection of recorded examples from different stages of the rehearsal period should provide sufficient evidence of progression. It is possible that as part of setting milestones throughout the unit, tutors can inform learners of specific rehearsals to be recorded. In this respect, learners will feel less nervous. Ideally, the audio or visual recorder should be placed somewhere unobtrusive in the rehearsal room so that learners can forget about it and rehearse naturally.

For those learners working towards a group performance, these recordings will then be used to evidence the group dynamics between learners. This will not only be shown musically – i.e. how well balanced is the group playing and the musical communication – but should also evidence the working relationship between group members.

While learners may access this unit by working in groups, each individual learner is required to detail their own plan of the process. All learners in a group must have an input and this input should be detailed. Reliance upon one learner to complete the report is not permitted.

NB: As can be seen from the programme of suggested assignments, it is perfectly feasible for several, if not all, of the grading criteria to be targeted within one assignment. However, this is not intended to do anything other than illustrate just one of the possible ways in which this unit can be assessed. Tutors should always approach the question of how many grading criteria to target in one assignment from the point of view of what will suit their particular learners.

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 of planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole-class activity.
Assignment 1: The Rehearsal Process – 1.1, 3.1 Understand the rehearsal process: <ul style="list-style-type: none">□ Generic issues in the rehearsal process.□ Whole-class and small-group activities.□ Research and preparation of assessment material.□ Assessment feedback and review. Understand how to evaluate progress against targets: <ul style="list-style-type: none">□ Record keeping: theoretical and practical activities in class and within ensembles, ongoing throughout the unit.□ Target setting for effective rehearsal and preparation – mainly experiential learning through regular ensemble rehearsals.□ Research and preparation of assessment material.□ Assessment feedback and review.
Assignment 2: Rehearsing in Action – 2.1, 3.1, 4.1, 4.2 Know how to find solutions to issues arising from the rehearsal process. <ul style="list-style-type: none">□ Initial considerations – whole-class and group activities.□ Dealing with problems in rehearsal – mainly experiential learning through regular ensemble rehearsals.□ Individual rehearsal and preparation of assessment material□ Assessment feedback and review. Be able to demonstrate technical and musical control of an instrument within a group: <ul style="list-style-type: none">□ Theoretical and practical activities in class and within ensembles.□ Research and preparation of assessment material.□ Assessment feedback and review.
Whole-unit review and reassessment opportunities.

Programme of suggested assignments

The table below shows a programme of suggested assignments that covers the pass, merit and distinction criteria in the grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
1.1 3.1	The Rehearsal Process	You have been asked to either produce a fact sheet or give an oral presentation, presenting an overview of issues that need to be considered when planning rehearsals.	Fact sheet or oral presentation (which should be recorded on video and supported by tutor observation records) Rehearsal diary Video recordings
2.1 3.1 4.1, 4.2	Rehearsing in Action	A local radio station is producing a series of documentary programmes, dealing with how different musical groups prepare for a performance.	Video recordings supported by tutor observation records Rehearsal diary

Resources

Learners should have access to an appropriate rehearsal space. Video equipment will be required to record rehearsals and performances for learner/peer review and tutor assessment purposes. Video recordings of musical performances and concert visits will also be a worthwhile resource. Learners will need to provide their own instruments. Centres should provide larger instruments such as pianos and drum kits where appropriate, as well as amplification equipment and PAs if required, for learners to use on the premises.

Indicative reading

Reading about rehearsing is less important than learners witnessing other players' rehearsal processes. Learners should be encouraged to observe group performances on video/DVD where possible as this will inform their own practices.

Unit 12:

The Development of Music

Unit reference number: K/506/6285

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to give learners knowledge of the role of music in society – how the social, political and historical environment has influenced, and been influenced by, some of the developments in music.

Unit introduction

This unit is designed to encourage learners to gain an insight into the ways in which music affects us and to look at some of the reasons why. The overall intended outcome will be to open new musical horizons to learners by enabling them to apply their developing knowledge to their own musical experience. Although it is understandable that learners will have already developed their own musical preferences, even at this early stage in their musical careers, it is expected that they will take the opportunities offered in this unit to develop a broader view and to investigate a wide range of musical styles, including some types of music that are currently outside their 'comfort zone'.

In order to achieve this, learners will gain some knowledge of the political, cultural and social factors that have affected musical history, together with an understanding of how technological developments have influenced the way we perform, listen to and respond to music. They will also look into some of the main features and characteristics of developments in instruments and musical styles from musical history. This aspect of the unit should not involve detailed musical analysis at this level, but learners should acquire some fundamental knowledge concerning the developments in musical instrument making. They will also look at the types of audiences that are targeted by different musical styles, and the corresponding requirements for appropriate performance venues.

Learners will then have the opportunity to put the knowledge gained in this unit to practical use performing or producing a piece of music of their own choosing, from any era of musical history.

Learning outcomes

On successful completion of this unit a learner will:

1. Know some of the factors that have influenced developments in music
2. Know some of the characteristics of different musical styles
3. Be able to illustrate characteristics of a chosen musical style.

Unit content

1. Know some of the factors that have influenced developments in music

Political factors: e.g. patronage, censorship, propaganda, war/conflict

Cultural factors: e.g. geographical factors, artistic movements, fashion

Social factors: e.g. religion, social class, age group, ethnic group

Technological factors: instruments, e.g. electric guitars, Hammond organ, synthesisers, samplers, drum machines; electronics, e.g. juke boxes; decks; computer applications in music; recording/performance equipment, e.g. analogue recording, digital recording, PA and amplification systems, microphones, reverb etc, effects pedals, hi-fi equipment, portable listening devices (e.g. Sony Walkman, MP3 players), vinyl, tape cassette, CD, downloads, file sharing

2. Know some of the characteristics of different musical styles

Features: e.g. instrumentation, numbers/types of performers, form/structure, types/size of venues

Types of instruments: e.g. voice, strings, woodwind, brass, percussion, electric, electronic

Musical styles: e.g. Renaissance, baroque, classical (plus Romantic and the 'isms'), folk/ethnic, blues, jazz, pop, rock, country, reggae, dance

3. Be able to illustrate characteristics of a chosen musical style

Context: selection of appropriate musical material within context; availability of suitable instruments; consideration of standard of instrumental performance required

Illustrate: demonstrate stylistic conventions; explain or illuminate for others

Realisation: e.g. application of stylistically accurate rhythm, harmonic conventions, structure, vocal and instrumental techniques; working with performance

Assessment criteria

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

Learning outcomes		Assessment criteria	
1	Know some of the factors that have influenced developments in music	1.1	Identify some of the factors that have affected the development of different styles/genres of music
		1.2	Identify the technological developments that have influenced music
2	Know some of the characteristics of different musical styles	2.1	Identify the characteristics of different styles/genres of music
3	Be able to illustrate characteristics of a chosen musical style	3.1	Perform or produce one piece from musical history, illustrating some of the characteristics of the music associated with the related style

Guidance

Delivery

The main focus of delivery for this unit should be to expose learners to as wide a range of music as possible. One of the dangers in this type of unit is placing too much emphasis on written research, where learners might merely engage in 'copy-and-paste' exercises from the internet. Although traditional research activities are important, tutors should provide opportunities for learners to listen to music from many different genres and from different historical periods, and then to discuss their responses. The listening/discussion process can then be expanded into a form of basic stylistic analysis. The requirement for learners to undertake some independent research will be linked to this. Tutors should provide clear guidelines on the type and volume of information to include in this activity. Initial input from the tutor will be necessary to place the work in context before embarking on the research process. A series of presentations by the tutor should deal with some of the political, cultural, social and technological factors surrounding the development of different styles and genres of music. Tutors are not required to give learners highly technical information. However, learners should gain a basic knowledge of the impact that technology has made on the development of music. This should be supported by audio/video/DVD examples and would provide the underpinning knowledge required for learning outcomes 1 and 2. At this level learners will need support when deciding on the best way to present their research. For some this might be a written piece, but a scrapbook, portfolio or PowerPoint presentation are also acceptable. Tutors may find it helpful to give their learners worksheets with specific questions to ensure that they research appropriately.

Approaches to the delivery of the issues arising in learning outcome 3, where learners need to perform or produce a piece from musical history, may be influenced by the resources that learners have access to. For example, learners who are electric guitarists are not expected to be taught how to perform musical characteristics from the baroque, but they might learn to use the different techniques required in 1950s' rock 'n' roll, heavy metal or reggae music. Non-performers may wish to work with a singer in exploring vocal ornamentation styles between, say, baroque and contemporary music-theatre performance. The whole point of this learning outcome is to provide an awareness of how and why musical styles sound different to each other. Tutors should ensure that learners have opportunities not only to listen to recorded/live examples of the style of music they will perform but also to be taught what characteristics to listen for and subsequently identify. Although not essential, it would probably be appropriate for learners to link specific areas of their research to the material where they have access to local performers and performances.

Assessment

Tutors should take care not to intimidate those learners who may not be able to communicate well in writing. When constructing a scenario for the presentation of learners' work, learners should, wherever possible, be given the opportunity to submit alternative evidence. For example, in the suggested assignment 'Developments in Musical History', in response to grading criterion 1.1, the scenario is that of an article for a magazine. The assessment material could be generated just as easily if the scenario were to produce a piece for a local radio station, where the evidence could take the form of an oral presentation. To

satisfy 1.1, learners could make a list of any political, social and cultural factors that have affected at least two developments in musical history. Learners need to cover political, social and cultural factors.

Grading criterion 1.2 is typical of the type of assignment where alternative methods of assessment can be implemented. Some learners will be perfectly happy to give a presentation in front of their peers, as suggested in the scenario. Some might prefer to produce, for example, a booklet giving examples of the influence technology has had on the development of music. Others may feel more secure in a one-to-one situation with the tutor. Where appropriate and logistically possible, this would also be acceptable. For grading criterion 1.1, learners may produce a list, perhaps in the form of a timeline.

For grading criterion 2.1, learners need to be able to show an understanding of some of the characteristics of at least two musical styles. This is really dealing with aspects of musical convention within different styles of music. To address the pass criteria, learners may identify the characteristics of at least two different styles of music through written evidence, through the performance of examples, or a combination of the two. Evidence could be presented in a number of ways, as described for grading criteria 1.1 and 1.2.

For grading criterion 3.1, learners must either perform or produce a performance that can be a soloist or in an ensemble. Learners should keep a project log in which they identify the musical and stylistic characteristics that they will try to emulate in their performances. Audio or video recordings could be used to support evidence and, in any event, learners will need to provide a video of the final performance. Individual contributions to the performance should be subject to tutor observation records. Learners should not be penalised for a lack of technical brilliance in performance of this assignment.

It is not a requirement that learners should give an accurate reproduction of, for example, a guitar solo as it appears on an original recording. The purpose of the assignment is to get learners to demonstrate an understanding of the main features of the styles of music they are playing. To satisfy 3.1, learners should illustrate some of the basic characteristics that are associated with the chosen style.

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 activity.
Assignment 1: Developments in Musical History (1.1) Know some of the factors that have influenced developments in music – ongoing, whole-class activity. Study tasks – research and preparation of assessment material for grading criterion 1.1. Assessment feedback and review grading criterion 1.1.
Assignment 2: Music and Technology (1.2) Study tasks – research and preparation of assessment material. Assessment feedback and review grading criterion 1.2.
Assignment 3: Examples of Musical Styles (2.1) Know some of the characteristics of different styles/genres of music – ongoing whole-class activity. Study tasks – research and preparation of assessment material. Assessment feedback and review grading criterion 2.1.
Assignment 4: Putting on the Style! (3.1) Be able to illustrate characteristics of a chosen musical style through performance – individual/group performance/production activity. Study tasks – rehearsal and preparation of assessment material. Assessment feedback and review. Whole-unit review and reassessment opportunities.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Developments in Musical History	<i>Music in Education</i> magazine has asked you to contribute an article in which you discuss the political, social and cultural factors that affected at least two important developments in musical history.	Essay or oral presentation (which should be recorded on video and supported with tutor observation records)
1.2	Music and Technology	You have been invited to take part in an event at your centre, where you will give a presentation of between 10 and 15 minutes on the influence of technology on the development of music.	Oral presentation (which should be recorded on video and supported with tutor observation records)
2.1	Examples of Musical Styles	In preparation for your participation in the Music Through Time event (see below), you have been asked to provide information about some of the characteristics of at least two different styles/genres of music.	Essay or oral presentation (which should be recorded on video and supported with tutor observation records). Whatever the method of presentation of the evidence, recorded and/or performed examples should be included
3.1	Putting on the Style!	You have been asked to participate in an event called 'Music Through Time'. The organisers want you to produce or perform a piece of music from any era of musical history, in which you demonstrate some of the elements of the associated style.	Video recording of the performance supported with tutor observation records Project log

Resources

A variety of CDs and scores should be available for learners to use for their research, in addition to access to library and internet resources. Learners should provide their own instruments where possible. Centres should provide amplification equipment and PAs, if required, for learners to use on the premises. Video recording equipment is essential for recording rehearsals and performances, for both review and assessment purposes.

Indicative reading

Textbooks

Bennett A – *Popular Music and Youth Culture: Music, Identity and Place* (Palgrave Macmillan, 2000) ISBN 9780333732298

Bohlman P – *World Music: A Very Short Introduction* (Oxford Paperbacks, 2002) ISBN 9780192854292

Chang J – *Can't Stop Won't Stop: A History of the Hip-hop Generation* (St Martin's Press, 2005) ISBN 9780312301439

Cook N – *Music: A Very Short Introduction* (Oxford Paperbacks, 2000) ISBN 9780192853820

Davis F – *The History of the Blues: The Roots, the Music, the People*, Second Edition (Da Capo Press, 2003) ISBN 9780306812965

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Student Book* (Pearson Education, 2010) ISBN 9780435026516

Jewers S, Carnaghan C, East R and Read J – *Edexcel Level 2 BTEC First Performing Arts Teaching Resource Pack* (Pearson Education, 2010) ISBN 9780435026516

Katz M – *Capturing Sound: How Technology Has Changed Music* (University of California Press, 2004) ISBN 9780520243804

Larkin C – *Encyclopaedia of Popular Music*, Fifth Concise Edition (Omnibus Press, 2007) ISBN 9781846098567

Longhurst B – *Popular Music and Society*, Second Revised Edition (Polity Press, 2007) ISBN 9780745631639

Naughtie J – *The Making of Music*, Volume 1 (BBC Audiobooks, 2007) ISBN 9781405677783

Naughtie J – *The Making of Music*, Volume 2 (BBC Audiobooks, 2007) ISBN 9781405677790

Taylor T – *Strange Sounds: Music, Technology and Culture* (Routledge, 2001) ISBN 9780415936842

Warner J – *On This Day in Black Music History* (Hal Leonard Corporation, 2006) ISBN 9780634099267

Unit 13:

Exploring Musical Improvisation

Unit reference number: M/506/6286

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to understand the concept and realisation of improvisational techniques in music. Learners will do this by exploring the possibilities when responding to others.

Unit introduction

Many working musicians are routinely required to 'think on their feet' or to develop material quickly, to respond to previously unheard music or to invent and perform parts (or even solos) with little or no notice. Those who work as accompanists to singers in the popular music genre also carry out much work using improvisation. It may be that a pianist or guitarist is given a lead sheet or bass line from which they are asked to accompany a singer. Alternatively, musicians working with graphic scores are required to improvise their parts initially, before working to consolidate their ideas over time. It is important that the musicians are able to improvise in a way that is appropriate to the given style of music.

Spontaneous music-making can be the most exhilarating of all creative activities. It is also an area that many training musicians find most intimidating. This unit therefore aims to introduce learners to the experience of social and spontaneous music-making. Learners will investigate the range of skills and techniques crucial to the improvising musician. Through practical exploration, they will develop strategies for working within a range of improvised music.

The unit will focus on the development of the listening skills required when working with improvised music: primarily, the ability to respond spontaneously and musically to others. The unit investigates ways of instinctively manipulating musical ideas and ways of structuring such material. Learners will be encouraged to improvise both alone and in groups from a range of given stimuli and will be exposed to a variety of styles and genres associated with improvisation, including music from cultures outside of the western world. Overall, the unit aims to develop learners' confidence in working within improvised music and to help them experience the unique creative energy of spontaneous music-making.

Learning outcomes

On successful completion of this unit a learner will:

1. Be able to respond musically to others
2. Be able to improvise effectively
3. Be able to manipulate and develop musical material spontaneously

Unit content

1. Be able to respond musically to others

Responding to others: listening to others in the group; getting a balance between players; not overloading the improvisation; taking ideas from other members and developing those across the different instruments; overall structure of improvisation

Musical response: attention paid to musical elements, e.g. pitch, rhythm, harmony, texture, timbre, dynamics and balance

Practical explorations: rhythmic improvisation; colouristic/textural improvisation; free improvisation; simple structures, e.g. getting from A to B, rondo ideas; restrictive exercises (one-, two- or three-pitch improvisation); visual or textual starting points (artworks, poems, scores such as Cornelius Cardew's *Treatise* or *The Tiger's Mind*)

2. Be able to improvise effectively

Templates: modes; pentatonic; raga; diatonic scales; blues scales; invented scales

Harmonic and structural templates: 12-bar blues; chord progressions in a range of styles, e.g. rock, jazz, baroque; Indian raga

Stylistic templates: blues notes; pitch bending; jazz inflections; substitutions; decorations; extended techniques

3. Be able to manipulate and develop musical material spontaneously

Methods of manipulation: repetition; substituting; embellishing/decorating; transposition; dynamic and colouristic manipulation; tempo; rhythmic development; processes, e.g. adding, subtracting, augmenting, diminishing; serial manipulations (inverse, retrograde, inverse retrograde)

Working from a given starting point: melodic fragments; headers; chord progressions; rhythmic material; texts

Structures: forming an improvisation; simple structures, e.g. binary, ternary, block, circular; pacing material; balancing repetition and contrast; overall shape

Assessment criteria

In order to pass this unit, the evidence that learners present for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criterion describes the level of achievement required to pass this unit.

Learning outcomes		Assessment criteria	
1	Be able to respond musically to others	1.1	Improvise in a group, demonstrating an ability to listen to others and respond musically
2	Be able to improvise effectively	2.1	Improvise effectively within different musical templates
3	Be able to manipulate and develop musical material spontaneously	3.1	Perform spontaneously, from an agreed musical idea, to develop and manipulate musical content

Guidance

Delivery

This is a practical unit aimed at practising instrumentalists. Delivery will most likely be through a combination of tutor-led workshops, group work and individual learner consolidation. Practical exploration of ideas is paramount and tutors should strive to develop a relaxed environment of mutual discovery. Many learners will find the notion of playing without preparation intimidating and will need reassurance that mistakes are allowed. In fact, improvisation is naturally associated with 'happy accidents' and learners should be made to feel at ease with making mistakes and learning from them.

At the centre of this unit is the development of the musical ear and the ability to respond musically to events. Time should be devoted to listening and discussing as well as improvising practically. Attention should be paid to all musical elements, and a series of exercises designed to guide learners towards responding musically to specific elements is a useful approach. Recording learners' improvisations and analysing key features and strengths should be an integral part of the process. Activities should also be made relevant to the 'real world' whenever appropriate. Creating real-life scenarios and giving learners strict time limits in which to prepare is a valid approach.

While group work is crucial in the development of spontaneous musical response (as well as being one of the most rewarding of musical activities), learners should also be encouraged to improvise alone, especially when developing skills related to the manipulation and development of ideas. Pace and structure should be carefully examined, perhaps through peer sharing of practical work. It should be stressed that improvisation is not simply a case of 'making it up as you go along' but should contain all the elements of contrast, pace and shape found in 'composed' music.

Assessment

Assessment of this unit will be through the development of an audio or video portfolio. The transient nature of improvised music means that capturing the moment of live events is paramount to the development of a portfolio. Audio recordings are suitable for this purpose, though video should also be considered because the physical side of musical interaction is strong when working in improvised music. It would do no harm to record workshop and activity sessions as a matter of course, as the unpredictability of improvisation can provide 'magic moments' when they are least expected. Annotation of recorded work could also be a worthy inclusion, giving learners the opportunity to describe the processes involved and providing evaluations of their work.

A typical portfolio is likely to contain audio or video recordings of exploratory group improvisation work. These could originate from initial workshops and activities and provide evidence that the learner is responding musically to others.

Three audio or video recordings of group or solo work based around specific templates and styles are likely to be included within the portfolio. These could include working to a harmonic template such as the blues or an Indian raga-style improvisation or working within a specific idiomatic style such as jazz.

Video or audio recordings can provide evidence of learners developing and manipulating a musical idea spontaneously. This could be a solo or group improvisation based on a specific musical starting point such as a melodic fragment, a chord progression or a rhythm.

The strongest portfolios would be those providing evidence of working in both solo and group situations across a broad range of templates, styles and musical starting points.

Learning outcome 1 focuses on learners' abilities to work in groups, responding effectively to others in their group. Evidence can include learners' rehearsal diaries, but will benefit from the use of A/V recordings supported by tutor observation.

Learning outcome 2 requires learners to be given material based around three musical templates, though it may be useful to target a level suitable for their perceived current ability.

Learning outcome 3 requires some discussion in class and then in groups to agree on musical content, followed by performances where learners will develop and manipulate music spontaneously. Primary evidence is likely to be A/V recordings supported by tutor observation.

Pass criteria for all strands will be achieved where learners are able to improvise around a single chord – major/minor and simple chord sequences, for example CFG and CAmFG over simple tempos.

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 – whole class.

Whole-class sessions on working effectively within an ensemble – focus on areas from unit content to establish effective working breakout groups.

Ensemble work with individual learners improvising against structured ensemble.

Parts – whole class breaking out into smaller ensembles focusing on responding to others from unit content.

Expand to include elements from Musical response in unit content.

Expand to focus on remaining elements in Practical explorations in unit content.

Assignment 1: Respond to Others (1.1)

- ☐ Development, rehearsal and preparation in groups.
- ☐ Solo and group audio-visual recordings.
- ☐ Assessment, feedback and review/grade improvements.

Whole-class sessions on examples of templates – include tonal/harmonic and stylistic forms with breakout into smaller groups to develop ideas.

Whole-group session – include peer feedback.

Assignment 2: Musical Templates (2.1)

- ☐ Development, rehearsal and preparation.
- ☐ Solo and group A/V recordings.
- ☐ Assessment, feedback and review/grade improvements.

Whole-class discussion on content for exercise, then into breakout groups to work on given piece – focusing on suggested areas in unit content for this strand, individual learners to develop working with given piece in preparation for Assignment 3.

Assignment 3: Spontaneous Development (3.1)

- ☐ Develop given idea, rehearse.
- ☐ A/V recording of performance for portfolio.
- ☐ Assessment, feedback and review/grade improvement.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Respond to Others (group work on improvisation)	Prepare for a group improvisation performance with a focus on responding musically to others in the group.	Individual rehearsal diaries A/V evidence from rehearsal sessions and/or performances
2.1	Musical Templates (whole-class sessions with examples, then break out into groups to improvise)	Prepare for performances which adhere to specific music templates – drawing from tonal, harmonic, structural and stylistic.	Solo and group A/V recordings
3.1	Spontaneous Development (whole-class discussions on potential content followed by group work leading to performances)	Deliver a spontaneous performance from an agreed musical idea, which develops and manipulates musical content.	A/V recordings of solo and/or group performances

Resources

Audio/visual recording equipment is essential, as are learners' instruments and appropriate spaces for individual practice, workshops and group work. Recordings of music that relies heavily on improvisation should be available to learners so they may hear examples of how it could and should be done.

Indicative reading

Textbooks

Crook H – *How to Improvise: An Approach to Practising Improvisation* (Advanced Music, 1991) ASIN B001AMCXYS

Paton R – *Living Music: Improvisation Guidelines for Teachers and Community Musicians* (Chichester, 2000) ISBN 9780862604769

Unit 14: The Musical World

Unit reference number: T/506/6287

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to make learners aware of some of the styles and roles of music from different cultures. Learners will also gain an insight into the influences of world music on western music throughout musical history, and have an opportunity to perform work from the world music genre.

Unit introduction

As today's society becomes increasingly global in its experience and outlook, musicians have more opportunities than ever to examine music from a range of cultures from across the world. Ongoing research, the growing world music* trend in music publishing, the media and the internet's resources provide an enriching and well-supported area for learning.

Study of the world's different musical traditions, or 'musical diversity', promotes the exploration of both music and culture. As well as developing both analytical and practical skills, such study is highly relevant for many roles within the music industry as the current musical climate sees an increasing public interest in the world music genre.

This unit involves the cultural, theoretical and practical study of world music and provides creative opportunities for learners. It will look at a range of musical traditions by examining some of their musical features. It explores the social roles that music plays across a range of cultures.

Learners will have the opportunity to perform music from non-familiar traditions – this experience should provide them with a greater understanding of the differences between world music and western music styles.

*The term 'world music' is controversial and its precise definition has sparked much debate. For the purposes of this unit, it refers to musical traditions outside western classical art music and 'purely' western rock and pop music.

Learning outcomes

On successful completion of this unit a learner will:

1. Know the role of music in different cultures
2. Know the musical features of a variety of world music traditions
3. Be able to perform music from the world music genre
4. Know some of the influences of world music on western music throughout history.

Unit content

1. Know the role of music in different cultures

Cultural roles of music: functional music, e.g. ceremonial, religious, ritual, recreational dance; commercial uses, e.g. advertisements, jingles; celebratory; social, e.g. mardi gras, carnival

2. Know the musical features of a variety of world music traditions

The structural and theoretical organisation of musical traditions: e.g. polyrhythm, polyphony, melodic cycles, rhythmic cycles, improvisation, scales, melodies, call and response

Instruments: e.g. ideophones, membranophones, chordophones, aerophones, electrophones

Vocal styles and techniques: e.g. ensembles, a cappella, chants, yodelling, overtone singing, improvisation, hocketing

3. Be able to perform music from the world music genre

Practical experience of world music traditions: instruments; techniques; style of performance; awareness of the challenges of performing world music

4. Know some of the influences of world music on western music throughout history

Influences: e.g. styles, characteristics, forms, historical developments, geographical location, improvisation, specialised ethnic instrumentation, scales, rhythms and harmony, polyrhythm, ragas, ostinato, polyphony, melodic cycles, rhythmic cycles, call and response, technological advances, e.g. internet, file sharing

Assessment criteria

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

Learning outcomes		Assessment criteria	
1	Know the role of music in different cultures	1.1	Describe the role of music in different cultures
2	Know the musical features of a variety of world music traditions	2.1	Identify the basic structure and theory of contrasting world music traditions
3	Be able to perform music from the world music genre	3.1	Demonstrate practical ability in a world music tradition
4	Know some of the influences of world music on western music throughout history	4.1	Describe the influences of world music on western music throughout history

Guidance

Delivery

The delivery of this unit involves the theoretical and practical study of world music. Along with traditional resources such as books, articles, CDs and videos, learners should (if possible) be encouraged to use the internet for research as it is particularly well resourced for world music. Theoretical teaching will involve a combination of learners' notes, recorded audio/video examples and, where appropriate, transcriptions. Practical study will be helped and supported by workshops.

Learners will examine the social uses of music across different cultures and make comparisons. These may include such areas as religious ritual (e.g. Turkish Sufi worship), ceremonial practice (e.g. African rites of passage), recreational music-making (e.g. Irish traditional dance music, Inuit vocal games) and any associated dance styles.

Learners will explore the musical systems of a number of world traditions along with their instrumental and vocal styles and techniques. Examples of such systems include improvisation (e.g. Indian classical music, North American blues), polyrhythm (e.g. West African dance drumming, Brazilian Samba), polyphony (e.g. South African choral singing), melodic cycles (Javanese/Balinese gamelan ensembles), rhythmic cycles (Indian tala system), scales (Indian raga system), melodies (e.g. English folk song) and call and response (West African song, Gospel music).

The practical element of the unit should include workshops in a number of different world music styles given by the tutor or visiting specialists. Here, learners will gain experience of music-making as well as cultural information.

In order for learners to put this knowledge to creative use in the accurate performance of different world music styles, tutors should ensure that workshops are as 'hands-on' as possible.

Practical activities should ideally involve the use of traditional instruments, but this is by no means essential (an understanding of Indian improvisation may be acquired using western instruments, for example). Learners should be made aware of the notion of 'bi-musicality', i.e. learning to play music from more than one culture. They should consider such issues as technical difficulties and unfamiliar musical systems.

Study of the world's musical traditions has influenced, and continues to influence, composers of many genres. Learners will be made aware of such influence in, for example, western classical music (such as Claude Debussy, Olivier Messiaen, Steve Reich) or pop (The Beatles, Paul Simon, UK Bhangra).

Assessment

Evidence for this unit should be generated through written assignments/oral presentations and practical demonstrations. Written assignments may take the form of essays, evaluations, reviews or research projects. Where appropriate, tutors should give learners the opportunity to present their evidence in the form of an oral presentation, especially where learners may not have strong abilities in preparing written work. Tutor observations and/or video/audio recordings will provide evidence of practical activities, and compositions should be recorded in audio or video form.

To satisfy grading criterion 1.1, learners will demonstrate some knowledge of music's role in at least three different cultures. For 1.1, learners should describe the role of music.

In order to address grading criterion 2.1, learners are required to provide evidence of knowledge of basic structure and theory of at least three contrasting world music traditions. These elements could be evidenced through written work, practical work, or a combination of the two. Centres could record workshops where learners play world music instruments in order to demonstrate their understanding. It may be that as part of a workshop setting tutors ask learners questions about the vocal style and/or instruments they are using; this will provide another chance for learners to evidence what they know.

Grading criterion 3.1 requires learners to perform at least one piece of music in a world music tradition. Learners might perform on world music instruments, subject to availability, but this is not compulsory. The real requirement here is for learners to give a practical demonstration of their understanding of the musical techniques and styles that are inherent in their chosen world music genre. Evidence for this criterion can be provided either as a soloist or as part of an ensemble.

Grading criterion 4.1 requires learners to describe an example of the influence of world music on western music, such as the use of the sitar by western pop/rock bands. Learners could be asked to work on a small project that in turn could lead to a presentation, information sheet or CD with sleeve notes, describing at least four examples of the fusion of musical cultures.

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 of planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole-class activity.
Assignment 1: World Music – Its Cultural Role and Musical Features – 1.1, 2.1 Know the role of music in different cultures and the musical features of a variety of world music traditions: <ul style="list-style-type: none">□ Study of at least three different cultures – whole-class and small-group activities, ongoing throughout the unit.□ Whole-class and group activities.□ Individual research, rehearsal and preparation of assessment material.□ Assessment feedback and review.
Assignment 2: World Music Performance – 3.1 Be able to perform music from the world music genre: <ul style="list-style-type: none">□ Theoretical and practical activities in class and within ensembles, ongoing throughout the unit.□ Individual and group rehearsals in preparation of assessment material.□ Assessment feedback and review.
Assignment 3: How World Music Has Influenced Western Music – 4.1 <ul style="list-style-type: none">□ Whole-class activities.□ Research and preparation of assessment material.□ Assessment feedback and review.
Whole-unit review and reassessment opportunities.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1 2.1	World Music – Its Cultural Role and Musical Features	Your centre has been asked to contribute towards a 'Festival of Youth Music from Around the World', to be held in England. Your task is to present either a brochure or an illustrated presentation about three different types of world music.	Brochure or oral presentation (which should be recorded on video and supported by tutor observation records)
3.1	World Music Performance	As part of the 'Festival of Youth Music from Around the World', you have been asked to perform a piece of music from the world music tradition of your choice.	Video recordings supported by tutor observation records
4.1	How World Music Has Influenced Western Music	In order to advertise the forthcoming 'Festival of Youth Music from Around the World', your local radio station has asked you to participate in a radio programme in which you will discuss four examples of how world music has influenced western music.	Contribute to a discussion forum about four examples of how world music has influenced western music. Evidence should be recorded on video or audio and should include audio recordings of your chosen examples

Resources

Learners will need access to a range of musical instruments on which to perform musical styles from around the world. Tuned and non-tuned percussion are of particular relevance. Any other specifically 'world instruments' (African, Indonesian, Javanese, Caribbean, Chinese etc) are useful both for demonstration and, where possible, for performance.

Other resources for the unit are:

- a collection of audio and/or video recordings that represents the world's musical diversity
- internet access to help learners investigate the musical world
- audio and video recording facilities.

Indicative reading

Textbooks

Materials that illustrate the level of learning required and that are particularly relevant.

Broughton S, Ellingham M and Trillo R (editors) – *The Rough Guide to World Music: Africa and the Middle East* Vol. 1 (Rough Guides, 2000) ISBN 9781843535515

Broughton S, Ellingham M and Trillo R (editors) – *The Rough Guide to World Music: Latin and North America, Caribbean, India, Asia and Pacific* Vol. 2 (Rough Guides, 2000) ISBN 9781858286365

Koskoff et al – *The Concise Garland Encyclopedia of World Music* (Routledge, 2008) ISBN 9780415972932

Nidel R – *World Music: The Basics* (Routledge, 2005) ISBN 9780415968010

Sadie S and Tyrrell J (editors) – *The New Grove Dictionary of Music and Musicians* (Oxford University Press, 2004) ISBN 9780333608005

Sharma E – *Music Worldwide* (Cambridge University Press, 2004) ISBN 9780521376228

Solis T (editor) – *Performing Ethnomusicology* (University of California Press, 2004) ISBN 9780520238312

Stock J – *World Sound Matters* (Tutor's Manual/Transcriptions and CD set) (Schott Publishing, 1996) ISBN 9781847611192

Sturman P – *Creating Music Around the World* (Cambridge University Press, 2000) ISBN 9780521569071

Titon J T (editor) – *Worlds of Music* (Thompson/Schirmer, 2005) ISBN 9780534627577

Wade B and Campbell P S (editors) – *Global Music Series* (17 titles with CDs) (Oxford University Press, 2004) Various ISBNs

Audio/video recordings

Earthworks Collection (Earthworks)

JVC Smithsonian Folkways Video Collection (JVC)

Rough Guide to World Music Collection (Rough Guides)

World Music Collection (Nimbus Records)

World Music Collection (Real World Records)

Unit 15: Developing Music Theory

Unit reference number: A/506/6288

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop some of the fundamental 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 to practical situations such as rehearsals and performances. In addition, the unit gives learners the language needed 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 the 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 be able to apply this knowledge creatively to 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 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 successful completion of this unit a learner will:

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 related keys
5. Know how to explore elements of timbres and textures.

Unit content

1. Be able to notate pitch, rhythm and harmony using staff notation

Pitch: clefs (treble and bass); note names; accidentals; intervals; scales; key signatures (up to 4#’s and 4b’s)

Rhythm: bars and measures, bar lines, double bar lines; note values (from semibreves to semiquavers), rest values (from semibreves to semiquavers); time signatures, simple time; correct note groupings

Harmony: triads; primary chords; secondary chords; root position, first inversions

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); simple Italian and English terms; changes in tempo

Expression: staccato; legato; slurs; accents; phrase marks

3. Be able to harmonise melodies using chords

Harmonise melodies using chords: adding chords to simple melodies; harmonising individual melody notes – range of available chords for each scale note; block chords

4. Be able to transpose melody and harmony to related keys

Transpose: to related keys, e.g. dominant, subdominant, relative major, relative minor; to appropriate keys for Bb instruments; to concert pitch from Bb instruments

5. Know how to explore elements of timbres and textures

Instrumental families: brass, percussion, strings, woodwind, electric/electronic, e.g. synthesiser, sampler, sequencer, drum machine; acoustic piano, electric piano, keyboards

Texture: solo, doubling, unison; 2/3/4 parts; counter melody; accompaniment

Assessment criteria

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

Learning outcomes		Assessment criteria	
1	Be able to notate pitch, rhythm and harmony using staff notation	1.1	Use staff notation to write pitch, rhythm and harmony with few errors
2	Be able to notate music, showing dynamics, tempo and expression	2.1	Notate music using dynamic, tempo and expression markings
3	Be able to harmonise melodies using chords	3.1	Apply identified primary chords, in root position, in the harmonisation of diatonic melodies
4	Be able to transpose melody and harmony to related keys	4.1	Transpose melodies to related major keys, with few errors, using staff notation
5	Know how to explore elements of timbres and textures	5.1	Identify elements of musical timbres and textures from audio recorded examples, with few errors

Guidance

Delivery

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 so 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. While this unit covers the theoretical basis of music, dry theory lessons should be avoided as far as possible.

Assessment

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; a presentation to their peers. The recognition and knowledge of timbres and textures can 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 criteria. However, it is not the intention to infer that the criteria should be assessed in isolation from each other.

Grading criterion 1.1 deals with the actual writing of pitch, rhythm and harmony using conventional staff notation. For a pass, learners should be able to notate these elements with just a small number of errors.

Grading criterion 2.1 concerns dynamics, tempo and expression markings. Once learners have 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 a pass, learners should be able to identify examples of a range of relevant markings, both visually (on scores) and aurally, via played examples.

Grading criterion 3.1 brings in the element of harmony. Learners need to 'apply identified primary and secondary 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 a pass, learners need to be able to identify and apply primary chords in root position in the harmonisation of enharmonic melodies.

Grading criterion 4.1 introduces transposition. The term 'related keys' in this context means a key that is the subdominant, dominant, relative major or relative minor of the starting key. At this level, learners should be familiar with keys of up to four sharps and four flats. For the purposes of assessment, learners should transpose melodies without key signatures, so as to become familiar with the use of enharmonic accidentals. To satisfy the criteria, learners should show that they can transpose melodies in major keys, with few errors.

Grading criterion 5.1 assesses learners' knowledge of musical timbres and textures. This will be assessed through aural exercises where learners are able to recognise the sound of families of instruments and the individual instruments within those families. They must also be able to identify the elements of texture as listed in the unit content. For a pass grade, learners should be able to identify individual elements of musical timbres and textures, with few errors. For instance, learners are asked to recognise what instruments are being played in the example and how the instrument is contributing to the texture, for example piano – accompaniment. Few errors should be interpreted as learners being able to be accurate in three out of four examples.

Where grading criteria target more than one element (for example, grading criterion 1.1 deals with pitch, rhythm and harmony), assignments should cover all of the required elements.

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 activity.
Assignment 1: Pitch, Rhythm and Harmony (1.1) Ongoing whole-class activity. Research and preparation of assessment material. Assessment feedback and review.
Assignment 2: Dynamics, Tempo and Expression (2.1) Ongoing whole-class activity. Research and preparation of assessment material. Assessment feedback and review.
Assignment 3: Harmonising Melodies (3.1) Ongoing whole-class activity. Research and preparation of assessment material. Assessment feedback and review.
Assignment 4: Transposing (4.1) Ongoing whole-class activity. Research and preparation of assessment material. Assessment feedback and review.
Assignment 5: Timbres and Textures (5.1) Ongoing whole-class activity. Research and preparation of assessment material. Assessment feedback and review.
Whole-unit review and reassessment opportunities.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Pitch, Rhythm and 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 grading criteria 2, 4 and 5, at the discretion of the tutor. Answers may be either written or practical, as directed by your tutor.
2.1	Dynamics, Tempo and Expression	In order to use appropriate dynamics, 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 grading criteria 2.1, 4.1 and 5.1, at the discretion of the tutor. Answers may be either written or practical, as directed by your tutor.
3.1	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 tutor.
4.1	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 tutor.

Criteria covered	Assignment title	Scenario	Assessment method
5.1	Timbres and Textures	In order to develop interesting and appropriate instrumental sound combinations 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 grading criteria 2.1, 4.1 and 5.1, at the discretion of the tutor. Answers may be either written or practical, as directed by your tutor.

Resources

The centre should provide a wide range of recordings of different music, including western classical music, 20th-century 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 reading

Textbooks

Day H and Pilhofer M – *Music Theory for Dummies* (John Wiley and Sons, 2007)
ISBN 9780764578380

Hewitt M – *Music Theory for Computer Musicians* (Delmar, 2008)
ISBN 9781598635034

Sissons N – *Read Music from Scratch* (Boosey & Hawkes Music Publishers Ltd, 2000)
ISBN 9780851622682

Tagliarino B – *Music Theory – A Practical Guide for All Musicians* (Hal Leonard Corporation, 2006) ISBN 9781423401773

Taylor E – *The A.B. Guide to Music Theory* (Associated Board of the Royal Schools of Music, 1991) ISBN 9781854724479

Unit 16: **Investigating an Area of Music**

Unit reference number: F/506/6289

Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to develop skills in planning and carrying out an investigation into a chosen area of music. Learners will be given the opportunity to investigate an area of music that they find inspiring, interesting or pertinent. They will then present their ideas and findings in an appropriate format.

Unit introduction

This unit calls for in-depth study and investigation into an area of music that is of particular interest either to individual learners or to groups of learners who will work together. Learners could research an academic area but could also take the opportunity to immerse themselves in a particular musical style, personality or movement that they find fascinating.

Potential areas for exploration are endless, but some suggested examples are the career of a particular performer; the role of sound engineers; a style of music; a type of music technology equipment; a notable anniversary, i.e. a composer's birth, their death, or the first performance of a notable piece; or the history of a concert venue.

Learners will extend their musical knowledge and it is expected that on completion of the investigation, the knowledge gained will be shared with others.

Having the skills to explore an area of music and gain detailed knowledge of a subject will benefit learners when they are looking for a career or if they move to a higher-level qualification. The self-directed nature of this unit will also give learners a sense of independence in their learning while encouraging them to explore a subject of their choice in depth.

A key part of this unit is the need to complete the investigation to a specified deadline. This will ensure that learners plan their time accordingly.

In terms of vocational development, the ability to investigate a topic in depth – interpreting, collating and extracting relevant information, and presenting findings – enhances the work of any creative artist and serves as a grounding for learners who might wish to progress to careers in musicology or journalism, for example, or for working in publicity or promotion.

Learning outcomes

On successful completion of this unit a learner will:

1. Be able to plan an investigation, taking deadlines into account
2. Be able to carry out an investigation into an area of music
3. Know the nature of information and whether it is reliable and valid
4. Be able to present the results of an investigation into an area of music in an appropriate way.

Unit content

1. Be able to plan an investigation, taking deadlines into account

Plan methodology: type of information to be used; where information will be found; collect material in a variety of formats, e.g. written, audio, video, diagram, notation, blog, website

Proposal: suitability of subject; practical and realistic; availability of resources

Meeting deadlines: prioritising workload; using milestones; deciding how material will be presented; allowing time for preparation of presentation materials, e.g. final write-up, producing slides/handouts, finding audio/visual examples

2. Be able to carry out an investigation into an area of music

Range of sources: primary and secondary sources, e.g. books, journals, newspaper, video recordings, sound recordings, CD ROMs, internet, interviews

Information: collecting, storing and sifting information; indexing and logging; IT solutions such as Evernote, Flickr etc

3. Know the nature of information and whether it is reliable and valid

Select relevant information: collecting material from a variety of sources; judging the appropriateness and importance of selected information; collating and prioritising in accordance with point of view, focus of topic etc; discarding inappropriate or duplicate material

Validity: fan clubs; political writings; critical reviews; invective; patronage

4. Be able to present the results of an investigation into an area of music in an appropriate way

Appropriate form of presentation: e.g. written, seminar, audio, video, website, blog, demonstration, performance, or a combination of any of these

Comprehension: accuracy; understanding; comparison; conclusion; evaluation; critical discussion

Reference to research: citation; bibliography; URL; title; author; artist; composer; manufacturer; organisation; individual

Assessment criteria

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

Learning outcomes		Assessment criteria	
1	Be able to plan an investigation, taking deadlines into account	1.1	Produce a proposal identifying the choice of methodology, detailing timelines for the investigation
2	Be able to carry out an investigation into an area of music	2.1	Identify information from a range of sources
3	Know the nature of information and whether it is reliable and valid	3.1	Identify the validity of the information used
4	Be able to present the results of an investigation into an area of music in an appropriate way	4.1	Demonstrate comprehension of the topic area showing reference to sources and suitability of presentation format

Guidance

Delivery

This unit will allow learners to gain experience and develop skills in exploring and presenting information and findings through a topic area. Learners will investigate an area of music that has vocational and subject relevance and then present their findings in an appropriate manner. The choice of topics for investigation will be learner-driven, although the tutor may wish to offer guidance in the selection.

While the focus of this unit is on learners' independent investigation into a music-based and vocationally related subject, the assessment tasks will be supported by tutor direction. This will involve tutors outlining the requirement for a valid and meaningful choice of topic; explaining and exploring investigation techniques; and suggesting the scope for methods of presentation.

The choice of topic should provide scope for an in-depth investigation that will generate understanding, reasoning, critical analysis and evaluation. Learners should therefore be discouraged, for example, from simply presenting a 'fanzine' type adulation of their favourite band.

Collecting, storing and cataloguing skills will need to be taught to underpin the process of sifting and selecting material relevant to the topic. Guided visits to learning resource centres, libraries and/or exhibitions will enhance delivery, as will handouts and talks on research and presentation skills. Access to other learners' investigations from other cohorts (even from higher-level qualifications) might also provide suggestions for the scope and format of an area of personal study.

As part of this unit, learners should be taught the importance of planning their exploration, bearing in mind the deadline for the presentation of their findings. The use of milestones should be encouraged so that learners can manage their time effectively. For example, learners should think about how they wish to present their findings at the beginning of the investigation in order to have adequate time to prepare handouts and slides if they are being used.

Learners should be encouraged to adopt a range of presentation skills. It is not intended that the final outcome is assessed solely through a written dissertation (although this would be acceptable, if appropriate). Consideration should be given to learners presenting their topic in a variety of formats – e.g. verbal, handouts, audio, video, CD ROM, PowerPoint presentations, demonstrations, recordings, web-based etc. Evidence of understanding might also be provided through the use of questions and answers and group discussion.

Assessment

Learners will produce a proposal for a suitable subject that affords opportunity for explanation, working towards a presentation that will evidence understanding of the subject/topic. They will need to plan and describe their intended approaches to the investigation, as well as justify their choice. Initial formative assessment of the proposal will allow learners to revise their choice of subject and approach if there is a danger that they may not be able to meet the unit assessment criteria, or if there might be a lack of available research materials. The proposal may be written and/or verbally presented to the tutor and the rest of the group.

Learners must be able to identify relevant materials and access a variety of primary and secondary sources in order to extract, select and assimilate information. Exploration and the selection of materials will need regular monitoring and tutor guidance, with feedback and formative assessment guidance where appropriate.

To meet the grading criterion 4.1, learners will present the results of their exploration, showing comprehension of the chosen subject. This can be evidenced through the accuracy of the information presented and elements of judgement/analysis/comparison/evaluation and/or conclusion in learners' findings. Learners should reference their investigation, acknowledging sources, and tutor guidance will be needed to direct them to produce bibliographies, internet references and recorded sources in an appropriate form.

The following information provides guidance on what learners need to do in order to satisfy each of the grading criteria. However, grading criteria should not be assessed in isolation.

Criterion 1.1 will require the proposal to include timelines and how the investigation will be carried out, although no investigation needs to have taken place to achieve 1.1.

Criterion 2.1 could simply be a list of the information collected, but crucially the range of sources must consist of three sources or more. A list where information is taken purely from the internet will not be sufficient.

Criterion 3.1 is to show that learners have stepped beyond the fanzine approach and have brought some critical thinking to the investigation. Learners should demonstrate that the information used is reliable, biased or purposed, or that it is simply marketing, invective or similar.

The presentation of the investigation may be in any format, so 4.1 shows that learners have put thought into the format matching the investigation. Audio material, for example, should be heard, not written about; visual material should be seen, not described.

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 of planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and assessment
Introduction to the unit – whole-class activity.
Assignment 1: Who, What, Where and When – 1.1 <ul style="list-style-type: none">□ The fundamentals of investigating a musical area.□ Planning.□ Methodologies.□ Deadlines.
Assignment 2: Presenting to Your Audience – 4.1 <ul style="list-style-type: none">□ Forms – written, performance, web-based, blog.□ Accuracy.□ Conclusions.□ Bibliography.
Assignment 3: Validity, Fans and Bias – The Quest for Information – 3.1 <ul style="list-style-type: none">□ What is knowledge literacy?□ What motivates investigations?□ Evaluating sources□ What really happened?
Assignment 4: Sources of Sources – The Flavour of Investigations – 2.1 <ul style="list-style-type: none">□ Primary and secondary sources.□ Recordings and interviews.□ Editing and sound bites.□ Newspapers and the media.
Whole-unit review and reassessment opportunities.

Programme of suggested assignments

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

Criteria covered	Assignment title	Scenario	Assessment method
1.1	Who, What, Where and When	In preparation for future musicological or journalistic research, you are expected to uncover the who, what, where and when of particular events in musical history.	<p>A series of assignments, each of which may integrate some or all of 1.1 at the discretion of the tutor. Answers may be either written or presented, as directed by your tutor:</p> <ul style="list-style-type: none"> <input type="checkbox"/> research materials <input type="checkbox"/> proposal to include details of investigation <input type="checkbox"/> lists of sources <input type="checkbox"/> lists of questions and topics
4.1	Presenting to Your Audience	In order to get the information across you must consider how best to do it, what format you should use and how will you quote your sources.	<p>A series of assignments, each of which may integrate some or all of 4.1 at the discretion of the tutor. Examples of different formats can be produced at the discretion of your tutor:</p> <ul style="list-style-type: none"> <input type="checkbox"/> sketches and ideas on presentation <input type="checkbox"/> PowerPoint examples <input type="checkbox"/> presentation plan <input type="checkbox"/> rough-cuts of video <input type="checkbox"/> scripts <input type="checkbox"/> source list <input type="checkbox"/> source format tracking documentation

Criteria covered	Assignment title	Scenario	Assessment method
3.1	Validity, Fans and Bias – The Quest for Information	You need to develop the skills necessary to see where information comes from, who wrote it and why, developing your skills of knowledge literacy.	<p>An assignment in which you will be required to present some of your findings and show where they may be valid or invalid. You can also show how invalid findings can still be useful:</p> <ul style="list-style-type: none"> <input type="checkbox"/> evidence portfolio <input type="checkbox"/> source list <input type="checkbox"/> source tracking documentation <input type="checkbox"/> source reliability documentation <input type="checkbox"/> primary and secondary evidence
2.1	Sauces of Sources – The Flavour of Investigations	In order to get an overall perspective on your investigation you need to get information from a wide variety of sources from all around your subject.	<p>A series of assignments in which you will be required to show your understanding of where to get information from:</p> <ul style="list-style-type: none"> <input type="checkbox"/> source list <input type="checkbox"/> source research <input type="checkbox"/> source tracking documentation <input type="checkbox"/> primary and secondary evidence

Resources

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

Indicative reading

Textbooks

Bowden J – Writing a Report – *How to Prepare, Write and Present Really Effective Reports* (How To Books, 2008) ISBN 9781845282936

Gravett S – *The Right Way to Write Reports* (Elliot Right Way Books, 2003) ISBN 9780716021025

Smith P – *How to Write an Assignment: Improving Your Research and Presentation Skills* (How To Books, 1995) ISBN 9781857032109

13 Further information and useful publications

To get in touch with us visit our 'Contact us' pages:

- Edexcel, BTEC and Pearson Work Based Learning contact details: qualifications.pearson.com/en/support/contact-us.html
- books, software and online resources for UK schools and colleges: www.pearsonschoolsandfecolleges.co.uk

Key publications:

- *Adjustments for candidates with disabilities and learning difficulties, Access and Arrangements and Reasonable Adjustments, General and Vocational qualifications* (Joint Council for Qualifications (JCQ))
- *Supplementary guidance for reasonable adjustments and special consideration in vocational internally assessed units* (Pearson)
- *General and Vocational qualifications, Suspected Malpractice in Examination and Assessments: Policies and Procedures* (JCQ)
- *Equality Policy* (Pearson)
- *Recognition of Prior Learning Policy and Process* (Pearson)
- *UK Information Manual* (Pearson)
- *BTEC UK Quality Assurance Centre Handbook*

All of these publications are available on our website.

Publications on the quality assurance of BTEC qualifications are also available on our website.

Our publications catalogue lists all the material available to support our qualifications. To access the catalogue and order publications, please visit our website.

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.

14 Professional development and training

Pearson supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered on our website.

The support we offer focuses on a range of issues, such as:

- 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 in effective and efficient quality assurance systems.

The national programme of training we offer is on our website. You can request centre-based training through the website or you can contact one of our advisers in the Training from Pearson UK team via Customer Services to discuss your training needs.

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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 also host some regional network events to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region.

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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 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
- **Ask the Expert:** submit your question online to our Ask the Expert online service and we will make sure your query is handled by a subject specialist.

Please visit our website at qualifications.pearson.com/en/support/contact-us.html

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