

Delivering BTEC during Coronavirus (COVID-19)



September 2020 to August 2021

Music and Music Technology

Guidance for BTEC Nationals, Firsts, Tech Awards and
Level 2 Industry Skills

Teaching, Learning and Assessment Guidance

Last updated 25 January 2021



Introduction

It is expected that COVID-19 will continue to impact upon teaching, learning and assessment through the academic year, impacting those learners who are part-way through their qualifications and those who are commencing this academic year. We are committed to ensuring that learners continue to benefit from the breadth of content of BTEC qualifications through adaptations in teaching and learning.

This document is intended to provide you with guidance for how you **might adapt delivery** for the sector's BTEC qualifications in the academic year of 2020-2021.

We continue to work with our regulators and relevant sector bodies on any possible adaptations or accommodations in line with the OFQUAL and DfE consultations.

Key aspects such as social distancing, safety, lost teaching time, subject content and practical activities have been considered from a sector perspective for your reference. However, it should be noted that all of the guidance provided here must only be followed within the context of the guidance issued by your own centre, relevant governing and industry bodies, local and national government.

For further advice and guidance, please refer to the Teaching, Learning and Assessment pages on [Pearson's website](#) or contact us [via the Customer Support portal](#).

We look forward to continuing to support you and your learners throughout this challenging time and wish you well for the coming year.



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Overview

Adaptations to Assessments in 2021

Please refer to the assessment section on the [2020/2021 Teaching and Assessment page](#), for adaptations to assessments and qualifications for the 2021 Academic Year. Here you will find:

- External Assessment Adaptations
- Tech Award Assessment Evidence Adaptations
- Work Experience and Employer Engagement
- Exam timetables
- FAQs

Please note that not all qualifications will be adapted, and it is important that you refer to the relevant adaptation guidance for 2021.

Some qualifications will not be adapted for one of the following reasons:

- An adaptation would impact the reliability and validity of the qualification
- The qualification is a licence to practice or primary purpose is progression to the workplace

Please note all adaptations apply to assessments completed by 31 July 2021.



Creative sectors update 25 January 2021

We recognise that circumstances have become increasingly challenging within the creative sectors since these guides were last updated and that access to resources and specialist facilities has been, and continues to be, significantly impacted. This update confirms further reductions to assessment workloads as detailed within the Reduced Assessment Guide and provides more specific detail for the BTEC L3 career-focused qualifications and BTEC L2 Skills qualifications.

We understand and appreciate that you will be adapting learning, teaching and assessment activities to allow as much work as possible to take place at home. However, we also acknowledge that learner evidence is likely to be more limited in terms of the amount of exploration, range, depth and technical quality, for example, than might normally be expected and learners should not be penalised for these limitations.

We would like to reassure you that we are continuing to monitor the situation and review the adaptations necessary in consultation with Ofqual.



Social Distance / Safety

Many musical activities can continue to take place taking into account social distancing measures, where current guidance allows. It is clear that COVID-19 will continue to impact on group activities within the sector and those that require access to specialist equipment and spaces such as recording studios and practice rooms. The sanitisation of musical equipment presents several challenges and it is likely that learner access will be reduced as a result.

Portable equipment such as tablets and keyboards can be cleaned with antiseptic wipes yet instruments are likely to be damaged by this if made of natural materials or if too complex such as guitars, clarinets etc. Studio equipment, such as mixing desks, would be damaged by consistent cleaning using alcohol or liquid based cleaners due to their complex controller mechanisms. Guidance on possible alternative approaches to delivering specialist units is provided within this guide.

Lost time teaching

Many learners will have lost significant teaching time between March and September 2020, particularly in programmes where units are long and thin and lead

directly into the second year of the programme or are needed for synoptic assessment later in the programme. Practical skills which require studios and/or computers and teacher facing demonstrations will have suffered the most and these skills are likely to be lacking for many learners. Foundations of specialist skills will need revisiting early in the year to allow further development.

Flexibility of delivery and assessment

The focus on technical and specialist skills must be retained, especially for Level 3 learners that are looking to develop further into either the industry or higher education, and again for those qualifications requiring developed technical skills such as Music Technology and Production. Pearson have already produced resources for centres which outline possible substitutions for specialist equipment and software, and it is envisioned that there will need to be some acceptance of lower quality technical outcomes due to limited access to industry standard equipment. Consideration will also have to be given to learners who are unable to access appropriate software and hardware. Where possible, any access to classroom time should allow learners to make use of specialist equipment which will allow for skills building in these areas. Theoretical content from units is more suited to



remote teaching and learning for which tasks, research etc. can be set and written submissions may be appropriate. It may be necessary for centres to reconsider which planned optional units will be delivered this year in light of reduced access and teaching time.

What is important to retain the validity of the sector's qualifications?

For Music Technology the main issue is the difficulty in delivering Sound Recording and Live Sound as these are core skills that are a requirement in the industry. Both are difficult to deliver remotely due to the equipment requirements that are needed, and which learners are not likely to be able to access remotely. It is important that, where possible, delivery fully incorporates the practical skills for these types of units. Classroom time should be used mainly for this rather than theoretical delivery to maximise learners' practical experience. Centres may choose to adapt the delivery plan to allow for later delivery of some specialist units so that learners are given the opportunity to work in small groups with the equipment and facilities to gain the skills required.

Are there other methodologies that can be used to support the purpose of the qualification?

The use of communications software and online networking is one way to support delivery, particularly where group planning and working together is a requirement. The requirements for practical work however are vital to both Music and Music Technology and currently the technology is not sufficiently developed to allow performers to work together online. If possible, teachers can develop their own video tutorials using centre equipment to support any practical activities and allow remote study if needed or if the class is split to reduce numbers.



Teaching, Learning and Assessment guidance

Unit Title	Remote delivery possible (✓ X)	Socially distanced possible (✓ X)	Comments	Assessment Evidence and Adaptations
BTEC Firsts in Music (2013)				
Unit 1: The Music Industry	✓	✓	This unit is well suited to remote delivery and blended learning with a wealth of resources available online.	External assessment
Unit 2: Managing a Music Product	✓	✓	This unit generally requires learners to work together as a team to put on a performance or make a recording. Performances could be solo and the production work could be individual, but the final product be a combination of these and co-ordinated by the team.	There is no stated minimum requirement for the length of the product. Evidence of planning and developing products can be remote such as online meetings for planning or recording meetings using software such as Teams. Evidence of the final product, which could be an online festival or digital music release or playlist, can be a combination of videoed or production work presented securely on a suitable website such as YouTube, SoundCloud or Vimeo etc.



<p>Unit 3: Introducing Live Sound Unit 6: Introducing Music Recording</p>	Partially	Partially	<p>These two units are likely to be difficult to deliver in a socially distanced way. They are very unlikely to be possible via remote delivery and cleaning of equipment will be difficult in centres.</p>	<p>Unit 3: Simulated activities using at least 3 differing sound sources are appropriate.</p> <p>Unit 6: A minimum of 3 differing recorded tracks may be offered as evidence across all learning aims.</p> <p>Centres who have larger cohorts needing to complete individual activities may find these optional units especially challenging where social distancing or remote delivery is required.</p>
<p>Unit 4: Introducing Music Composition Unit 7: Introducing Music Sequencing</p>	✓	✓	<p>Music sequencing workstations can be used exclusively by individual learners and can also be used for composition allowing classes to take place. These could be screened off. Learners are unlikely to all have suitable equipment at home but some appropriate freeware is available, which would suitably demonstrate skills.</p>	<p>Generally, work consists of MP3s of composed or sequenced work with supporting documentation that could also be electronic.</p>
<p>Unit 5: Introducing Music Performance</p>	✓	✓	<p>Although the specification states that this can be group work or a combination of both solo and ensemble, the unit requires learners to work on their own instrumental or vocal skills personally so is well suited for solo performance.</p>	<p>For Learning Aim B, there is a reduced requirement to provide one performance only, which may be either solo or ensemble.</p> <p>Video recordings of performance(s) and evidence over time of development of skills. Final performance can be delivered solely to a teacher, there is no audience requirement. Consideration needs to be given to learners who do not have their own instrument.</p>



Tech Award in Music Practice L1/L2 Please refer to the Tech Award Suite Assessment Adaptation Guidance for further detail.				
Component 1: Exploring Music Products and Styles	✓	✓	There is a requirement to explore Performance, Creation and Production. A carousel of teaching might be used including solo or small ensemble work, backing tracks for different styles, computer work, etc.	<p>LA:A: A reduction to the assessment burden as suggested in the Authorised Assignment Brief (AAB) from 8 to 5 style 'case studies'.</p> <p>LA:B: Two examples of music work, each of minimum length 20 seconds from two of the three disciplines (music performance, creation and production).</p> <p>Evidence is a portfolio of different styles across a range of genres which can be gathered using electronic portfolios and web-based blogs/vlogs.</p>
Component 2: Music Skills Development	✓	✓	Learners need to develop their skills in two areas so consideration should be given to which two disciplines are best within the centre's individual context. With sufficient guidance and documentation of skills needed etc., delivery could be remote.	<p>Assessment evidence on the development of music skills reduced from two disciplines to one discipline.</p> <p>If using the Pearson Authorised Assignment Brief, a reduction to the recommended amount of time (from 4-6 months to 2-3 months) and milestones (from 6 to 3) would be appropriate.</p> <p>Individual evidence is required and whilst learners might want to work in ensembles at a later date if measures are reduced, it is possible to deliver the unit without group work.</p>



Component 3: Responding to a Commercial Music Brief	Partially	✓	This external assessment requires an individual response to a music brief. Whilst other learners/performers might support the learners' final submission, this is not a requirement and the assessment can be approached individually with the use of music sequencing software.	External Assessment Please refer to guidance on external assessment adaptations for any adaptations that may be offered.
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BTEC Level 2 Music Industry Skills

***NEW* Adaptations for Level 2 Music Industry Skills**

All units should still be taught. There are currently in-unit adaptations in this guide. However, as of 25 January 2021, there are also options for reducing assessment as below.

These adaptations allow centres and learners to spend more time focusing on developing the skills required to progress and make up for lost contact time. The assessment reduction adaptations available ensure the validity and breadth of the qualifications are retained, whilst also supporting more parity with similar Level 2 programmes.

We will continue to monitor the situation and further adaptations may be introduced in the event of further lockdowns or restrictions.

Level 2 Diploma in Music Industry Skills

All content must be taught but a **reduction in assessment of up to two assessment units, totalling a maximum of 120GLH**, may be applied for the academic year 2020/2021.

Level 2 Extended Certificate in Music Industry Skills

All content must be taught but a **reduction in assessment of up to two assessment units, totalling a maximum of 90GLH**, may be applied for the academic year 2020/2021.

Level 2 Certificate in Music Industry Skills

All content must be taught but a **reduction in assessment of one assessment unit** may be applied for the academic year 2020/2021.

Level 2 Award in Music Industry Skills

All content must be taught but a **reduction in assessment of one assessment unit** may be applied for the academic year 2020/2021.



BTEC Level 2 Music Industry Skills				
Unit 1: Exploring Music	✓	✓	Although this unit covers both production and performance, delivery could be adapted to use electronic resources and/or stagger more specialist delivery to maximise access to specialist equipment and practical spaces.	Learners should develop at least 4 (adapted from 6) of their sketches into short (15-30s) music creation activities. These must still cover at least 3 different eras. Evidence requirements for this unit are a portfolio and commentary, all of which can be produced digitally.
Unit 2: Professional Development	✓	✓	Unit 2 could be delivered remotely as this is mostly theoretical.	Evidence is mostly written or presented digitally. The Centre Standardisation Materials are based on this unit for 2020-2021.
Unit 7: Self-Promotion in the Music Industry Unit 8: Music Project	✓	✓	Can be delivered completely online with individual input using skills developed in other units. Work completed in other units will be useful to include in the Unit 7 learner portfolio, therefore this unit is likely to take place later on in the programme.	Unit 8: Performances may be adapted to a minimum of one piece and 2 minutes. DAW Production, Music Creation and Multi-Track Recordings may be adapted to a minimum of 1 minute 30 seconds. Although it is expected that learners will work with others for this unit, the final project could be an individual response. Combining Unit 7 (Diploma) with Unit 8 will allow a holistic approach and the promotion will link well with the project as again this could be individual.



<p>Optional Units 3, 4, 5 and 6</p>	<p>Partially</p>	<p>✓</p>	<p>As these units are optional, choices could be made that better support remote learning and reduced access to specialist equipment.</p>	<p>For Unit 3 Creating Music, learners may produce one finished piece instead of two. The stated assessment criteria should be applied to the singular 'a musical creation' rather than 'different musical creations'.</p> <p>For Unit 4 Music Performance, performance length may be adapted to at least 2 pieces of music lasting a minimum of 4 minutes.</p> <p>Learners may work solo for the performance units. Performance might only be in front of the tutor and camera or could be performed at home and streamed/captured.</p> <p>For Unit 5 Music Production, learners may produce one finished project instead of two.</p> <p>Unit 6 Sound Engineering can be approached via either live sound or studio sound recording contexts. Learners might work with one multi-instrumentalist where available or record shorter sections of music rather than a whole song. A minimum of three differing sound sources should be captured (reduced from four).</p>
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BTEC Nationals in Music and Music Technology (QCF)				
<p>Performance: Units 23, 6, 12, 13, 15, 18, 22, 28, 30, 33, 40</p>	<p>Partially</p>	<p>✓</p>	<p>Online, recorded or socially distanced performances are possible. Rehearsals and performances might take place in larger spaces to allow social distancing to be observed. Rehearsals could be sectional e.g. drums and bass or singers and backing singers etc.</p> <p>Opportunities for combining projects to meet requirements e.g. Unit 40 combined with Unit 23 or Unit 22, continue to be acceptable and are encouraged to support the reduction in assessment burden.</p> <p>These performance units might also be combined as a final performance with one of the project units (16 or 24).</p>	<p>Many performance and practical outcomes for project units can be approached as a soloist with or without backing tracks. Where an ensemble is required this might just be a duo or trio rather than full band.</p> <p>Please note that the specification for Unit 23 only requires a minimum of one solo and one ensemble performance.</p> <p>Unit 33: Solo Music Performance retains the requirement for a minimum of 3 contrasting pieces but with a reduction in minimum length to 7 minutes instead of 20 minutes to allow for social distancing and isolation in practice.</p> <p>Unit 6: Classical Music in Practice GC3 requires a number of pieces from one era but with no minimum stated - a minimum of two pieces is appropriate. There is a reduction to GC4 requirements from four different eras to one from the first two eras and one from the last two. These can be performed solo or as an ensemble. For both GC3 and GC4, pieces need not be performed in their entirety but should be extracts of appropriate significance.</p> <p>Unit 30: Pop Music in Practice There is a reduction to GC3 from four different genres to one from the first two eras and one from the last two. These can be performed solo or as an ensemble. GC4 requires variety - a minimum of three pieces is appropriate. These three pieces need not be performed in their entirety but should be extracts of appropriate significance.</p>



				<p>Unit 18: Modern Music in Practice For GC3 it is sufficient to provide one piece as soloist. GC4 requires variety - a minimum of three pieces is appropriate. These three pieces need not be performed in their entirety but should be extracts of appropriate significance.</p> <p>Unit 22: Music Performance Session Styles requires 'a range' for GC3 and therefore three pieces are retained, however these need not be performed in their entirety but should be extracts of appropriate significance. There is no requirement to provide differing contexts/performance situations.</p> <p>Please note the following statement in the specification for Unit 28: Musical Theatre Performance: <i>"While it is preferable to cast a complete performance of a recognised musical and for learners to develop a role within a full-scale production, it is equally possible for learners to develop a role taken from selected scenes of a musical under workshop conditions. Centres may also consider presenting a Songs from the Shows type event but the material needs to be carefully chosen to ensure that learners can interpret roles effectively."</i></p>
<p>Events/ Projects/ Product planning and management: Units 9, 11, 16, 17, 21, 24, 31, 38</p>	<p>Partially</p>	<p>✓</p>	<p>Many projects can be devised online and/or delivered using online platforms. Final products might be an online event/online recorded playlist etc.</p>	<p>It is important that everyone has a role that allows them to achieve higher grades. Smaller groups might be required.</p> <p>The requirement for production of 15 minutes (Unit 9) and 20 minutes (Unit 31) of recordings is reduced to a minimum of 6 minutes per learner including at least two tracks/pieces and one recording of a live instrument or vocal. This adaptation is to allow for the reduction in access to specialist facilities and social distancing requirements.</p>



<p>Use of Technology (recording, live sound, live performance, creation): Units 5, 7, 8, 10, 20, 25, 26, 29, 32, 35, 41</p>	<p>Partially</p>	<p>✓</p>	<p>Much work can be developed and assessed individually. Live sound may need to be run long and thin to allow all learners safe practice opportunities. Live sound assessment may be moved to later in the year when measures may be less stringent.</p> <p>Units 32/35/41/7 can all be delivered and assessed using music sequencing technology if learners are in the centre as workstations can be socially isolated.</p> <p>Some work can be done online or on own equipment however consideration should be given that not all learners will have equality of access.</p>	<p>Units 10 and 26 performances may be to camera or Assessor rather than a physical audience or can be a live (captured) stream. Unit 8 might be delivered alongside Unit 29 taking care that unit content is covered fully for both units.</p> <p>Although learner work is best offered as a real live situation, it may be that this is not possible this year and studio/classroom setups and testing might be appropriate with small groups working on the sound with small ensembles of instrumentalists.</p> <p>For Unit 7: Composing Music, the requirement for a portfolio of three exercises and pieces for GC3 and GC4 has been reduced to a minimum of two contrasting pieces of no stated minimum length but these should be sufficient in allowing learners to demonstrate their understanding of structural elements, musical elements and stylistic characteristics.</p>
<p>Theory/ Music Industry/ Research projects Units: 17, 27, 38, 39, 43</p>	<p>✓</p>	<p>✓</p>	<p>These units are well suited for independent and remote learning, especially where practical space is limited and learners may be split across classrooms and studio spaces.</p>	<p>Multiple resources are available online to support delivery including some software.</p>



BTEC Nationals in Music Technology (RQF)

Please note that this specification does not generally state minimum amounts of assessment evidence requirements. Any amounts stated within the Authorised Assignment Briefs (AABs) may be reduced as appropriate by centres so long as learners are provided sufficient opportunity to address range and/or contrast and demonstrate their understanding across all grades available.

<p>Unit 1: Live Sound and Unit 2: Studio Recording Techniques</p>	<p>Partially</p>	<p>✓</p>	<p>Small groups are needed. Some remote delivery possible with teacher videos using centre equipment. Sufficient time needs to be found for learners to be able to carry out experiments with sound for Learning Aim A Unit 2 and also to plan and record a multitrack recording for Learning aims B and C. This is not generally possible to do remotely as very few learners will have access to suitable recording facilities.</p>	<p>The operation of live sound for performance may be in front of a camera rather than full audience to facilitate social distancing. Practical work may need to be planned later for both units to allow sufficient development of skills and competency.</p>
<p>Unit 3: Music and Sound for Media</p>	<p>✓</p>	<p>✓</p>	<p>Research can be remote. Music can be generated using a DAW and portable recording devices (possibly mobile phones) can be used to gather sound effects.</p>	<p>Depending on facilities, some of this work may be possible outside the centre e.g. sound effects generation.</p>
<p>Unit 4: Music Technology Project</p>	<p>✓</p>	<p>✓</p>	<p>Learning Aim A can be remote learning. Consideration as to the types of project possible will be dependent on the context of the centre. There is an increasing wealth of supporting examples from across the industry.</p>	<p>The final project can be one that is delivered online and learners can also work online. Work does not have to be collaborative so individual work can be carried out.</p>



<p>Units 5, 6, 7 External Assessments</p>	<p>Partially</p>	<p>✓</p>	<p>Delivery of content and skills required for these external assessments can be considered in line with advice for similar internally assessed units.</p>	<p>External assessment</p> <p>Please refer to guidance on external assessment adaptations for any adaptations that may be offered.</p>
<p>Music Production and Investigation: Units 8, 9, 10, 13, 14, 15, 16, 17, 19</p>	<p>✓</p>	<p>✓</p>	<p>All of these optional units require a personal computer and for learners to work individually on either practical work or research. There is some scope for remote learning within each unit.</p>	<p>Multiple resources are available online to support delivery including some relevant software.</p> <p>For Unit 9: Composing Music, the requirement for a portfolio of three ideas (LA:B) and three pieces (LA:C) has been reduced to a minimum of two contrasting pieces of no stated minimum length but these should be sufficient in allowing learners to demonstrate their understanding of compositional techniques.</p>
<p>Music Technology Performance and Production: Units 11, 12, 18</p>	<p>Partially</p>	<p>✓</p>	<p>DJ skills is a mix of research and solo work in showing skills and performance. The use of music technology can be individual for Unit 12. Learners can work remotely online and use various meeting software to capture discussions and decisions.</p>	<p>Performances can be streamed to gather audience feedback. Online products such as a downloadable playlist of original recordings are possible. These units could also link with learner work from Unit 2 or 9 to provide a more holistic approach.</p>



BTEC Nationals in Music Performance (RQF)

Please note that this specification does not generally state minimum amounts of assessment evidence requirements. Any amounts stated within the Authorised Assignment Briefs (AABs) may be reduced as appropriate by centres so long as learners are provided sufficient opportunity to address range and/or contrast and demonstrate their understanding across all grades available.

Unit 1: Practical Music Theory and Harmony	✓	✓	This unit requires theoretical knowledge to be linked to practical music work and would suit independent and remote learning if required.	Multiple resources are available online to support delivery including some relevant software.
Unit 2: Professional Practice in the Music Industry	✓	✓	This unit is well suited to remote delivery and blended learning with a wealth of resources available online.	External assessments
Unit 3: Ensemble Music Performance	Partially	Partially	Access to practice rooms for rehearsal and the development of ensemble work will be affected. Where possible, larger teaching spaces and smaller group sizes could be used for rehearsals to facilitate the social distancing of learners.	Please refer to guidance on external assessment adaptations for any adaptations that may be offered.
Unit 4: Composing Music	✓	✓	Requires use of a sequencer to present work. Could be remote if learners have access to software and equipment.	Work consists of MP3s of composed or sequenced work with supporting documentation that could also be electronic.
Unit 5: Music Performance Session Styles Unit 6: Solo Performance Unit 7: Improvising Music	✓	✓	Each of these units can be approached as an individual musician. The requirement to respond to others in Unit 7 might be mitigated with the use of backing tracks in which another performer has improvised a part that the learner might respond to.	Performance settings may be a live stream or pieces to camera with a teacher. Unit 6: Solo Performance retains the minimum requirements of 3 contrasting pieces <u>or</u> a minimum length of 7 minutes. Unit 7: retains the requirement for a minimum of two contrasting styles but with no set minimum length.



BTEC Nationals in Music and Music (Production)

***NEW* Adaptations for Level 3 career focused qualifications in Music and Music (Production)**

All learning and teaching modules should still be taught. There are currently in-unit/module adaptations in this guide. However, as of 25 January 2021, there are also options for reducing assessment in the more practical units as below.

These adaptations allow centres and learners to spend more time focusing on developing the skills required to progress and make up for lost contact time. The assessment reduction ensures that at least one assessment must come from each learning and teaching module to ensure the validity and breadth of the qualifications are retained, whilst also supporting more parity with similar Level 3 programmes.

We will continue to monitor the situation and further adaptations may be introduced in the event of further lockdowns or restrictions.

Foundation Diploma

All content must be taught. **A reduction in assessment of up to one assessment unit from the Skills Development module** may be applied for the academic year 2020/2021.

For example, this could mean learners complete a combination of assessment units as follows:

- A1, A2 and C7
- A1, A3 and C7
- A2, A3 and C7.

Please replace A with B to apply the adaptation to the Music (Production) pathway.

Extended Diploma

All content must be taught. **A reduction in assessment of up to two assessment units, but not including C7**, may be applied for the academic year 2020/2021. This means that learners will need to complete assessment for 8 of the 10 assessment units, one of which must be C7.

Examples of some possible combinations are as follows:

- A1, A2, A3, C7, D8, D9, E12 E13
- A1, A2, A3, C7, D9, D10, E12, E13
- A1, A2, A3, C7, D8, D9, E11, E12
- A1, A2, C7, D8, D9, E11, E12, E13.

Please replace A with B to apply the adaptation to the Music (Production) pathway.



BTEC Nationals in Music and Music (Production)

Please note that this specification does not generally state minimum amounts of assessment evidence requirements. Any amounts stated within the Authorised Assignment Briefs (AABs) may be reduced as appropriate by centres so long as learners are provided sufficient opportunity to address the range and/or contrast and demonstrate their understanding across all grades available.

A1: Performing as an ensemble	Partially	✓	Individual skills development work can be completed through blended learning. Smaller ensembles may be chosen dependant on available rehearsal facilities. Larger spaces may be required to facilitate socially distanced rehearsal and performance.	Performance settings may be a live stream or pieces to camera with a teacher.
A2: Creating Musical Material B5: Creating Musical Material through Production	✓	✓	Requires use of a sequencer to present work. Could be delivered remotely if learners have access to software and IT equipment.	Work consists of sequenced pieces with supporting documentation that could also be electronic.
A3: Using Musical Styles	Partially	✓	This unit can be approached individually or in a group. The development of stylistic understanding can take place through blended learning as required.	Learners could choose to produce their stylistic work through a DAW or performance settings may be a live stream or pieces to camera with a teacher. The requirement for two pieces in different styles is retained although there is no stated minimum length.



<p>B4: Studio Recording</p>	<p>Partially</p>	<p>✓</p>	<p>Studio recording is challenging for remote delivery. This is a core skill on this programme. Recorded tutorials and demonstrations of centre equipment will go some way to supporting learners' where remote delivery is necessary.</p> <p>Small group teaching and individual assessments may need to be later in the year to allow each learner studio time to develop their skills.</p> <p>Final mixes can be worked on while others are working in the studio with potentially staggered deadlines to allow fair access.</p>	<p>Planning and set up generally includes documentation, photographic or video evidence to demonstrate the process, which can be electronic.</p> <p>Capturing audio will require consideration of social distancing and instrument/vocal selection. Published industry guidance may be supportive.</p> <p>Evidence for mixes can be produced remotely or on workstations where social distancing is possible.</p>
<p>B6: Music Technology and Live Events</p>	<p>Partially</p>	<p>✓</p>	<p>All learners have to set up equipment and then operate. Planning to assess later in the year may afford more opportunities. Focusing on using music technology in performance might allow more opportunities for social distancing whilst still working with others.</p>	<p>Plans can be worked on and submitted electronically. Footage of set up and operation of live equipment might be streamed to provide an audience although this could also be direct to camera with tutor watching.</p>
<p>Module C: The Music Industry</p>	<p>✓</p>	<p>✓</p>	<p>Excellent for remote learning, with online classes/lectures, group discussions, industry speakers, research projects etc.</p>	<p>Learner work remains predominantly electronic and may make use of video.</p>



<p>Module D: Personal Music Profile</p>	<p>✓</p>	<p>✓</p>	<p>Excellent for some remote learning e.g. planning and development of individual profile and marketing.</p> <p>Skills development can be achieved using available resources.</p> <p>Projects are personal to learners and may show solo performance skills or individual production skills. This module is flexible in approach allowing remote individual work.</p>	<p>Online portfolio/profile created remains the most appropriate outcome.</p>
<p>Module E: Collaborative Music Project</p>	<p>✓</p>	<p>✓</p>	<p>Administrative and creative roles can be achieved through curating an online festival of streamed performances, for example or an online playlist of learner recordings.</p>	<p>It is important to capture any online meetings and any ongoing and final project evidence for each individual learner. There are many opportunities for this. Each learner should have sufficient roles to allow higher grades; groups might need to be smaller to allow this.</p>