Pearson BTEC

Pearson BTEC Level 3 National Foundation Diploma and Extended Diploma in Music

Specification

First teaching from September 2018

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Issue 3

Pearson BTEC Level 3 National Foundation Diploma and Extended Diploma in Music

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First teaching September 2018

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Edexcel, BTEC and LCCI qualifications

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This specification is Issue 3. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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Summary of Pearson BTEC Level 3 National Foundation and Extended Diplomas in Music specification Issue 3 changes

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Addition of progression routes to BTEC Higher Nationals.	Page 6

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Introduction to BTEC National qualifications for the music sector

Key features

Welcome to your new specification for the Pearson BTEC Level 3 Nationals in Music.
This specification brings you the best of the BTEC tradition of developing independent, vocationally aware learners while also restructuring the curriculum model to get the right balance between teaching/learning and formal assessment.

This new specification has been designed around the teaching approaches that are widely used in centres. It ensures that there is a simpler, better fit between these approaches and the structure of assessment.

The specification supports a curriculum where learners are encouraged to continually revisit their approaches to making and understanding music, refining their skills, adding complexity and exploring new contexts. At the same time, assessment requirements are clearly delineated; this ensures that all learners are being consistently measured to national standards, facilitating progression to university and to employment in the modern music industry.

These are the key features of this specification model:

- two pathways available for learners to focus on either music or music production
- all content in each pathway is mandatory
- content is defined in large blocks – called learning and teaching modules
- all assessment is of substantial size and linked to clear assessment objectives.

Mandatory content

Learners need to have access to teaching and learning approaches that challenge them to deepen and refine their skills over time. This approach is supported by the definition of mandatory content for all learners, which addresses:

- development of music or music production skills
- management of projects
- self-analysis and reflection
- understanding of musical elements
- appreciation of the music industry and their future role in it
- the ability to present themselves and their achievements effectively.

Within the scope of the defined content, you will be able to provide for learners' interests in relation to instrumentation, style and projects that are relevant locally.

The definition of a single set of mandatory content within each pathway allows for the simple and consistent presentation of requirements so that you will have work of a greater depth and standard to assess. It also reduces the potential for overlap between units so that similar skills are not over-assessed.

Learning and teaching modules

The specification is divided into a number of large learning and teaching modules. This allows content themes to be taught together and revisited, to ensure that learners are integrating their learning and developing their skills holistically and iteratively. The content for each learning and teaching module is related to a number of assessment units, which may draw broadly on the content themes in the defined evidence.

For internal assessment units, these learning and teaching modules allow you to use large-scale projects easily, as the basis for generating evidence for assessment.

Assessment units

The assessment units allow you to assess learners using the established grades of Pass, Merit and Distinction, which in turn provide for overall qualification grading on the established scale for BTEC Nationals.

There are clear links from the learning and teaching modules to the assessment units, each of which is graded against defined criteria to ensure national standards.

The assessment units are equally weighted in each learning and teaching module.

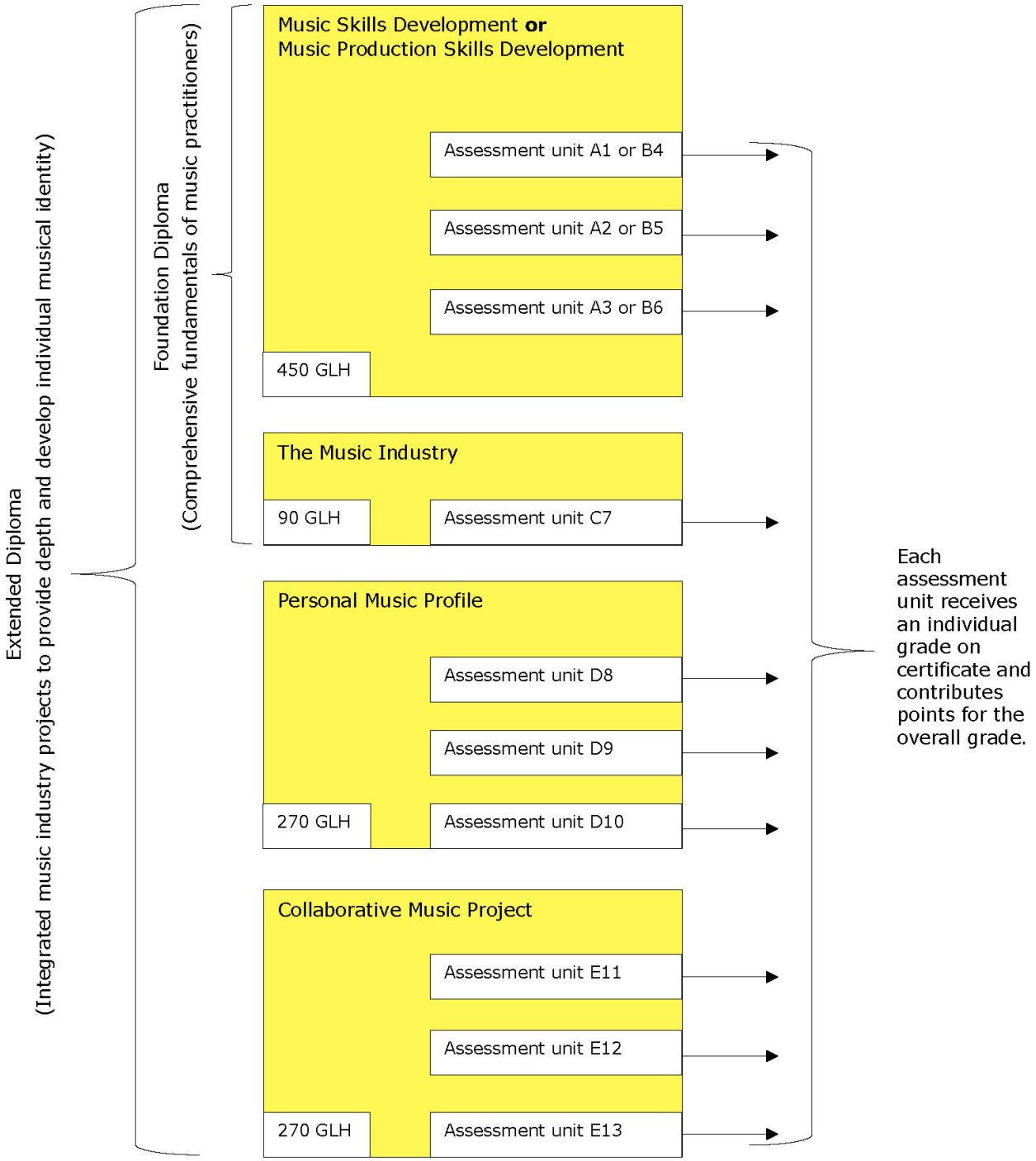
Internal assessment focuses on defining a clear hierarchy of achievement against specific assessment requirements.

Each assessment unit has simple, clear evidence and assessment rules, and all terms are used consistently and defined explicitly across the assessment units.

Quality assurance

The main features follow well-defined BTEC approaches designed to support you simply and effectively. We have refined our approach to supporting these qualifications to take account of the learning and teaching module structure and we will provide all centres with dedicated support in their first year.

Overview of qualification structures



Qualifications in the sector

For learners looking to develop skills that will help them with their goal of becoming a music practitioner and to progress to a range of higher education courses and job roles related to a particular sector, there are suitable qualifications included in this specification:

- Pearson BTEC Level 3 National Foundation Diploma in Music (540 GLH) (603/3072/7)
- Pearson BTEC Level 3 National Extended Diploma in Music (1080 GLH) (603/3071/5).

The second year of the Extended Diploma contains two large projects with interrelated skills that are required for progression.

These qualifications have been designed to meet the needs of learners flexibly and they do not include external assessment. As such they are not recognised as qualifications for performance tables.

For learners seeking to study qualifications alongside A Levels or other vocational studies, for example a BTEC in Performing Arts, a Certificate or Extended Certificate in Music Performance or Music Technology, the following qualifications are available:

- Pearson BTEC Level 3 National Certificate in Music Performance (180 GLH) (603/3027/2)
- Pearson BTEC Level 3 National Extended Certificate in Music Performance (360 GLH) (601/7090/6)
- Pearson BTEC Level 3 National Certificate in Music Technology (180 GLH) (603/2688/8)
- Pearson BTEC Level 3 National Extended Certificate in Sound Engineering (360 GLH) (603/1233/6)
- Pearson BTEC Level 3 National Extended Certificate in Digital Music Production (360 GLH) (603/1232/4).

For those who want to progress to specific music technology routes that enable entry to an Apprenticeship or other employment, or progression to related higher education courses, learners must have a significant level of employer involvement in their programmes.

Suitable qualifications are:

- Pearson BTEC Level 3 National Foundation Diploma in Music Technology (540 GLH) (603/0211/2)
- Pearson BTEC Level 3 National Diploma in Music Technology (720 GLH) (601/7350/6)
- Pearson BTEC Level 3 National Extended Diploma in Music Technology (1080 GLH) (601/7351/8).

1 Qualification purpose

In this section, you will find information on the purpose of the following qualifications:

- the Pearson BTEC Level 3 National Foundation Diploma in Music
- the Pearson BTEC Level 3 National Extended Diploma in Music.

We publish a full 'Statement of Purpose' for each qualification on our website. These statements are designed to guide you and potential learners to make the most appropriate choice on the size of qualification that is suitable at recruitment.

Pearson BTEC Level 3 National Foundation Diploma in Music

The Foundation Diploma, equivalent in size to 1.5 A Levels, is for learners looking to study music as a one-year, full-time course and for those wishing to take it alongside another area of contrasting or complementary study, as part of a two-year, full-time study programme. If taken as part of a programme of study that includes other BTEC Nationals or A Levels, it supports progression to higher education. It also supports progression to an Apprenticeship in the performing arts sector or to a further year of study at Level 3.

What does this qualification cover?

The content of this qualification has been developed in consultation with academics to ensure that it supports progression to higher education. In addition, employers and professional bodies have been involved and consulted in order to confirm that the content is appropriate and consistent with current practice should learners choose to enter employment directly in the music sector.

The qualification provides the knowledge, skills and understanding that will prepare learners for further study or training.

Learners taking this qualification will study two mandatory learning and teaching modules:

- Music Skills Development or Music Production Skills Development (internally assessed)
- The Music Industry (internally assessed).

The mandatory content allows learners to concentrate on either the development of their musical performance or production skills and creation techniques, and relate them to the music industry.

What could this qualification lead to?

If learners complete this qualification in a year, they may progress to further learning at Level 3, for example a second Foundation Diploma in a complementary sector or the Pearson BTEC National Extended Diploma in Music.

This qualification offers learners the opportunity to develop their musical and technical skills through a process of self-evaluation, practice and review which supports them as they start to build their personal audio portfolio in preparation for entry to higher education. In addition to the music sector-specific content outlined above, the requirements of the qualification will mean that learners develop the transferable and higher-order skills that are highly regarded by higher education and employers, for example communication skills, team working, personal practice and reflection.

The qualification carries UCAS points and is recognised by higher education providers as contributing to admission requirements for many relevant music courses. When combined with other qualifications in a two-year study programme, such as A Levels or another BTEC National Foundation Diploma, learners can progress to higher education degree programmes, such as:

- BA (Hons) in Performing Arts, if taken alongside, for example, a Pearson BTEC Level 3 National Foundation Diploma in Performing Arts
- BA (Hons) in Music Industry Management, if taken alongside, for example, a Pearson BTEC Level 3 National Foundation Diploma in Business
- BA (Hons) in Music Business, if taken alongside, for example, a Pearson BTEC Level 3 National Foundation Diploma in Business or A Levels in mathematics and business.

Learners should always check the entry requirements for degree programmes with specific higher education providers.

Pearson BTEC Level 3 National Extended Diploma in Music

The Extended Diploma, equivalent in size to three A Levels, is a two-year, full-time course that meets entry requirements in its own right for learners who want to progress to higher education courses in music areas before entering employment.

What does this qualification cover?

The content of this qualification has been developed in consultation with academics to ensure that it supports progression to higher education. In addition, employers and professional bodies have been involved and consulted, in order to confirm that the content is appropriate and consistent with current practice, should learners choose to enter employment directly in the music sector.

In addition to the knowledge, understanding and skills that underpin study of the music sector, this qualification offers learners experience of the breadth and depth of the sector to prepare them for further study or training.

Learners taking this qualification will study four mandatory learning and teaching modules:

- Music Skills Development or Music Production Skills Development
- The Music Industry
- Personal Music Profile
- Collaborative Music Project.

What could this qualification lead to?

In addition to the music sector-specific content outlined above, the requirements of the qualification will mean that learners develop the transferable and higher-order skills that are highly regarded by higher education and employers. For example, learners will learn how to develop their selection, reflection and justification skills independently through the learning and teaching *Module D: Personal Music Profile*, and their personal practice and reflection skills through the learning and teaching *Module A: Music Skills Development*. The learning and teaching *Module E: Collaborative Music Project* further develops skills in effective planning, team working, event organisation, repertoire selection, marketing and reflection as both an individual and a member of a group.

This qualification offers learners the opportunity to develop their musical, technical and listening skills over their course of study through a process of self-evaluation, practice and review, which are key skills for progression to higher education. The qualification also supports learners in building their own comprehensive personal audio portfolio in preparation for entry to employment in the music industry or higher education.

The qualification carries UCAS points and meets the admission requirements for many relevant courses, for example:

- BMus (Hons) in Music (Performance)
- BA (Hons) in Music Technology and Production
- BA (Hons) in Creative Musicianship
- BA (Hons) in Digital Music and Sound Arts
- BMus (Hons) in Contemporary Music Performance
- BA (Hons) in Music Performance, Production and Composition.

Learners should always check the entry requirements for degree programmes with specific higher education providers. After this qualification, learners can also progress directly into employment, however it is likely that many will do so via higher study. Areas of employment include entry level positions in the music industry.

As part of their higher study choices, learners may also choose to progress to a BTEC Higher National (HN) qualification. HNs are widely supported by higher education and industry as the principal vocational qualifications at Levels 4 and 5 and are designed to reflect the increasing need for high quality professional and technical education at Levels 4 and 5. They provide learners with a clear line of sight to employment and to a degree at Level 6 if they choose. The Pearson BTEC Level 3 National Extended Diploma in Music meets the admission requirements for:

- Pearson BTEC Level 4 Higher National Certificate in Music (General)
- Pearson BTEC Level 4 Higher National Certificate in Music (Business)

- Pearson BTEC Level 4 Higher National Certificate in Music (Performance)
- Pearson BTEC Level 4 Higher National Certificate in Music (Technology)
- Pearson BTEC Level 4 Higher National Certificate in Music (Composition).

How do these qualifications provide employability skills?

In BTEC National qualifications in Music learning and teaching modules and assessment units, there are opportunities during the teaching and learning phase to give learners practise in developing employability skills. Where employability skills are referenced in this specification, we are generally referring to skills in the following three main categories:

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

There are also specific requirements in some assessment units for assessment of these skills where relevant, for example where learners are required to undertake real or simulated activities.

How do these qualifications provide transferable knowledge and skills for higher education?

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

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

BTEC learners can also benefit from opportunities for deep learning where they are able to make connections between learning and teaching modules and assessment units, and select areas of interest for detailed study. BTEC Nationals provide a vocational context in which learners can develop the knowledge and skills required for particular degree courses; these knowledge and skills include:

- teamwork
- project work
- presentation
- analytical skills
- creative development.

The BTEC Nationals attract UCAS points. Please go to the UCAS website for full details of the points allocated.

2 Structure

Structures of the qualifications

The structures for the qualifications in this specification are:

Pearson BTEC Level 3 National Foundation Diploma in Music

Pearson BTEC Level 3 National Extended Diploma in Music

Pearson BTEC Level 3 National Foundation Diploma in Music (Production)

Pearson BTEC Level 3 National Extended Diploma in Music (Production).

Pearson BTEC Level 3 National Foundation Diploma in Music – 540 GLH

There are two learning and teaching modules assessed through four assessment units, with each assessment unit attracting a grade. Learners must complete all mandatory assessment units and achieve at Pass grade or above in at least three assessment units.

Pearson BTEC Level 3 National Extended Diploma in Music – 1080 GLH

There are four learning and teaching modules assessed by 10 assessment units, with each assessment unit attracting a grade. Learners must complete all assessment units and achieve at Pass grade or above in at least five assessment units, including A1, A2, A3 and E13.

This table shows all the learning and teaching modules and the qualifications to which they contribute.

Learning and teaching modules	Related assessment units	Foundation Diploma	Extended Diploma
A Music Skills Development – 450 GLH	A1 Performing as an ensemble	**FD**	**ED**
	A2 Creating musical material	**FD**	**ED**
	A3 Using musical styles	**FD**	**ED**
C The Music Industry – 90 GLH	C7 Planning a career in the industry	**FD**	**ED**
D Personal Music Profile – 270 GLH	D8 Using development plans to refine skills		**ED**
	D9 Producing a personal project		**ED**
	D10 Using material for self-promotion and networking		**ED**
E Collaborative Music Project – 270 GLH	E11 Undertaking a defined technical project role		**ED**
	E12 Using creative collaboration to develop a project		**ED**
	E13 Producing a collaborative project		**ED**

Pearson BTEC Level 3 National Foundation Diploma in Music (Production) – 540 GLH

There are two learning and teaching modules assessed through four assessment units, with each assessment unit attracting a grade. Learners must complete all mandatory assessment units and achieve at Pass grade or above in at least three assessment units.

Pearson BTEC Level 3 National Extended Diploma in Music (Production) – 1080 GLH

There are four learning and teaching modules assessed by 10 assessment units, with each assessment unit attracting a grade. Learners must complete all assessment units and achieve at Pass grade or above in at least five assessment units, including B4, B5, B6 and E13.

This table shows all the learning and teaching modules and the qualifications to which they contribute.

Learning and teaching modules	Related assessment units	Foundation Diploma	Extended Diploma
B Music Production Skills Development – 450 GLH	B4 Studio recording	**FD**	**ED**
	B5 Creating musical material through production	**FD**	**ED**
	B6 Music technology and live events	**FD**	**ED**
C The Music Industry – 90 GLH	C7 Planning a career in the industry	**FD**	**ED**
D Personal Music Profile – 270 GLH	D8 Using development plans to refine skills		**ED**
	D9 Producing a personal project		**ED**
	D10 Using material for self-promotion and networking		**ED**
E Collaborative Music Project – 270 GLH	E11 Undertaking a defined technical project role		**ED**
	E12 Using creative collaboration to develop a project		**ED**
	E13 Producing a collaborative project		**ED**

Assessment

Synoptic assessment

Synoptic assessment requires learners to apply learning from across the qualification to the completion of defined vocational tasks. The qualification has been designed to promote iterative integrated assessment through learning and teaching modules, which provides a strong basis for synoptic assessment.

The synoptic assessment in the Foundation Diploma is related to the learning and teaching of *Module A: Music Skills Development* and *Module B: Music Production Skills Development*. In this assessment, learners apply their learning synoptically in relation to an industry-style brief. The synoptic assessment is through a set of interconnected tasks related to a defined vocational theme, where learners use a broad range of planning, collaborative skills, practical exploration, creative thinking, industry knowledge and technical musical skills to develop performance, production and creation material to achieve the requirements of the brief.

The assessment will benefit learners who want to progress to higher education because it requires the transferable skills valued by higher education, such as organisational skills, creative thinking, problem solving and working in groups. This assessment will benefit learners who want to progress to job roles in music performance, production and creation because it requires application and understanding of how to contribute to creative developments, the rehearsal process, creative and technical skills and shaping and refining pieces of work to an industry brief, which employers in this sector value.

In completing the synoptic assessment units, learners will select and apply learning from the other learning and teaching *Module C: The Music Industry*. This requires learners to develop their knowledge and understanding of the music industry, including roles, organisations, future developments and capitalising on job opportunities.

In the Extended Diploma, learners build on the three linked synoptic assessments in A1, A2 and A3 or B4, B5, and B6 with the assessment in E13, where learners are required to collaborate on a music project using the skills they have gained in creating, producing and performing in Module A. Learners are required to use aspects of their technical, creative and collaborative music skills to produce a technically adept collaborative music project. To do this, learners will draw on their creative, production and performance skills, and select and apply learning from other learning and teaching modules to realise the outcome, including knowledge of the music industry, organisational and collaborative skills, creative thinking, technical music skills and professional behaviours. These skills are highly regarded by higher education and employers, and will greatly benefit learners who want to progress to higher education and to employment.

Language of assessment

Assessment of the units for these qualifications will be available in English. All learner work must be in English. A learner taking the qualifications may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment.

For information on reasonable adjustments, please see *Section 5 Administrative arrangements*.

Total Qualification Time

For all regulated qualifications, Pearson specifies a total number of hours that it is estimated learners will require to complete and show achievement for the qualification: this is the Total Qualification Time (TQT). Within TQT, Pearson identifies the number of Guided Learning Hours (GLH) that we estimate a centre delivering the qualification might provide. Guided learning means activities, such as lessons, tutorials, online instruction, supervised study and giving feedback on performance, that directly involve teachers and assessors in teaching, supervising and invigilating learners. Guided learning includes the time required for learners to complete assessment under supervised conditions.

In addition to guided learning, other required learning directed by teachers or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

BTEC Nationals have been designed around the number of hours of guided learning expected. Each teaching and learning module in the qualifications has a GLH value of 90, 270 or 450. There is then a total GLH value for each qualification.

The qualifications in this specification have the following TQT values:

- Pearson BTEC Level 3 National Foundation Diploma in Music – 720 TQT
- Pearson BTEC Level 3 National Extended Diploma in Music – 1410 TQT.

Grading in these qualifications

Teaching content has been divided into learning and teaching modules *A* or *B* with *C*, *D* and *E*. Each of these are integrated blocks of learning that give learners the opportunity to approach a topic holistically before attempting the linked assessment unit(s).

The Pearson BTEC Level 3 National Foundation Diploma in Music and Pearson BTEC Level 3 National Extended Diploma in Music are graded using Pass, Merit and Distinction and overall qualification grading of P to D* for the former and PPP to D*D*D* for the later. This is in line with the rest of the BTEC National suite.

Each learning and teaching module defines the range of content that learners will cover. The assessment evidence is presented and assessed against assessment units, each of which is graded.

Achievement in the qualifications requires a demonstration of depth of study in each learning and teaching module, acquisition of a range of practical skills required for employment or progression to higher education and successful development of transferable skills.

Assessment units are assessed using a grading scale of Distinction, Merit, Pass and Unclassified. All assessment units contribute proportionately to the overall qualification grade.

Understanding your learning and teaching modules and assessment units

This section sets out the required teaching and learning content themes and how they should be delivered. Content is compulsory except when shown as 'e.g.'.

Each learning and teaching module has a number of content themes, which:

- set out the content to be covered
- set out how it can be approached for effective teaching and learning.

Learners should take assessments only once the learning and teaching module content themes have been covered.

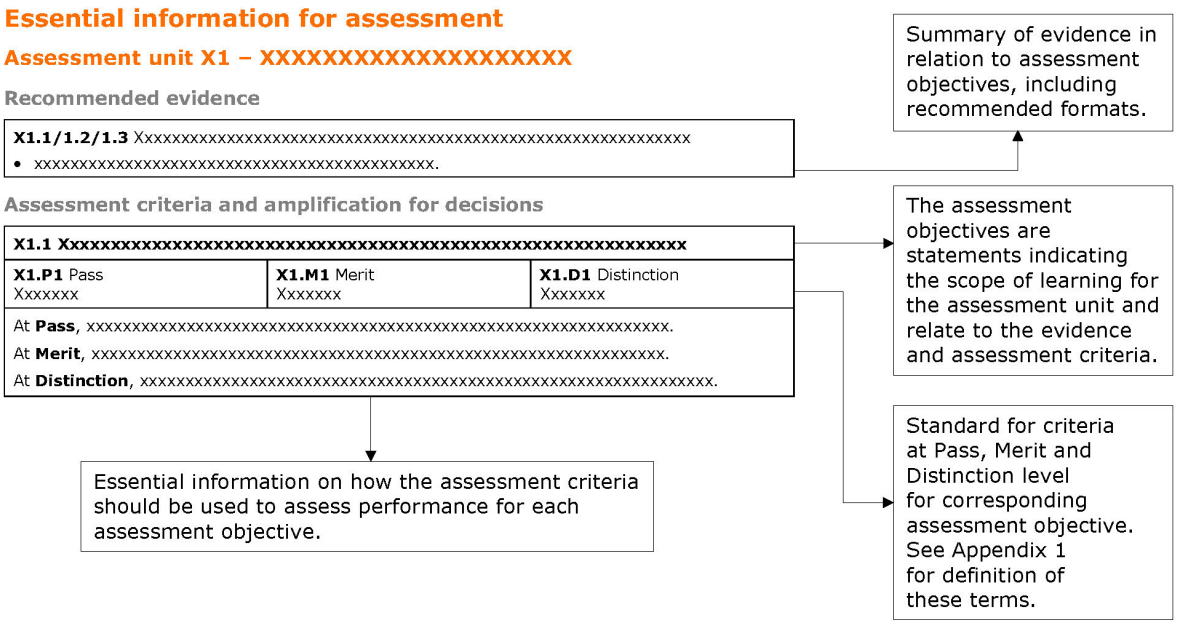
Each learning and teaching module in the specification is set out in a similar way.

A brief explanation is given below of how the learning and teaching modules are set out. It is important that all teachers, assessors, internal verifiers and other staff responsible for the programme read and take note of this section.

Learning and teaching module title: for these qualifications, certificates will include the title of the learning and teaching module and assessment unit, for example *Music Skills Development: Performing as an ensemble*, and the grade achieved for each one.

Assessment summary: This section defines the scope, style and depth of learning. You can see where learners should be focusing on basic requirements ('understand') or where they should be actively researching ('investigate'). You can find out more about the terms we use in the assessment objectives in *Appendix 1: Glossary of terms used for internally-assessed learning and teaching modules*.

Essential information for assessment:



Learning and teaching modules and assessment units

Module A: Music Skills Development **15**
Assessment unit A1: Performing as an ensemble 22
Assessment unit A2: Creating musical material 23
Assessment unit A3: Using musical styles 24

Module B: Music Production Skills Development **25**
Assessment unit B4: Studio recording 33
Assessment unit B5: Creating musical material through production 34
Assessment unit B6: Music technology and live events 35

Module C: The Music Industry **37**
Assessment unit C7: Planning a career in the industry 42

Module D: Personal Music Profile **43**
Assessment unit D8: Using development plans to refine skills 49
Assessment unit D9: Producing a personal project 50
Assessment unit D10: Using material for self-promotion and networking 51

Module E: Collaborative Music Project **53**
Assessment unit E11: Undertaking a defined technical project role 59
Assessment unit E12: Using creative collaboration to develop a project 60
Assessment unit E13: Producing a collaborative project 61

Module A: Music Skills Development

Level: **3**

Type: **Internal**

Guided learning hours: **450**

Introduction

There are broad and varied requirements of modern musicians, including being able to adapt to performance, production and creation contexts, and understanding how musical theory and stylistic knowledge fit into them.

As musical skills are interrelated in terms of musicality and musical elements, this module develops the ability to apply knowledge and skills related to the key areas of the music industry. It requires significant learning and teaching time to explore and develop musical techniques in different contexts. It involves a series of short learning projects so that learners can learn and refine skills, and adapt them independently to vocationally varied situations. The projects will allow the development of aural and music theory skills in practical contexts and give learners the ability to break down stylistic and sonic traits in musical genres. The projects will cover the development of individual and ensemble performance skills, which need to be developed over a period of time to allow learners to refine their technical musical proficiency. The technological, structural and creative skills associated with music creation and production are also refined over a period of time, allowing a holistic learning journey associated with the skills of a modern musician. The projects allow the development of key complementary skills for musicians, such as professional skills and critical reflection.

This module is assessed through three assessment units, which draw from the range of content in the module to allow the demonstration of a breadth of musical skills and knowledge applied to vocational contexts. This synoptic module draws on the learning from *Module C: The Music Industry* in the response to a vocational brief related to industry roles and freelance work. This module also provides depth and breadth of skills related to undertaking the large-scale vocational projects in *Module D: Personal Music Profile* and *Module E: Collaborative Music Project*.

This module prepares learners for progression by giving them the development of musical skills and critical thinking they need to succeed on higher education courses related to the sector and in entry level positions in the industry.

Assessment summary

Learners receive a separate, equally weighted grade for each assessment unit.

Assessment unit	Assessment objectives
A1: Performing as an ensemble	1 Contribute to the development of musical material through rehearsal. 2 Review choices and actions made in a rehearsal to develop musical material. 3 Apply ensemble performance skills.
A2: Creating musical material	1 Demonstrate an understanding of music sequencing techniques when developing musical material in response to a brief. 2 Apply creative processes when developing musical material. 3 Apply musical creation skills and sequencing techniques in response to a brief.
A3: Using musical styles	1 Apply stylistic conventions to musical material in response to a brief. 2 Apply musical elements to material in response to a brief. 3 Review the stylistic conventions of musical material.

Summary of learning and teaching

Content theme	Learning and teaching areas
Exploring musical styles	Development of musical styles in history. Characteristics of musical styles. Interpreting musical styles.
Music theory in practice	Rhythm and pitch in music. Tonality and harmony. Application of theory.
Individual performance skills	Choosing material. Developing material. Performing material.
Developing DAW production skills	Editing and mixing in digital audio workstation (DAW).
Developing music creation skills	Exploring music creation techniques. Developing material. Presenting a musical creation.
Developing professional skills	Planning and organising a music project. Identifying, setting up and using necessary equipment. Professional practice in rehearsal.
Ensemble skills	Interpreting material as an ensemble. Developing material as an ensemble. Performing different styles as an ensemble.
Critical reflection	Critically analysing processes and performance. Presenting critical analysis.

Learning and teaching – content and delivery

The following content is to be undertaken by learners before they sit the assessment units for this module. It is designed to allow learners to explore and develop skills in practical vocational contexts. It can be delivered as a series of short projects or combined for a more holistic learning journey.

Exploring music styles

Learners will take part in listening sessions, workshops and short projects that explore musical styles. They will take part in sessions where they look at the development of genres through history and then explore them practically by taking part in short projects, where they look at and develop musical skills and underpinning knowledge related to working with different styles, including:

- discussing how genres and styles relate
- how styles use musical elements
- sonic conventions of genres
- practical and musical preparations for making music in different styles
- interpreting music of different styles.

In these short projects, learners should make music, either in a live or recorded context for at least six contrasting musical genres, such as:

- pre-1950s, e.g. ragtime, big band jazz, bebop, blues
- 1950s, e.g. rock 'n' roll, 'classic' pop, gospel music
- 1960s, e.g. rock, pop, R&B, soul, reggae, ska
- 1970s, e.g. prog rock, punk rock, disco, heavy metal
- 1980s, e.g. new wave, indie, synthpop, hip hop
- 1990s, e.g. grunge, Britpop, drum and bass, garage
- 2000s–present day, e.g. electronic dance music (EDM), grime, contemporary R&B, reality-show acts.

Music theory in practice

Learners will take part in theoretical and listening sessions and practical workshops, exploring how music theory works and how it relates to music in practice. They will take part in workshops where they break down the conventions and elements of music and relate them to listening, compositional and performance skills. They must explore the following areas:

- Using rhythm in music.
- Understanding and applying pitch and melody:
  - scales
  - intervals
  - key signatures.
- Tonality, harmony, chords and chord progressions.
- Texture.
- Structure.

In the sessions, learners should develop their underpinning knowledge of how music theory works and how, as musicians, it applies to them practically in the following ways, by:

- learning songs or parts by ear
- hearing and creating melodies and harmonies
- applying knowledge to create original music
- using written forms to learn parts or communicate music to others.

Individual performance skills

Learners will develop their musical performance skills and techniques through workshops and practical sessions. They will take part in projects to improve their musical performance skills. They should focus on different techniques for development appropriate to their instrument of choice, including the following.

- Musical and technical exercises.
- Sourcing and using resources for developing, such as:
  - online resources
  - tutorials
  - peer-to-peer learning.
- Exploring contrasting practitioners in terms of:
  - researching techniques
  - comparing and contrasting styles.
- Developing routines for improvement.
- Vocal/instrumental techniques and skills.

In these short workshops and sessions, learners should focus on applying techniques to develop performance skills, including:

- control of musical elements
- selecting and developing performance material
- developing musical interpretation skills
- preparing for a performance
- performing material to an audience.

Developing DAW production skills

Learners will explore the functions and techniques involved with using DAW software. Learners will take part in workshops, sessions and practical short projects to develop their DAW skills, including the following.

- Using functions of a DAW:
  - toolbars
  - key commands and shortcuts
  - effects
  - dynamic processing
  - automation.
- Recording audio (line in and microphone).
- Selecting and using software instruments.
- Importing, editing and manipulating audio.
- Mixing a DAW project.
- Bouncing or exporting to stereo audio file.

In these short workshops and sessions, learners should focus on applying the techniques to produce music in a DAW, considering these factors:

- structuring music
- inputting and importing audio
- blending different musical parts together
- creating and using different sounds
- using rhythm and pitch in a project
- developing listening skills
- recording etiquette.

Developing music creation skills

Learners will take part in workshops, listening sessions and short projects to develop their musical creation skills and techniques. They will explore different types of musical creation in a practical way by running short projects that create music for at least two different mediums and contexts, such as:

- original composition
- song writing
- arrangement of existing material
- remix
- music for media, such as:
  - film or TV score
  - sound for games
  - advert jingle.

In these workshops and projects, learners should develop their musical creation skill and techniques, including the following.

- Responding to purposes or constraints in musical creation.
- Understanding terminology (verse, choruses, middle 8 etc.).
- Using musical creation elements:
  - structure
  - instrumentation and parts
  - chord progressions.
- Using musical elements:
  - rhythm
  - melody and harmony
  - texture
  - form.
- Developing and refining creations.
- Presenting musical creations.

Developing professional skills

Learners will develop professional and complementary skills related to the music industry through workshops and sessions. This area should be introduced and developed alongside other learning and teaching areas. It will include the following.

- Organisational skills:
  - scheduling and planning processes
  - time management and setting deadlines
  - allocating and sourcing musical resources
  - identifying issues and potential solutions.
- Technical skills:
  - setting up equipment and spaces such as rehearsal rooms
  - using equipment
  - maintaining instruments and equipment.
- Professional practice and conduct:
  - communication skills
  - working with others
  - appropriate preparation for sessions
  - resilience and mental wellbeing.

Ensemble skills

Learners should develop and apply music skills related to working in an ensemble, such as:

- developing and interpreting materials as a group
- refining material through group rehearsal
- presenting an ensemble performance to an audience.

Learners will explore and develop the skills and techniques related to working in a music ensemble. They must take part in extended projects to develop analyse and improve ensemble skills, including:

- communicating as an ensemble
- agreeing on structure and version of material/artistic vision
- contributing to the development of material
- preparing for a rehearsal
- leading a rehearsal
- taking and responding to directions
- giving and receiving constructive criticism
- reflecting on a rehearsal
- establishing goals and aims for future rehearsals.

Critical reflection

Learners will explore and develop ways to apply critical reflection to musical work through practical sessions and group discussions. They will apply and develop these skills through the other learning and teaching areas. They should develop skills in:

- analysing process
- breaking down events and decisions
- justifying creative choices and decisions
- reflecting on technical choices made
- using evaluative language.

Learners should explore methods of presenting critical reflection, such as:

- pieces to camera
- group discussion
- written forms
- annotated screenshots and images
- audio commentary to accompany video
- screen recordings.

Essential information for assessment

Assessment unit A1: Performing as an ensemble

Recommended evidence

A1.1/1.2 Materials demonstrating engagement in rehearsal sessions and debrief of sessions. Evidence for this might include videos or audio recordings of rehearsals, group or individual debriefs, written commentary. **A1.3** A video recording of a final completed ensemble music performance.

Assessment criteria and amplification for decisions

A1.1 Contribute to the development of musical material through rehearsal		
A1.P1 Pass Adequate	**A1.M1** Merit Effective	**A1.D1** Distinction Accomplished
At **Pass**, learners approach rehearsal with some engagement and discipline, demonstrating an appropriate application of techniques and constructive collaborative working. At **Merit**, learners approach rehearsal with consistent engagement and discipline, demonstrating an application of techniques and collaborative working that contributes to the progression of the rehearsal. At **Distinction**, learners approach rehearsal with sustained and mature engagement and discipline, demonstrating a perceptive application of techniques and proficient collaborative working that contributes to the progression of the rehearsal.		
A1.2 Review choices and actions made in a rehearsal to develop musical material		
A1.P2 Pass Describe	**A1.M2** Merit Analyse	**A1.D2** Distinction Critically evaluate
At **Pass**, learners express how individual actions and decisions led to musical developments, with some reference to generic examples and developmental targets. At **Merit**, learners express how individual actions and decisions led to musical developments, with clear reference to relevant examples and detailed developmental targets. At **Distinction**, learners comprehensively express how individual actions and decisions led to musical developments, with clear reference to relevant, reasoned and detailed examples and developmental targets.		

A1.3 Apply ensemble performance skills		
A1.P3 Pass Adequate	**A1.M3** Merit Effective	**A1.D3** Distinction Accomplished
At **Pass,** learners perform, demonstrating some technical proficiency, stylistic awareness and appropriate musical expression. At **Merit,** learners perform, demonstrating accurate and consistent technical proficiency, stylistic interpretation and secure musical expression. At **Distinction**, learners perform, demonstrating fluent technical proficiency, refined stylistic flair and creative musical expression.		

Assessment unit A2: Creating musical material

Recommended evidence

A2.1 Process log, accounting for the development of the final project, which details both the creative and technical processes. Evidence for this might be a screen recording with audio commentary, video presentation or annotated screenshots. **A2.2/2.3** Final completed DAW project for a given brief. Evidence for this may be an arrangement of another piece, a remix or an original composition.

Assessment criteria

A2.1 Demonstrate an understanding of music sequencing techniques when developing musical material in response to a brief		
A2.P1 Pass Describe	**A2.M1** Merit Analyse	**A3.D1** Distinction Critically evaluate
At **Pass**, learners give an account of their creative processes and the use of technical sequencing skills used in the development of musical material, with some reference to examples. At **Merit**, learners give a detailed account of their creative processes and the use of technical sequencing skills used in the refinement of musical material, with reference to relevant examples. At **Distinction**, learners critically comment on their creative processes and the use of technical sequencing skills used in the refinement of musical material, with reference to pertinent examples.		

A2.2 Apply creative processes when developing musical material		
A2.P2 Pass Adequate	**A2.M2** Merit Consistent	**A2.D2** Distinction Accomplished
At **Pass,** learners demonstrate some ability to use musical elements capably when developing musical material. At **Merit,** learners demonstrate a proficient ability to use musical elements with some creativity when developing musical material. At **Distinction**, learners demonstrate a proficient and fluent ability to use musical elements creatively when developing musical material.		
A2.3 Apply musical creation skills and sequencing techniques in response to a brief		
A2.P3 Pass Adequate	**A2.M3** Merit Consistent	**A2.D3** Distinction Accomplished
At **Pass,** learners demonstrate a capable application of technical sequencing skills to create music for the given brief. At **Merit,** learners demonstrate a secure application of technical sequencing skills to create music for the given brief. At **Distinction**, learners demonstrate a fluent application of technical sequencing skills to create music for the given brief.		

Assessment unit A3: Using musical styles

Recommended evidence

A3.1/3.2 Two stylistically reworked pieces based on two different musical styles. Evidence for this might be an audio recording of original compositions or performances or a performance of pieces reworked into other styles. **A3.3** Breakdown of stylistic features and musical elements used within their work. Evidence for this might be a demonstration to camera using instruments or a screen recording with audio commentary.

Assessment criteria

A3.1 Apply stylistic conventions to musical material in response to a brief		
A3.P1 Pass Adequate	**A3.M1** Merit Effective	**A3.D1** Distinction Accomplished
At **Pass**, learners exhibit an appropriate application of stylistic conventions, demonstrating an understanding of the selected stylistic techniques and processes. At **Merit**, learners exhibit a consistent application of stylistic conventions, demonstrating a secure understanding of the selected genres. At **Distinction**, learners exhibit a sophisticated application of stylistic conventions, demonstrating an insightful understanding of the selected genres.		
A3.2 Apply musical elements to material in response to a brief		
A3.P2 Pass Adequate	**A3.M2** Merit Effective	**A3.D2** Distinction Accomplished
At **Pass**, learners deploy and manipulate musical elements in a generally convincing fashion, demonstrating an awareness of the features of the selected genres. At **Merit**, learners deploy and manipulate musical elements in a secure and convincing fashion, demonstrating a developed awareness of the features of the selected genres. At **Distinction**, learners deploy and manipulate musical elements in a considered and fluent fashion, demonstrating a perceptive awareness of the features of the selected genres.		

A3.3 Review the stylistic conventions of musical material		
A3.P3 Pass Describe	**A3.M3** Merit Analyse	**A3.D3** Distinction Critically comment
At **Pass,** learners provide an account of how stylistic conventions and musical elements have been deployed, with some reference to examples. At **Merit,** learners provide a detailed account of how stylistic conventions and musical elements have been deployed, with reference to relevant examples and intentions. At **Distinction**, learners provide a perceptive critical analysis of how stylistic conventions and musical elements have been deployed, with reference to pertinent examples and insightful intentions.		

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Module B: Music Production Skills Development

Level: **3**

Type: **Internal**

Guided learning hours: **450**

Introduction

Modern music technicians and producers have to meet a broad and varied range of requirements. They need to be adaptable, with the professional skills and knowledge, to carry out, for example, work in production, live events and creation contexts.

As musical production skills are interrelated in terms of equipment and musical elements, this module develops the ability to apply knowledge and skills related to the key areas of the music industry. The module requires significant learning and teaching time to explore and develop musical techniques in different contexts. It involves a series of short learning projects to learn and refine skills, so that learners are able to adapt them independently to vocationally varied situations. The projects allow the development of technical and musical knowledge in practical contexts. The projects will also cover the development of individual recording skills, which need to be developed over a period of time to allow learners to refine their technical and musical proficiency. The technological, structural and creative skills associated with music creation and production are also refined over a period of time, allowing a holistic learning journey associated with the skills of a modern musician. The projects allow the development of key complementary skills for musicians, such as professional skills and critical reflection.

This module is assessed through three assessment units, which draw from the range of content given in the module to allow the demonstration of a breadth of music production skills and knowledge applied to vocational contexts. This synoptic module draws on the learning from *Module C: The Music Industry* in the response to a vocational brief related to industry roles and freelance work. This module also provides depth and breadth of skills related to undertaking the large-scale vocational projects in *Module D: Personal Music Profile* and *Module E: Collaborative Music Project*.

This module prepares learners for progression by developing the musical skills and critical thinking needed to enable them to succeed in higher education courses related to the sector and in entry level positions in the industry.

Assessment summary

Learners receive a separate, equally weighted grade for each assessment unit.

Assessment unit	Assessment objectives
B4: Studio recording	1 Demonstrate an understanding of studio recording equipment. 2 Apply multi-track recording techniques. 3 Apply mixing skills to a recording.
B5: Creating musical material through production	1 Demonstrate an understanding of music sequencing techniques when developing musical material in response to a brief. 2 Apply creative processes when developing musical material. 3 Apply musical creation skills and sequencing techniques in response to a brief.
B6: Music technology and live events	1 Plan to use music technology in a live event. 2 Understand how to set up equipment for live events. 3 Apply skills when operating music technology equipment in a live event.

Summary of teaching and learning

Content theme	Learning and teaching areas
The recording studio	Studio set-up. Microphones. Mixing consoles. Recording devices.
Developing recording skills	Audio sources. Managing tracks. Data storage.
Developing mixing skills	Volume and balance. EQ and effects. Editing. Bouncing down.
Developing DAW production skills	Functions of a Digital Audio Workstation (DAW). Recording audio and software instruments. Editing in DAW. Mixing a DAW project.
Developing music creation skills	Exploring music creation techniques. Developing material. Presenting a musical creation.
Setting up and operating equipment for live events	Selecting and setting up equipment. Contributing to a live event. Using technical skills.
Developing professional skills	Organisational and planning skills. Communicating with artists. Health and safety. Technical and logistical skills.
Critical reflection	Critically analysing processes and production skills. Presenting critical analysis.

Learning and teaching – content and delivery

The following content is to be covered by learners before they undertake the internal assessment for this module. This is designed to allow learners to explore and develop skills in practical vocational contexts. The content can be delivered as a series of short projects or it can be combined for a more holistic learning journey.

The recording studio

Learners will take part in practical sessions where they will learn how the recording studio operates by exploring the type of equipment and processes involved in making a studio recording. They should cover how to use the following equipment correctly.

- Types of microphones and their purpose:
  - dynamic
  - large and small diaphragm condensers
  - ribbon
  - frequency response
  - polar pattern.
- Mixing consoles:
  - routing
  - channels
  - groups
  - inputs and outputs
  - busses and auxiliaries.
- Types of connectors, such as:
  - XLR
  - TRS/TS jack
  - phono
  - patchbays.
- Recording devices, such as:
  - recording software
  - audio interfaces.
- Monitoring devices, such as:
  - fold back
  - speakers
  - headphones.

In these practical sessions, learners will develop their use of the equipment relating to the following.

- Setting up a studio and understanding the purpose of different rooms:
  - control room
  - live rooms
  - booths
  - acoustics.
- Creating a signal flow.
- Providing monitoring for musicians.
- Finding and solving faults.

Developing recording skills

Learners should take part in theoretical and practical sessions where they learn how to record audio and experience the holistic process of engineering a recording from start to finish. They could start with a series of small-scale projects, which then lead to more ambitious recordings. Learners should cover the following.

- Microphone and input choice and placement:
  - close
  - ambient
  - spaced pair
  - coincident pair
  - direct input (DI).
- Recording instruments and voices, such as:
  - pop/commercial set-ups (drums, guitar, bass, piano)
  - voices
  - brass
  - strings
  - woodwind.
- Recording techniques:
  - providing foldback
  - handling click tracks
  - recording of individual tracks
  - layering tracks
  - double tracking
  - overdubbing
  - dropping in.
- Archiving and data storage:
  - clear labelling of tracks and takes.
- Learners should use these sessions to develop techniques in recording, considering:
  - using different microphones and placements
  - capturing sound of appropriate quality
  - experimenting with sound sources.

Developing mixing skills

Learners will take part in practical sessions and workshops, developing skills in how to mix recordings into finished products. They will explore the range of techniques and processes associated with mixing and mastering, including the following.

- Using volume and dynamics:
  - balancing levels
  - fades
  - automation
  - headroom
  - output level
  - dynamics of tracks within the mix.
- Using effects, such as:
  - noise gates
  - compressors
  - limiters
  - expanders
  - reverb
  - delay
  - chorus
  - distortion.
- Panning and use of stereo field.
- EQ on individual and master channels.
- Editing.
- Exporting and testing mix.

Developing DAW production skills

Learners will explore the functions and techniques involved with using DAW software. They will take part in workshops and practical, short projects to develop their DAW skills, including the following.

- Using functions of a DAW:
  - toolbars
  - key commands and shortcuts
  - effects
  - dynamic processing
  - automation.
- Recording audio (line in and microphone).
- Selecting and using software instruments.
- Importing, editing and manipulating audio.
- Mixing a DAW project.
- Bouncing or exporting to stereo audio file.

In these short workshops and sessions, learners should focus on applying the techniques to produce music in a DAW, considering the following factors.

- Structuring music.
- Inputting and importing audio.
- Blending different musical parts together.
- Creating and using different sounds.
- Using rhythm and pitch in a project.
- Developing listening skills.
- Recording etiquette.

Developing music creation skills

Learners will take part in workshops, listening sessions and short projects to develop their musical creation skills and techniques. They will explore different types of musical creation in a practical way by running short projects that create music for at least two different mediums and contexts, such as the following.

- Original composition.
- Song writing.
- Arrangement of existing material.
- Remix.
- Music for media, for example:
  - film or TV score
  - sound for games
  - advert jingle.

In these workshops and projects, learners should develop their musical creation skills and techniques, including the following.

- Responding to purposes or constraints in musical creation.
- Understanding terminology (verse, choruses, middle 8 etc.).
- Using musical creation elements:
  - structure
  - instrumentation and parts
  - chord progressions.
- Using musical elements:
  - rhythm
  - melody and harmony
  - texture
  - form.
- Developing and refining creations.
- Presenting musical creations.

Setting up and operating equipment for live events

Learners will explore the various ways in which music technology can be used in live situations. The two main areas to focus on are live sound and performance using music technology. Learners could explore both areas and then choose one in which to specialise for assessment. Learners will take part in workshops where they will explore relevant equipment, such as the following.

- Front of house (FOH) equipment:
  - speaker types and array design
  - active and passive systems.
- Amplifiers.
- Crossovers.
- Mixing consoles.
- Monitors.
- Microphones:
  - dynamic
  - condenser
  - polar patterns
  - phantom power.
- Direct inputs.
- EQ and effects, such as:
  - reverb
  - delay.
- DJ equipment:
  - belt-drive turntables
  - mixers
  - MIDI turntables
  - CDJs
  - laptops and DJ software.

In these workshops, learners will develop techniques in using music technology equipment, including the following.

- Planning to use music technology for live events, such as:
  - preparing and setting up equipment
  - preparing stage plans
  - identifying potential issues
  - creating contingency plans
  - taking part in or managing a soundcheck.
- Operating music technology for live events, such as:
  - controlling the mix/balance
  - selecting and sourcing appropriate musical material
  - using functions and effects
  - musicality and audience awareness
  - responding to issues.

Developing professional skills

Learners will develop professional and complementary skills related to the music industry through workshops and practical sessions. This area should be introduced and developed alongside other learning and teaching areas from this module. This area includes the following:

- Organisational skills:
  - scheduling and planning processes
  - time management and setting deadlines
  - allocating and sourcing musical resources
  - identifying issues and potential solutions.
- Listening skills:
  - stylistic awareness
  - identifying sonic faults
  - musical elements and conventions.
- Technical skills:
  - setting up equipment and spaces, such as rehearsal rooms
  - using equipment
  - maintaining instruments and equipment.
- Professional practice and conduct:
  - communication skills
  - working with others
  - appropriate preparation for sessions
  - resilience and mental wellbeing.

Critical reflection

Learners will explore and develop ways to apply critical reflection to musical work through practical sessions and group discussions. They will apply and develop critical reflection skills through the other learning and teaching areas in this module. They will develop skills in:

- analysing process
- breaking down events and decisions
- justifying creative choices and decisions
- reflecting on technical choices made
- using evaluative language.

Learners should explore methods of presenting critical reflection, such as:

- pieces to camera
- group discussion
- written forms
- annotated screenshots and images
- audio commentary to accompany video
- screen recordings.

Essential information for assessment

Assessment unit B4: Studio recording

Recommended evidence

B4.1/4.2 Materials demonstrating set up and use of sound engineering equipment. Evidence for this might include recording session plans, equipment lists, video footage of the set up and sessions, recording of a group or individual debrief, audio stems. **B4.3** A final mixed recording.

Assessment criteria and amplification for decisions

B4.1 Demonstrate an understanding of studio recording equipment		
B4.P1 Pass Adequate	**B4.M1** Merit Effective	**B4.D1** Distinction Accomplished
At **Pass**, learners select and set up appropriate equipment for a recording session safely, with some technical proficiency and a general understanding of the process. At **Merit**, learners select and set up appropriate equipment for a recording session safely, with technical proficiency and a general understanding of the process. At **Distinction**, learners select and set up appropriate equipment for a recording session safely, with assured technical proficiency and an insightful understanding of the process.		

B4.2 Apply multi-track recording techniques		
B4.P2 Pass Adequate	**B4.M2** Merit Effective	**B4.D2** Distinction Accomplished
At **Pass**, learners capture audio with only minor non-obtrusive errors, demonstrating appropriate multi-track recording techniques and communication skills. At **Merit**, learners capture audio of consistent quality, demonstrating proficient multi-track recording techniques and communication skills. At **Distinction**, learners capture audio of consistent quality, demonstrating creative use of multi-track recording techniques and communication skills.		

B4.3 Apply mixing skills to a recording		
B4.P3 Pass Adequate	**B4.M3** Merit Effective	**B4.D3** Distinction Accomplished
At **Pass**, learners present a final mix of the multi-track recording that demonstrates some proficient use of technical skills and equipment. At **Merit**, learners present a final mix of the multi-track recording that demonstrates proficient use of technical skills and clear control of equipment and processes. At **Distinction**, learners present a final mix of the multi-track recording that demonstrates proficient and creative use of technical skills, and clear and adept control of equipment and processes.		

Assessment unit B5: Creating musical material through production

Recommended evidence

B5.1 Process log, accounting for the development of the learner's final project, which details both the creative and technical processes used. Evidence for this might be a screen recording with audio commentary, video presentation or annotated screenshots. **B5.2/5.3** Final completed DAW project for a given brief. This may be an arrangement of another piece, a remix or an original composition.

Assessment criteria

B5.1 Demonstrate an understanding of music sequencing techniques when developing musical material in response to a brief		
B5.P1 Pass Describe	**B5.M1** Merit Analyse	**B5.D1** Distinction Critically evaluate
At **Pass**, learners give an account of their creative processes and the use of technical sequencing skills used in the development of musical material, with some reference to examples. At **Merit**, learners give a detailed account of their creative processes and the use of technical sequencing skills used in relation to the refinement of musical material, with reference to relevant examples. At **Distinction**, learners critically comment on their creative processes and the use of technical sequencing skills used in the refinement of musical material, with reference to pertinent examples.		

B5.2 Apply creative processes when developing musical material		
B5.P2 Pass Adequate	**B5.M2** Merit Consistent	**B5.D2** Distinction Accomplished
At **Pass**, learners demonstrate some ability to capably use musical elements when developing musical material. At **Merit**, learners demonstrate a proficient ability to use musical elements, with some creativity, when developing musical material. At **Distinction**, learners demonstrate a proficient and fluent ability to use musical elements creatively when developing musical material.		

B5.3 Apply musical creation skills and sequencing techniques in response to a brief		
B5.P3 Pass Adequate	**B5.M3** Merit Consistent	**B5.D3** Distinction Accomplished
At **Pass**, learners demonstrate a capable application of technical sequencing skills to create music for the given brief. At **Merit**, learners demonstrate a secure application of technical sequencing skills to create music for the given brief. At **Distinction**, learners demonstrate a fluent application of technical sequencing skills to create music for the given brief.		

Assessment unit B6: Music technology and live events

Recommended evidence

B6.1/6.2 Plans for the contribution to a defined live event, covering equipment preparation and set up, resources, timescales and contingencies.

Evidence for this might include video footage, annotated photographs of the set-up, planning documentation, stage diagrams.

B6.3 Final contribution to a live event.

Evidence for this might include video footage of live sound operation, performance using technology, monitor operation.

Assessment criteria and amplification for decisions

B6.1 Plan to use music technology in a live event		
B6.P1 Pass Adequate	**B6.M1** Merit Considered	**B6.D1** Distinction Comprehensive
At **Pass**, learners appropriately plan their contribution to a live event, demonstrating some understanding of technical and logistical requirements. At **Merit**, learners independently plan their contribution to a live event, demonstrating a clear and secure understanding of technical and logistical requirements, and potential issues. At **Distinction**, learners independently plan their contribution to a live event, demonstrating a thorough and insightful understanding of technical and logistical requirements, and solutions to potential issues.		

B6.2 Understand how to set up equipment for live events		
B6.P2 Pass Adequate	**B6.M2** Merit Effective	**B6.D2** Distinction Accomplished
At **Pass**, learners select and set up appropriate equipment for a live event safely and correctly. At **Merit**, learners independently select and set up appropriate equipment for a live event, demonstrating a clear and developed understanding of process. At **Distinction**, learners independently select and set up appropriate equipment for a live event, demonstrating a perceptive understanding of process.		

B6.3 Apply skills when operating music technology equipment in a live event		
B6.P3 Pass Adequate	**B6.M3** Merit Effective	**B6.D3** Distinction Accomplished
At **Pass**, learners operate chosen equipment correctly and safely, and achieve planned outcomes in a live situation, with only minor non-obtrusive errors. At **Merit**, learners operate chosen equipment with confidence and consistency to achieve positive outcomes in a live situation, with no errors. At **Distinction**, learners operate chosen equipment, with perceptive and considered control of processes to achieve high-quality outcomes in a live situation.		

Module C: The Music Industry

Level: **3**

Type: **Internal**

Guided learning hours: **90**

Introduction

The music industry is full of new opportunities for artists and entrepreneurs to earn a living, such as streaming platforms, crowdfunding and direct contact with audience for merchandise and physical sales. Whether running an independent label, performing or composing, understanding how the music industry continues to evolve is essential for future contributors.

This module explores the main issues and opportunities that face the music industry and the freelance world, and how these issues affect the future in relation to an individual's own practice. The module focuses on the potential future of the industry but also takes into account historical and contemporary developments. It develops the learner's ability to carry out an individual music industry research project, placing an individual's own practice into context. The wide scope of the music industry and the impact of society and technology require a range of learning and teaching sessions to allow for the depth of knowledge that is needed to understand the links between sectors and roles.

This module is internally assessed to allow for an individual focus to the industry research. It provides underpinning knowledge of the industry and roles for the practical application of skills in *Module A: Music Skills Development* or *Module B: Music Production Skills Development*, *Module D: Personal Music Profile* and *Module E: Collaborative Music Project*.

This module prepares learners for progression by developing important skills in researching and presenting information, needed to succeed when undertaking a higher education course. The module also gives those learners who want to progress to freelance work or employment in the sector, an understanding of the industry and working within it.

Assessment summary

Learners receive a separate, equally weighted grade for each assessment unit.

Assessment unit	Assessment objectives
C7: Planning a career in the industry	1 Understand the development of the music industry. 2 Understand sectors and employment in the music industry. 3 Identify potential opportunities for the future music industry.

Summary of learning and teaching

Assessment unit	Assessment objectives
Foundations and development of the music industry	Development of recorded music. Music publishing. Live music.
Sectors and employment in the music industry	Types of employment. Roles within sectors. Relationship of roles.
Future developments and the contemporary industry	The digital music environment. Revenue streams in the contemporary music industry. Future modes of employment.

Learning and teaching – content and delivery

The content is to be explored by learners before the setting of their individual project for assessment. The content sections can be delivered as a series of sessions or they can be combined for a more holistic learning journey.

Foundations and development of the music industry

Learners will take part in practical group sessions, tutorials and research sessions, where they will explore the foundations of the music industry in relation to their own personal interests and specialisms. They will explore the development of the industry in relation to their interests, including the following.

- The development of the role of the record label:
  - major labels
  - independent labels.
- The evolving costs of releasing music, such as:
  - recording and production costs
  - promotion costs – press PR, digital PR, radio and TV pluggers, producing videos
  - tour support.
- Royalties and revenue, such as:
  - artist advances
  - royalties
  - recoupment – royalties versus costs.
- The rise of file sharing and streaming:
  - the impact of Napster, LimeWire and The Pirate Bay
  - streaming – micro-payments and the record-company model.
- Music publishing and copyright issues and developments.
- Revenue streams associated with publishing and copyright, such as:
  - music synchronisation
  - performance revenues – Performing Right Society (PRS), Mechanical-Copyright Protection Society (MCPS)
  - sampling and cover versions.
- Publishing companies and digital music.
- Artist development deals.
- Revenue and costs associated with live events.

Sectors and employment in the music industry

Learners will explore the different sectors of the music industry and how they are linked and the different types of employment in the sectors. Learners will explore sectors and areas of employment suitable to their specialisms and interests, such as the following.

- Employees or freelancers, for example:
  - A&R (artist and repertoire) – finding and signing talent, managing budgets, refining a recording
  - marketing manager – styling, demographics, advertising, branding
  - digital promotions manager
  - press promotions manager
  - radio and TV plugger.
- Entrepreneurs:
  - independent label owner
  - producers.
- Working to commission or brief as a composer or producer.
- Publishing synchronisation manager – licensing and 'placing' music in TV and film and advertising.
- Establishing relationships in the industry.
- Collection and licensing societies.
- Live sector issues and roles, such as:
  - promoters and promotion companies
  - booking agents
  - agent commissions
  - tour manager
  - road crew.
- Artist management issues, such as:
  - management commissions – on gross or net income
  - artist development.
- Distributors – physical versus digital distribution.

Future developments and the contemporary industry

Learners will explore the current musical industry landscape and potential opportunities for the future. They will explore this in relation to their own interests and specialisms, and include the following as appropriate.

- The digital music environment.
- Social media and A&R, such as:
  - unsigned artists – What is more important – the music or the social media numbers?
  - major-label A&R – A data-driven approach?
  - the death of the demo tape
  - building an online audience/profile/brand.
- Does the modern artist need a record label?
  - the artist as entrepreneur
  - starting a label
  - digital distribution
  - home studios and production costs
  - viral marketing.
- Formats:
  - hosting and streaming platforms
  - the 'vinyl revival'.

- Revenue streams in the contemporary music industry, as suitable to role:
  - Is the golden age of record royalties over?
  - Live-event income – the new primary income source?
  - merchandising
  - crowdfunding projects.
- Adding value to your product and brand.
- Live events in the digital age:
  - The live 'experience' – a digital-proof revenue stream?
  - Bootlegging, phone-cams and video hosting sites – opportunity or threat?
- '360' recording contracts – the labels strike back?
- Digital publishing revenues:
  - Synchronisations – more important than ever?
- Future modes of employment.
- The contemporary entrepreneur:
  - freelancing
  - risk versus returns
  - finances and tax returns
  - developing a freelance career.
- Commissions:
  - management commissions
  - booking-agency commissions.

Essential information for assessment

Assessment unit C7: Planning a career in the industry

Recommended evidence

C7.1/7.2/7.3 An appropriately presented project on the music industry that links developments, sector relationships and future opportunities related to learners' interests and specialisms. This might be in the form of a podcast documentary, a presentation to peers, an e-book or case studies on labels/bands/entrepreneurs.

Assessment criteria and amplification for decisions

C7.1 Understand the development of the music industry		
C7.P1 Pass Describe	**C7.M1** Merit Explain	**C7.D1** Distinction Critically comment
At **Pass**, learners demonstrate a basic understanding of the music industry's development. They cover key technological and sociological impacts related to their sector or specialism, such as advances in technology and changes in youth culture. At **Merit**, learners demonstrate a consistent and clear understanding of the music industry's development and how key events and advances have had an impact on it, related to their sector or specialism. They give detailed background information on why these advances and events made an impact. At **Distinction**, learners demonstrate an in-depth understanding of the music industry's development, related to their sector or specialism. They evaluate the impact of key events and advances, making links and judgements.		

C7.2 Understand sectors and employment in the music industry		
C7.P2 Pass Describe	**C7.M2** Merit Explain	**C7.D2** Distinction Critically Comment
At **Pass**, learners cover the functions of two related sectors of the music industry, giving a basic overview of their relationship with each other and key employments roles in each sector. At **Merit**, learners examine two related sectors of the music industry, detailing the dependent links between them. They will cover how key roles relate to each other and the impact they can have on each other's success. At **Distinction**, learners assess how two related sectors of the music industry work in relation to each other, making pertinent links to industry successes and shortcomings. They will cover different roles in the industry, discussing issues of contract types and interdependence.		

C7.3 Identify potential opportunities for the future music industry		
C7.P3 Pass Basic	**C7.M3** Merit Detailed	**C7.D3** Distinction Comprehensive
At **Pass**, learners identify potential opportunities and threats related to their chosen area of progression. They will demonstrate an awareness of current industry issues. At **Merit**, learners identify how the music industry is evolving, acknowledging and detailing potential opportunities and threats. They will demonstrate a considered awareness of current industry issues. At **Distinction**, learners provide a considered and imaginative analysis of how the modern music industry is evolving, incorporating a clear understanding of potential future opportunities and threats. They will demonstrate a detailed and perceptive awareness of current industry issues.		

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Module D: Personal Music Profile

Level: **3**

Type: **Internal**

Guided learning hours: **270**

Introduction

The music business is hugely competitive, which means that musicians need to develop their own identity and profile using their particular skills and specialisms. The ability to improve musical skills practically and to create individual project and networking opportunities is an essential skill.

The module is based on creating work and material that reflects where the individual wants to go as a musician. This includes developing technical and aural skills. The module also covers skills in developing an individual musical project related to personal interests and self-promotion. The module requires a breadth and depth of learning and teaching to explore short projects to develop the necessary skills and knowledge to work independently. Learners will then be able to undertake a large-scale project related to their personal interests and specialisms. The project is taken over an extended period of time, so that there is time to develop musically to produce technically adept material, while at the same time considering the wider aspects of creating a project.

This module draws on the depth and breadth of skills from *Module A: Music Skills Development* or *Module B: Music Production Skills Development*, and knowledge of the freelance world and roles for *Module C: The Music Industry*. It also develops project working and refines the musical skills related to *Module E: Collaborative Music Project*.

This module prepares learners for progression, it develops their understanding of the opportunities available for progression, progression planning and working independently. These are vital skills for use in higher education and employment in the sector.

Assessment summary

Learners receive a separate, equally weighted grade for each assessment unit.

Assessment unit	Assessment objectives
D8: Using development plans to refine skills	1 Identify personal opportunities and areas for improvement related to progression. 2 Create a plan for personal musical development. 3 Develop musical skills in response to the plan.
D9: Producing a personal project	1 Devise and develop a personal music project. 2 Demonstrate technical and musical skills within a project. 3 Create final outcomes in response to the aims and constraints of the project.
D10: Using material for self-promotion and networking	1 Define and plan self-promotional material in relation to networking opportunities. 2 Select and create content for self-promotional material. 3 Present self-promotional material for planned opportunities.

Summary of learning and teaching

Content theme	Learning and teaching areas
Opportunities for progression as a musician	Progression areas. Preparing for progression. Planning progression.
Progressing individual musical skills	Listening, musical and technical skills. Linking skills to progression aims. Creating a personal plan of development.
Refining individual musical skills	Following a plan to develop skills practically. Considering practical progress. Adapting plans.
Exploring project ideas	Types of projects. Exploring constraints and aims. Creating project plans.
Developing an individual music project	Using starting points of stimulus. Developing and refining a project. Presenting a project.
Exploring self-promotion and networking opportunities	Networking opportunities. Professional expectations.
Creating and presenting promotional material	Defining musical identity. Developing a strategy. Creating material.

Learning and teaching – content and delivery

The content is to be explored by learners before the setting of the individual project for assessment. Learners should explore and develop skills in practical vocational contexts. Content themes should be seen as interrelated and can be delivered through a series of short projects or through a more holistic learning journey.

Opportunities for progression as a musician

Learners will take part in workshops that allow them to explore progression opportunities in the music industry practically. They will explore the different types of opportunity available to them as musicians through case studies, practical sessions and research projects. They will engage in practical sessions that explore the skills related to their potential opportunities and how to prepare and plan for progression in the music industry. Learners should explore at least three different progression opportunities suitable for their interests and specialisms, such as:

- higher and further education
- freelance opportunities
- entry positions in the music industry
- internships
- apprenticeships
- work experience
- funding opportunities.

In the sessions and projects, learners should explore and develop the skills related to progression, including:

- identifying career aspirations
- creating material, such as personal statements and CVs
- collating references and contacts
- establishing short-, medium- and long-term goals
- relating musical skills to progression
- professional skills related to progression.

Progressing individual musical skills

Learners will take part in practical group sessions and tutorials where they discuss and develop techniques in progressing musical skills related to their personal interests and specialisms. They will then work practically to examine and develop individual skills, such as:

- listening skills
- musical understanding
- technical musicianship
- using equipment.

In the sessions, learners will develop their ability to create a practical plan for improvement in the areas above, in relation to the following considerations:

- evaluating and analysing the development of skills
- refining targets and goals in relation to development
- linking skills development plan to progression
- justifying decisions
- presentation format.

Refining individual musical skills

Learners will explore methods of refining their musical skills and techniques in relation to their interests and specialisms. They will take part in practical sessions, workshops and tutorials to develop their musical skills. They should explore the techniques related to their personal skills development, such as:

- establishing a practice or development routine
- finding and using resources to improve
- practically tracking progress
- revising routine and targets as necessary
- experimenting with different styles and techniques
- presenting musical skills and development.

In the workshops and practice sessions, learners should explore and develop their musical skills, including:

- instrumental and technical skills
- control of musical elements
- their ability to use different musical styles
- analysing pieces of music by ear
- using technology.

Exploring project ideas

Learners will take part in workshops and mini-projects to explore their potential individual project. They will explore different types of music project practically, by taking part in workshops where they develop and work on different types of project suitable to their personal interests and specialisms, such as:

- a performance showreel
- an extended play (EP) of original songs
- a tuition book or online resource
- a music video
- online learning resources
- a musical app
- a new instrument
- music workshops or classes.

In these mini-projects, learners should explore and develop collaborative musical skills, including:

- an overview of the product
- the details of a target market
- the human and physical resources required
- unique selling point(s) (USP(s))
- monetisation (if appropriate)
- the objectives for and measures of success
- a project timeline and milestones.

Developing an individual music project

Learners will undertake projects that explore the skills and techniques needed to develop a musical project over a period of time. They should look at the following skills as appropriate to the project type:

- using musical starting points and stimulus
- deciding on the aims of the project
- preparing and creating material
- experimenting with different styles and material
- identifying issues and making improvements
- tracking progress of creative work through self-reflection and analysis
- setting targets for future sessions
- analysing material on aims and constraints of the project
- exploring and experimenting with presentation methods.

Exploring self-promotion and networking opportunities

Learners will engage in workshops, sessions and research to explore and discuss the methods of self-promotion and making the best of networking opportunities. They should explore the following areas in relation to self-promotion in a practical context suitable for their interests and specialisms:

- career opportunities and typical pathways
- modes of employment and responsibilities
- personal style, gimmick, USP
- research of practitioners
- expectations from employers and audience
- knowledge of specific field.

In these sessions, learners should develop areas related to networking and promotion:

- identifying goals
- knowing own audience
- consideration of constraints
- personal connections and networking
- use of social media
- local and national networking opportunities.

Creating and presenting promotional material

Learners will engage in workshops where they explore how promotional material is created and shared in the music industry. They will explore different platforms and content, such as:

- websites
- social networking profiles
- electronic press kit (EPK)
- streaming accounts
- video blogging
- audio recordings
- photo shoots
- music videos
- posters, flyers and business cards
- CVs and references.

They should explore presentation and content areas by considering the following:

- continued reference to goals
- appropriate branding
- quality control
- organisation and meeting deadlines
- budget constraints
- copyright
- having up-to-date contact details
- meeting audience/employer requirements.

Essential information for assessment

Assessment unit D8: Using development plans to refine skills

Recommended evidence

D8.1/8.2/8.3 Video and/or audio evidence of learners' musical skills being developed practically, based on a refined log and plan linked to progression opportunities and areas for improvement. The evidence for this might be in the form of an e-portfolio of skills development, a video blog, audio files with supporting commentary or peer presentations on key development points.

Assessment criteria and amplification for decisions

D8.1 Identify personal opportunities and areas for improvement related to progression		
D8.P1 Pass Describe	**D8.M1** Merit Analyse	**D8.D1** Distinction Critically evaluate
At **Pass**, learners relate personal opportunities to their specialism and goals, and make some connections to the practical development of technical, instrumental and musical skills. At **Merit**, learners relate personal opportunities to their specialism and goals, with examples and clear and considered links to the practical development of their skills. At **Distinction**, learners relate opportunities to their specialism and goals, with clear reasoning and pertinent links to the practical development of their skills with well-chosen examples.		

D8.2 Create a plan for personal musical development		
D8.P2 Pass Defined	**D8.M2** Merit Detailed	**D8.D2** Distinction Comprehensive
At **Pass**, learners create and follow a plan practically, including goals, techniques and routines suitable for their personal progression. There are outlined timelines and review points. At **Merit**, learners create and follow a plan practically, including clear goals, techniques and routines related to improvement and their own interests. There are considered timelines and review points linked to the desired improvement of skills. At **Distinction**, learners create and follow a plan practically, including reasoned goals, techniques and routines, and how they are related to improvement and their own interests. There are thorough timelines and review points connected to the desired improvement of skills.		

D8.3 Develop musical skills in response to the plan		
D8.P3 Pass Defined improvement	**D8.M3** Merit Self-reflective improvement	**D8.D3** Distinction Accomplished improvement
At **Pass,** learners show improvement of personal musical skills related to an understanding of what is working and what is not, with appropriate responses to continue development. At **Merit,** learners relate improvement and refinement in their musical skills to the processes and techniques they are using. They will show the ability to analyse what is working and what is not, and generate effective responses to continue development. At **Distinction**, learners show a consistent relationship between their own improvement and refinement to the processes and techniques they are using. They show the ability to critically evaluate what is working and what is not, and generate creative responses to continue development.		

Assessment unit D9: Producing a personal project

Recommended evidence

D9.1 Planning and development materials for a personal music project, including iterations from the process.

Evidence for this might include videos of rehearsal sessions, demo recordings, outlines of plans.

D9.2/9.3 A final completed personal music project created in line with a defined aim demonstrating technical skills related to specialisms.

Evidence for this could include performance showreel, EP of original songs, musical workshops.

Assessment criteria and amplification for decisions

D9.1 Devise and develop a personal music project		
D9.P1 Pass Devise and develop	**D9.M1** Merit Effective	**D9.D1** Distinction Accomplished
At **Pass**, learners use relevant techniques and show capable application of musical skills and techniques. They will develop the product competently, in line with the aims and constraints of the project. At **Merit**, learners use musical skills and techniques that show modification of their approach to challenges and issues, discarding ideas as they refine the work, in line with the aims and constraints of the project. At **Distinction**, learners show innovation in the modification of their approach, making valid judgements about challenges and issues. They will apply a range of knowledge, skills and understanding, with consideration of the aims and constraints of the product.		

D9.2 Demonstrate technical and musical skills within a project		
D9.P2 Pass Competent	**D9.M2** Merit Effective	**D9.D2** Distinction Accomplished
At **Pass**, learners showcase an appropriate level of capability in their use of skills and show a clear understanding of how to apply relevant skills in a project scenario. At **Merit**, learners showcase a secure level of capability in their use of skills and will show a secure understanding of how to apply relevant skills in a project scenario. At **Distinction**, learners showcase a proficient technical level of capability in their use of skills and will show a full and logical understanding of how to apply relevant skills in a project scenario.		

D9.3 Create final outcomes in response to the aims and constraints of the project		
D9.P3 Pass Competent	**D9.M3** Merit Effective	**D9.D3** Distinction Accomplished
At **Pass**, learners show appropriate consideration for the aims and constraints of the project, such as audience space, medium and/or artistic vision. They will use the medium with some understanding of professional practice. At **Merit**, learners successfully meet the main aims and constraints of the project. They will use the medium with clear understanding of professional practice, related to the final outcome. At **Distinction**, learners fully meet the aims and constraints of the project. They will show a creative and capable use of the medium and extensive understanding of professional practice, related to the final outcome.		

Assessment unit D10: Using material for self-promotion and networking

Recommended evidence

D10.1/10.2/10.3 Self-promotional material presented in a format appropriate for the medium or specialism. Evidence for this might include an Electronic Press Kit (EPK), a personal website or social networking profiles with links to content.

Assessment criteria and amplification for decisions

D10.1 Define and plan self-promotional material in relation to networking opportunities		
D10.P1 Pass Competent	**D10.M1** Merit Effective	**D10.D1** Distinction Accomplished
At **Pass**, learners present material that shows an understanding of audience and networking potential, using appropriate links and language for their specialism and audience. At **Merit**, learners present material that shows a full understanding of audience and networking potential, with clear consideration of purpose, using links and language that produce the intended result for their audience. At **Distinction**, learners present material that shows a thorough understanding of audience and networking potential with a far-reaching consideration of purpose, using professional language and links that produce a positive impression for the audience.		

D10.2 Select and create content for self-promotional material		
D10.P2 Pass Competent	**D10.M2** Merit Effective	**D10.D2** Distinction Accomplished
At **Pass**, learners present musical content that shows adequate musical skills within their specialism. At **Merit**, learners present musical content that shows capable musical skills and clearly links to networking opportunities. At **Distinction**, learners present musical content that shows musical skills that demonstrate a proficient level of ability and extensive consideration and links to networking opportunities.		

D10.3 Present self-promotional material for planned opportunities		
D10.P3 Pass Adequate	**D10.M3** Merit Effective	**D10.D3** Distinction Accomplished
At **Pass**, learners present material that includes most of the vital content for self-promotion and networking, presented in an appropriate medium and style. At **Merit**, learners present material that includes all vital content for self-promotion and networking, in a logical and coherent manner. At **Distinction**, learners present material for self-promotion and networking that is comprehensive in content, presented in a creative manner and is easily navigated, to a near-professional standard.		

Module E: Collaborative Music Project

Level: **3**

Type: **Internal**

Guided learning hours: **270**

Introduction

The music business is full of examples of collaborative working, in both the recording industry and for live music events.

This module develops the skills and knowledge needed to work with others to deliver a music product that requires collaboration in both the creative content and its presentation. This requires a breadth and depth of learning and teaching dedicated to exploring different project types and roles in a practical context. Learners will then be able to undertake a large-scale project in collaboration with peers. The project can be adapted to suit different specialisms, interests or community and local needs, and can act as a final showcase. The project will be undertaken over an extended period of time so that there can be enough musical development to produce technically adept material while at the same time considering the wider aspects of participating in a project. These aspects include effective planning, team working, event organisation, repertoire selection, marketing and reflection on roles as individuals and members of a group.

This module is internally assessed, so it can be delivered in an appropriate context. The module draws on learning from across the course and provides the synoptic assessment for the Extended Diploma. In *Assessment unit E13: Producing a collaborative project*, learners will produce final summative evidence that shows synoptic achievement and readiness for progression. In completing their collaborative project, learners will select and apply learning from other modules. This allows for the application of the skills developed and refined in *Module A: Music Skills Development*, *Module B: Music Production Skills Development* and *Module D: Personal Music Profile*. It uses the knowledge of industry roles and their relationship from *Module C: The Music Industry* in its collaboration and response to a vocational brief.

This module prepares learners for progression. It develops skills and knowledge involved in planning and developing project work, using collaborative skills and presenting final outcomes. These are all vital skills for use in higher education and employment in the sector.

Assessment summary

Learners receive a separate, equally weighted grade for each assessment unit.

Assessment unit	Assessment objectives
E11: Undertaking a defined technical project role	1 Plan and prepare for a technical role. 2 Demonstrate skills within a technical role. 3 Contribute to a project within a technical role.
E12: Using creative collaboration to develop a project	1 Demonstrate personal engagement and individual responsibility when developing a collaborative project. 2 Demonstrate musical skills when developing a collaborative project. 3 Apply collaborative skills when developing a project.
E13: Producing a collaborative project	1 Demonstrate technical music skills in a final collaborative project. 2 Demonstrate creative music skills in a final collaborative project. 3 Present a final collaborative music project.

Summary of learning and teaching

Content theme	Learning and teaching areas
Collaborative music skills	Types of project. Sharing musical ideas. Taking on different roles. Leading and contributing. Communication of feedback.
Establishing and responding to a creative music context	Establishing concepts. Exploring potential styles. Delivery contexts.
Developing musical skills and techniques through collaboration	Tracking progress. Instrumental or creative skills. Listening skills Peer learning.
Planning and organising a music project	Establishing need. Proposals. Resourcing. Creating schedules.
Technical skills for a collaborative musical project	Technical skills. Administrative skills. Complementary skills. Promotional skills
Developing a collaborative music project	Rehearsal and production sessions. Developing iterations. Musical decision making.
Presenting a collaborative music project	Workshops. Producing/finalising Presenting.

Learning and teaching – content and delivery

The content is to be explored by learners before the setting of the collaborative project for assessment. Learners should explore and develop skills in practical vocational contexts. Content themes should be seen as interrelated and can be delivered through a series of short projects or through a more holistic learning journey.

Collaborative music skills

Learners take part in workshops and short projects that explore collaborative music skills. Learners explore different types of collaborative music project in a practical way by running short projects where they collaborate to make music, either performance or recorded, for at least three different music projects, such as:

- a live gig
- music workshops
- a community music project
- a concept concert
- music for media, e.g. film, games
- an arts event
- a sound installation
- a music festival
- a club night.

In their short projects, learners should explore and develop collaborative musical skills, including:

- discussing and sharing musical ideas
- using musical stimulus, such as style, visuals, media
- taking on different creative musical roles, such as:
  - performer
  - creating original music
  - sound design.

Establishing and responding to a creative music context

Learners take part in practical sessions and group discussions to develop skills in establishing creative opportunities and constraints collaboratively. Learners work practically to make music in response to the opportunities and constraints, including at least three of the following:

- audience
- location
- presentation or delivery method
- musical vision or inspiration
- time constraints
- artistic stimulus
- meeting a community need.

In the practical sessions, learners should make music in response to the opportunities and constraints in different ways, experimenting with:

- musical styles
- instrumentation.

Developing musical skills and techniques through collaboration

Learners develop their musical skills and techniques through taking part in practical sessions where they will work collaboratively. Learners should focus on the context of their chosen specialism, such as:

- composition
- performance
- production
- song writing.

In these practical sessions, learners should explore and develop musical skills through collaboration, including:

- using pitch and rhythm/musical elements
- blending harmonic lines
- interaction between musicians
- exploring dynamics as a group
- listening skills, such as:
  - suggesting improvements to the music
  - identifying errors
  - notes on performance or execution
  - working out musical parts by ear
  - identifying harmonies
- creating a musical feel in collaboration
- peer-to-peer learning of musical techniques and ideas.

Planning and organising a music project

Learners explore what is involved in organising a collaborative music project. Learners create proposals as a group, exploring and trying at least two different roles or responsibilities that are part of organising a collaborative project, such as:

- artistic director
- budget manager
- designer
- event manager
- promoter
- social media manager.

To gain understanding and experience in planning a collaborative music project, learners explore the following organisational skills in their roles:

- creating and working to schedules
- budgeting
- sourcing resources and equipment
- developing a promotional strategy
- developing and designing materials and marketing ideas
- addressing legal considerations.

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Technical skills for a collaborative musical project

Learners explore a range of technical (including administrative) skills used in a collaborative music project, developing the skills in a practical context, for example in the form of small events for their peers. Learners explore the following skills as appropriate to role, such as the following.

- Setting up and using equipment.
- Working as part of a technical team.
- Undertaking responsibilities.
- Responding to feedback from director or producer.

Learners should develop their understanding of at least one technical and one administrative role, such as the following.

- Administrative roles:
  - front of house manager
  - box office manager
  - production manager
  - stage manager
  - venue manager
  - creative director/musical director
  - backstage manager.
- Technical roles:
  - drum technician
  - guitar technician
  - sound engineer
  - monitor engineer
  - lighting technician
  - AV (audiovisual) technician.

Developing a collaborative music project

Learners undertake projects that explore the skills and techniques related to developing a collaborative musical project over a period of time. They should explore the following skills appropriate to the project type:

- rehearsing material
- creating versions of original music through demos and mixes
- discussing artistic merits of material
- experimenting with different sounds and styles
- identifying issues and making improvements
- tracking progress of creative work thorough debriefs
- setting targets for future sessions
- analysing material against aims and constraints of the project.

Presenting a collaborative music project

Learners explore the methods of presenting a music project to an audience. They should explore at least two different methods of presentation:

- performance
- musical workshops
- final recording on appropriate format
- finished sound installation for a space
- an album launch party.

Learners should develop skills related to presentation and evaluative skills to identify areas they can improve on, such as:

- ensuring work is ready, final preparations
- warm-up performances/dress rehearsal/soundchecks
- playing recorded material in a space to check levels and mix
- gauging audience reaction
- reviewing and engaging with comments on social media.

Essential information for assessment

Assessment unit E11: Undertaking a defined technical project role

Recommended evidence

E11.1 Planning materials and related evidence of the undertaking of planning and preparation for a technical role.

Evidence for this might include stage plans, designs, minutes of meetings etc.

E11.2/11.3 Video evidence and/or supporting commentary of the undertaking a technical role in an appropriate format.

Evidence for this might include a blog, video diary, annotated images.

Assessment criteria and amplification for decisions

E11.1 Plan and prepare for a technical role		
E11.P1 Pass Basic	**E11.M1** Merit Detailed	**E11.D1** Distinction Comprehensive
At **Pass,** learners give an overview of the requirements in terms of equipment and resources, as well as an overview of what actions they need to take, with some description of necessary preparations. At **Merit**, learners give a full breakdown of the requirements in terms of equipment and resources, what they are needed for and why they are needed. They provide considered detail of what actions they need to take, with an explanation of necessary preparations. At **Distinction**, learners give a thorough and wide-ranging breakdown of the requirements in terms of equipment and resources, what they are needed for and why they are needed, including contingency plans. They will demonstrate reasoned and proactive thought in relation to the actions they need to take, with a thorough and wide-ranging understanding of necessary preparations.		

E11.2 Demonstrate skills within a technical role		
E11.P2 Pass Competent	**E11.M2** Merit Effective	**E11.D2** Distinction Accomplished
At **Pass**, learners apply a basic range of skills appropriately to achieve the purpose, with some understanding of their role. At **Merit**, learners select and apply skills to achieve the purpose efficiently, demonstrating a secure capability and a considered understanding of how to apply relevant skills in their role to good effect. At **Distinction**, learners showcase a technically proficient level of capability in their use of skills, with a full and logical understanding of how to apply relevant skills in a project scenario.		

E11.3 Contribute to a project within a technical role		
E11.P3 Pass Some impact	**E11.M3** Merit Clear impact	**E11.D3** Distinction Crucial impact
At **Pass**, learners have some positive impact on the project. They may make some errors in judgement or technical mistakes but these will have only a minor impact on the project. At **Merit**, learners have a clear and positive impact on the project. They will make effective and considered decisions and actions in relation to the project. At **Distinction**, learners have an essential impact on the success of the whole project. They will make thoughtful and creative decisions and actions that impact on the project.		

Assessment unit E12: Using creative collaboration to develop a project

Recommended evidence

E12.1/12.2/12.3 A portfolio of project development and supporting commentary in an appropriate format.

- The evidence for this might include relevant meeting notes, rehearsal footage or iterations of compositions/recordings.
- The commentary may be in the format of a blog, a video diary or annotated visuals.

Assessment criteria and amplification for decisions

E12.1 Demonstrate personal engagement and individual responsibility when developing a collaborative project		
E12.P1 Pass Appropriate	**E12.M1** Merit Effective	**E12.D1** Distinction Accomplished
At **Pass**, learners show some participation and provide relevant inputs during discussions and meetings. They contribute to the creative development of the project but may rely on some support from their peers. At **Merit**, learners are attentive and participative during discussions and meetings, providing valuable input and ideas that progress the project. They clearly contribute to the creative development of the project. At **Distinction**, learners are consistently attentive and participative during discussions and meetings, providing a range of pertinent and insightful inputs. They show leadership in their contribution to the creative development of the project.		

E12.2 Demonstrate musical skills when developing a collaborative project		
E12.P2 Pass Competent	**E12.M2** Merit Effective	**E12.D2** Distinction Accomplished
At **Pass**, learners use generic creative musical skills appropriately that have some impact on the creative development of the project. At **Merit**, learners use creative musical skills securely in a controlled and efficient manner that clearly contributes to the creative development of the project. At **Distinction**, learners use perceptive creative musical skills, showing some innovation and having a crucial and clear impact on the creative development and direction of the project.		

E12.3 Apply collaborative skills when developing a project		
E12.P3 Pass Adequate	**E12.M3** Merit Effective	**E12.D3** Distinction Accomplished
At **Pass**, learners collaborate in the development of a creative music project, showing the ability to suggest ideas and listen to the opinions and ideas of others. At **Merit**, learners collaborate in the development of a creative music project, showing the ability to input relevant ideas and respond to the opinions and ideas of others while moving the project forward. At **Distinction**, learners collaborate in the development of a creative music project, showing the ability to share and explain ideas and respond thoughtfully to the opinions and ideas of others.		

Assessment unit E13: Producing a collaborative project

Recommended evidence

E13.1/13.2/13.3 A final collaborative music project presented in an appropriate format that demonstrates musical skills, with supporting commentary. The evidence for this might be in the form of a video of a live event, an audio recording or musical workshops.

Assessment criteria and amplification for decisions

E13.1 Demonstrate technical music skills in a final collaborative project		
E13.P1 Pass Competent	**E13.M1** Merit Effective	**E13.D1** Distinction Accomplished
At **Pass**, learners apply musical skills that have some positive impact on the final outcome. They will demonstrate some technical music skills. At **Merit**, learners apply musical skills that have a clear and positive impact on the final outcome. They will demonstrate secure technical music skills. At **Distinction**, learners apply musical skills that have a crucial and positive impact on the final outcome. They will demonstrate technically proficient music skills.		

E13.2 Demonstrate creative music skills in a final collaborative project		
E13.P2 Pass Competent	**E13.M2** Merit Effective	**E13.D2** Distinction Accomplished
At **Pass**, learners display some creativity in the use of form, presentation and musical elements. They demonstrate some control of creative musicality in the final outcome. At **Merit**, learners display a considered and secure application of creativity in the use of form, presentation and musical elements. At **Distinction**, learners display a skilled and proficient application of creativity in the use of form, presentation and musical elements.		

E13.3 Present a final collaborative music project		
E13.P3 Pass Appropriate	**E13.M3** Merit Effective	**E13.D3** Distinction Creative
At **Pass**, learners show some consideration of target audience and presentation format. At **Merit**, learners clearly consider audience and presentation format. At **Distinction**, learners fully account for presentation format and use the audience to inform and inspire the final outcome.		

3 Planning your programme

How do I choose the right BTEC National qualification for my learners?

BTEC Nationals come in a range of sizes, each with a specific purpose. You will need to assess learners very carefully to ensure that they start on the right size of qualification to fit into their 16–19 study programme.

Some learners are sure of the sector they want to work in and are aiming for progression into that sector via higher education. These learners should be directed to the two-year BTEC National Extended Diploma as the most suitable qualification.

When learners are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

Is there a learner entry requirement?

As a centre, it is your responsibility to ensure that learners who are recruited have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have qualifications at or equivalent to Level 2.

Learners are most likely to succeed if they have:

- five GCSEs at good grades and/or
- BTEC qualification(s) at Level 2
- achievement in English and mathematics through GCSE or Functional Skills.

Learners may demonstrate ability to succeed in various ways. For example, learners may have relevant work experience or specific aptitude shown through diagnostic tests or non-educational experience.

What level of sector knowledge is needed to teach these qualifications?

We do not set any requirements for teachers but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector.

What resources are required to deliver these qualifications?

As part of your centre approval, you will need to show that the necessary material resources and work spaces are available to deliver BTEC Nationals. For some learning and teaching modules, specific resources are required. Learners must have access to:

- rehearsal spaces and backline
- musical instruments
- the internet
- digital audio workstation (DAW) software, audio interfaces and microphones
- examples of a variety of styles of music
- performance space.

How can myBTEC help with planning for these qualifications?

myBTEC is an online toolkit that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities, creating assignment briefs and creating assessment plans. For further information see *Section 8*.

Which modes of delivery can be used for these qualifications?

You are free to deliver BTEC Nationals using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

What are the recommendations for community and employer involvement?

BTEC Nationals are vocational qualifications and, as an approved centre, you are encouraged to work with employers on the design, delivery and assessment of the course to ensure that learners have a programme of study that is engaging and relevant and that equips them for progression.

What support is available?

We provide a wealth of support materials, including curriculum plans, delivery guides, authorised assignment briefs and examples of marked learner work.

You will be allocated a Standards Verifier early on in the planning stage to support you with planning your assessments. There will be extensive training programmes as well as support from our Subject Advisor team.

For further details, see *Section 8*.

How will my learners become more employable through these qualifications?

Employability skills, such as team working and entrepreneurialism, and practical hands-on skills have been built into the design of the assessment objectives and content. This gives you the opportunity to use relevant contexts, scenarios and materials to enable learners to develop a portfolio of evidence that demonstrates the breadth of their skills and knowledge in a way that equips them for employment.

4 Assessment structure

Before you assess, you will need to become an approved centre, if you are not one already. The full requirements and operational information are given in the *BTEC Quality Assurance Handbook*, available on our website. All members of the assessment team need to refer to this document.

These BTEC Nationals are assessed using internal assessments, which are set and marked by teachers.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the module and in line with requirements from higher education and industry.

Assessment units

All assessment units are internally assessed and subject to external standards verification. This means that you set and assess the assignments that provide the final summative assessment of each learning and teaching module, generating evidence for each assessment unit. You will need to prepare to assess using the guidance in this section.

In line with the requirements and guidance for internal assessment, you select the most appropriate assessment styles according to the learning set out in the learning and teaching module. This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

- carry out projects for which they have choice over the direction and outcomes
- use their collaborative skills
- demonstrate practical and technical skills, such as using appropriate software, equipment and processes
- use case studies to explore complex or unfamiliar situations.

You will make grading decisions based on the requirements and supporting guidance given in the assessment units. Learners may not make repeated submissions of assignment evidence.

Making valid assessment decisions

Assessment decisions are based on the specific criteria given in each assessment unit and set at each grade level. Assessment units provide a balance of assessment of sector-specific knowledge, technical and practical skills, and transferable skills appropriate to the purpose of the qualification.

Pass, Merit and Distinction criteria all relate to individual assessment objectives. The criteria grid in the assessment units shows the relationships between the criteria so that assessors can apply all the criteria to the learner's evidence at the same time.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a learner has completed all the assessment for a learning and teaching module, then the assessment team will give a grade for each assessment unit. This is given according to the highest level for which the learner is judged to have met all the criteria. Therefore:

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and all the Pass and Merit criteria); these define outstanding performance across the assessment unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and all the Pass criteria) through high performance in each assessment objective
- to achieve a Pass, a learner must have satisfied all the Pass criteria for the assessment objectives, showing coverage of the learning and teaching module content and, therefore, attainment at Level 3 of the national framework.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments.

Learners who do not satisfy the Pass criteria should be reported as Unclassified.

Assessors should use the following information and support in reaching assessment decisions:

- the *Essential information for assessment* section in each learning and teaching module
- your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Once an assessment decision has been reached, it is formally recorded.
The information given:

- must show the formal decision and indicate where criteria have been met
- may show where attainment against criteria has not been demonstrated
- must avoid giving direct, specific instructions on how the learner can improve the evidence to achieve a higher grade.

Authenticity of learner work

Assessors must ensure that evidence is authentic to a learner through setting valid assessments and supervising them during the assessment period. Assessors must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Once an assessment has begun, learners must not be given feedback that relates specifically to their evidence and how it can be improved, learners must work independently.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. Assessors must complete a declaration that:

- the evidence submitted for this assessment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Centres can use Pearson templates or their own templates to document authentication.
During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 5 Administrative arrangements*.

Resubmission of improved evidence for assessment units

The final assessment of evidence for the relevant assessment objectives is normally the final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assessment.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected
- making sure that giving a further opportunity does not give an unfair advantage over other learners, for example through the opportunity to take account of feedback given to other learners
- checking that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days in the same academic year. However, we recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who did not complete assessment tasks by the planned deadline or by an authorised extension deadline (if one was given for specific circumstances), may not have the opportunity to subsequently resubmit. Similarly, learners who submit work that is not their own should not be given an opportunity to resubmit.

The outcome of any resubmission of the assessment task by the learner is then recorded as the final decision.

A learner who has not achieved their expected level of performance in the relevant learning aims **after resubmission** of an assessment may be offered a single retake opportunity using a new assessment task. The highest grade that may be awarded is a Pass.

The Lead IV must authorise a retake with a new assessment only in exceptional circumstances and where it is necessary, appropriate and fair to do so. For further information on offering a retake opportunity please refer to the *BTEC Centre Guide to Internal Assessment* available on our website. There is information on writing assignments for retakes on our website, see www.btec.co.uk/keydocuments.

5 Administrative arrangements

Introduction

This section focuses on the administrative requirements for delivering a BTEC qualification. It will be of value to Quality Nominees, Lead IVs, Programme Leaders and Examinations Officers.

Learner registration and entry

Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made assessment. You need to refer to the *Information Manual* for information on making registrations for the qualification.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

Access to assessment

Internal assessments need to be administered carefully to ensure that all learners are treated fairly, and that results and certification are issued on time to allow learners to progress to chosen progression opportunities.

Our equality policy requires that all learners should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner. We are committed to making sure that:

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

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

Administrative arrangements for assessment

Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in the *Information Manual.* We may ask to audit your records so they must be retained as specified.

Reasonable adjustments to assessment

A reasonable adjustment is one that is made before a learner takes an assessment to ensure that they have fair access to demonstrate the requirements of the assessments. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website in the document *Supplementary guidance for reasonable adjustments and special consideration in vocational internally assessed units*.

Special consideration

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate special consideration in line with our policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in an assessment unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner, you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in our document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*.

Dealing with malpractice

Malpractice refers to acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or that may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actions (or attempted actions) of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where incidents (or attempted incidents) of malpractice have been proven in accordance with the *JCQ General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments Policies and Procedures* (www.jcq.org.uk).

Malpractice may arise or be suspected in relation to any assessment unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners, please see Pearson's *Centre Guidance: Dealing with Malpractice*, available on our website.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

Assessment units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The *Centre Guidance: Dealing with Malpractice* document provides further information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information, examples of malpractice and details the penalties and sanctions that may be imposed.

Certification and results

Once a learner has completed all the required learning and teaching modules for a qualification then the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

Post-assessment services

Once results are issued, you may find that the learner has failed to achieve the qualification or to attain an anticipated grade. It is possible to transfer or reopen registration in some circumstances. The *Information Manual* gives further information.

Additional documents to support centre administration

As an approved centre you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- *Pearson Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations and claiming certificates.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
  - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - age of learners
  - centre guidance for dealing with malpractice
  - recognition of prior learning and process.

This list is not exhaustive and a full list of our regulatory policies can be found on our website.

6 Quality assurance

Centre and qualification approval

As part of the approval process, your centre must make sure that the resource requirements listed below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.

Continuing quality assurance and standards verification

On an annual basis, we produce the *Pearson Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for BTEC Level 3 include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC Level 3 programmes. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

7 Understanding the qualification grade

Awarding and reporting for the qualification

This section explains the rules that we apply in awarding a qualification and in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

The awarding and certification of these qualifications will comply with regulatory requirements.

Eligibility for an award

In order to be awarded a qualification, a learner must complete all assessment units and achieve a Pass or above in all assessment units unless otherwise specified. Refer to the structure in *Section 2* for more information.

To achieve any qualification grade, learners must:

- complete and **have an outcome** (D, M, P or U) for all assessment units
- achieve the **required assessment units at Pass or above** shown in *Section 2*, and for the Extended Diploma achieve a minimum of 900 GLH **at Pass or above**
- achieve the **minimum number of points** at a grade threshold.

Learners who do not satisfy the requirements in the structure *Section 2* will not achieve a qualification even if they have enough points.

Learners who do not achieve sufficient points for the Extended Diploma qualification or who do not achieve all the required assessment units may be eligible to achieve the Foundation Diploma qualification in the same suite, provided they have completed and achieved the correct assessment units and met the appropriate qualification grade points threshold.

Calculation of the qualification grade

The final grade awarded for a qualification represents an aggregation of a learner's performance across the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some assessment units may be balanced by a lower outcome in others.

BTEC Nationals are Level 3 qualifications and are awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Foundation Diploma	P to D*
Extended Diploma	PPP to D*D*D*

The *Calculation of qualification grade* table, shown further on in this section, shows the minimum thresholds for calculating these grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated. They may receive a Notification of Performance for individual assessment units. The *Information Manual* gives full information.

Assessment unit grade points

The table below shows the number of **points** available for assessment units. For each assessment unit, points are allocated depending on the grade awarded.

	Assessment unit, weighted size	
	150 GLH	**90 GLH**
U	0	0
Pass	15	9
Merit	25	15
Distinction	40	24

Claiming the qualification grade

Subject to eligibility, Pearson will automatically calculate the qualification grade for your learners when the internal assessment unit grades are submitted and the qualification claim is made. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the relevant *Calculation of qualification grade* table for the cohort.

Calculation of qualification grade

Applicable for registration from 1 September 2018.

Foundation Diploma		Extended Diploma	
540 GLH		1080 GLH	
Grade	**Points threshold**	**Grade**	**Points threshold**
U	0	U	0
P	54	PPP	108
		MPP	124
		MMP	140
M	78	MMM	156
		DMM	176
		DDM	196
D	108	DDD	216
		D*DD	234
		D*D*D	252
D*	138	D*D*D*	270

The table is subject to review over the lifetime of the qualification. The most up-to-date version will be issued on our website.

Examples of grade calculations based on table applicable to registrations from September 2018

Example 1: achievement of a Foundation Diploma with a P grade

Assessment unit	GLH	Type (Int/Ext)	Grade	Unit points
A1	150	Int	Pass	15
A2	150	Int	Pass	15
A3	150	Int	Pass	15
C7	90	Int	Pass	9
Totals	**540**		**P**	**54**

A learner has achieved a Pass or above in at least three of assessment units A1, A2, A3 and C7.

The learner has sufficient points for a P grade.

Example 2: achievement of a Foundation Diploma with a D grade

Assessment unit	GLH	Type (Int/Ext)	Grade	Unit points
A1	150	Int	Merit	25
A2	150	Int	Distinction	40
A3	150	Int	Merit	25
C7	90	Int	Distinction	24
Totals	**540**		**D**	**114**

The learner has sufficient points for a D grade.

Example 3: an Unclassified result for a Foundation Diploma

Assessment unit	GLH	Type (Int/Ext)	Grade	Unit points
A1	150	Int	Distinction	40
A2	150	Int	U	0
A3	150	Int	Distinction	40
C7	90	Int	U	0
Totals	**540**		**U**	**80**

The learner has a U in assessment units A2 and C7.

The learner has sufficient points for an M grade but has not met the minimum requirement for a Pass, or higher, in at least three of assessment units A1, A2, A3 and C7.

Examples of grade calculations based on table applicable to registrations from September 2018

Example 1: achievement of an Extended Diploma with a PPP grade

Assessment unit	GLH	Type (Int/Ext)	Grade	Unit points
A1	150	Int	Pass	15
A2	150	Int	Pass	15
A3	150	Int	Pass	15
C7	90	Int	Merit	15
D8	90	Int	Pass	9
D9	90	Int	Pass	9
D10	90	Int	Merit	15
E11	90	Int	U	0
E12	90	Int	Pass	9
E13	90	Int	Merit	15
Totals	**1080**		**PPP**	**114**

The learner has achieved a Pass or above in assessment units A1, A2 A3 and E13.

The learner has sufficient points for a PPP grade.

Example 2: achievement of an Extended Diploma with a D*DD grade

Assessment unit	GLH	Type (Int/Ext)	Grade	Unit points
A1	150	Int	Merit	25
A2	150	Int	Pass	15
A3	150	Int	Distinction	40
C7	90	Int	Merit	15
D8	90	Int	Distinction	24
D9	90	Int	Distinction	24
D10	90	Int	Merit	15
E11	90	Int	Distinction	24
E12	90	Int	Distinction	24
E13	90	Int	Merit	15
Totals	**1080**		**D*DD**	**221**

The learner has sufficient points for a D*DD grade.

Example 3: an Unclassified result for an Extended Diploma

Assessment unit	GLH	Type (Int/Ext)	Grade	Unit points
A1	150	Int	Pass	15
A2	150	Int	Merit	25
A3	150	Int	Pass	15
C7	90	Int	Distinction	24
D8	90	Int	Distinction	24
D9	90	Int	Merit	15
D10	90	Int	Unclassified	0
E11	90	Int	Pass	9
E12	90	Int	Unclassified	0
E13	90	Int	Unclassified	0
Totals	**1080**		**U**	**127**

The learner has 270 GLH at U.

The learner has sufficient points for an MPP and has achieved a Pass or above in assessment units A1, A2 and A3, but has not met the minimum requirement for 900 GLH at Pass or above and has not achieved a pass or above in assessment unit E13.

8 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC National qualifications with confidence. On our website you will find a list of resources to support teaching and learning, and professional development.

Support for setting up your course and preparing to teach

Specification

This **specification** (for teaching from September 2018) includes details on the administration of qualifications and information on all the learning and teaching modules for the qualification.

Delivery Guide

This free guide gives you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. It explains the key features of BTEC Nationals (for example employer involvement and employability skills). It also covers guidance on assessment and quality assurance. The guide tells you where you can find further support and gives detailed learning and teaching module-by-learning and teaching module delivery guidance. It includes teaching tips and ideas, assessment preparation and suggestions for further resources.

Schemes of work

Free sample schemes of work are provided for each learning and teaching module. These are available in Word™ format for ease of customisation.

Curriculum models

These show how the BTECs in the suite fit into a 16–19 study programme, depending on their size and purpose. The models also show where other parts of the programme, such as work experience, maths and English, tutorial time and wider study, fit alongside the programme.

Study skills activities

A range of case studies and activities is provided; they are designed to help learners develop the study skills they need to successfully complete their BTEC course. The case studies and activities are provided in Word™ format for easy customisation.

myBTEC

myBTEC is a free, online toolkit that lets you plan and manage your BTEC provision from one place. It supports the delivery, assessment and quality assurance of BTECs in centres and supports teachers with the following activities:

- checking that a programme is using a valid combination of learning and teaching modules
- creating and verifying assignment briefs (including access to a bank of authorised assignment briefs that can be customised)
- creating assessment plans and recording assessment decisions
- tracking the progress of every learner throughout their programme.

To find out more about myBTEC, visit the myBTEC page on the support services section of our website. We will add the new BTEC National specifications to myBTEC as soon as possible.

Support for assessment

Sample assessment materials for internally-assessed assessment units

We do not prescribe the assessments for the internally-assessed assessment units. Rather, we allow you to set your own, according to your learners' preferences and to link with your local employment profile.

We do provide a service in the form of Authorised Assignment Briefs, which are approved by Pearson Standards Verifiers. They are available via our website or free on myBTEC.

Sample marked learner work

To support you in understanding the expectation of the standard at each grade, examples of marked learner work at PM/MD grades are linked to the Authorised Assignment Briefs.

Training and support from Pearson

People to talk to

There are many people who are available to support you and provide advice and guidance on delivery of your BTEC Nationals. These include:

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and so can answer sector-specific queries on planning, teaching, learning and assessment
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling
- Curriculum Development Managers (CDMs) – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. CDMs often run network events
- Customer Services – the 'Support for You' section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

Training and professional development

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC National qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

'Getting Ready to Teach'

These events are designed to get teachers ready for delivery of the BTEC Nationals. They include an overview of the qualifications' structures, planning and preparation for assessment, and quality assurance.

Teaching and learning

Beyond the 'Getting Ready to Teach' professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.

Appendix 1: Glossary of terms used for internally-assessed learning and teaching modules

This is a summary of the key terms used to define the requirements in the learning and teaching modules.

Term	Definition
Accomplished	Demonstrate skills, expertise and high level of musical control of activity or instrument.
Accomplished improvement	Demonstrate a clear and significant advance in musical skills and techniques, with high level of ability being reached.
Adequate	A sufficient level of skill or knowledge for the context.
Analyse	Outcome of methodical and detailed examination breaking down a topic to interpret and study the interrelationships between the parts.
Appropriate	Clearly suitable for the purpose and/or context.
Basic	Fundamentals of skill or knowledge are demonstrated.
Clear impact	To have a noticeable effect on the process or outcome in a positive manner.
Competent	Having the necessary knowledge or skill to do something suitably or sufficiently in amount or extent.
Comprehensive	Full, covering a range of factors related to goals, briefs or objectives.
Contribute	To have an impact on the success of a defined outcome.
Create	To make music in response to a brief or aim.
Creative	Using techniques, equipment and processes to express ideas or feelings in new ways.
Critical evaluation	To appraise and compare the relative strengths and weakness of a subject, product or process. Learners' enquiries should lead to a supported judgement showing relationship to its context. This will often be in a conclusion.
Critically comment	To offer insight into the relative strengths and weakness of a subject, product or process.
Crucial impact	To have a significant and indispensable effect on the success of a product, performance or process.
Defined	To clarify and establish the essential qualities and content related to a plan.
Defined improvement	Demonstrate some advance in musical skills and techniques related to set goals.
Demonstrate	Carry out and apply knowledge, understanding and/or skills in a practical situation.
Describe	Learners give a clear, objective account in their own words showing recall and, in some cases application, of the relevant features and information about a subject.
Detailed	Contains all essential information in relation to facts or processes.
Devise	To contrive, plan, or elaborate; invent from existing principles or ideas.
Effective	Show control over techniques, equipment and processes to efficiently meet the details and broad aims of a requirement.
Identify	Indicate the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.

Term	Definition
Plan	The learner creates a way of doing a task or series of tasks to achieve specific requirements or objectives showing progress from start to finish.
Present	To exhibit material to an audience, either live or through other mediums.
Select	The learner chooses the best or most suitable option whether this is of materials, techniques, equipment or processes. The options and choices should be based on specific criteria.
Self-reflective improvement	Demonstrate clear advance in musical skills and techniques by showing self-analysis of areas for improvement and the success of processes used.
Some impact	To have a minor effect on the process or outcome in a positive manner.
Understand	Learners interpret or view (something) in a particular way.

Type of evidence	Definition and purpose
Case study	A specific example to which all learners must select and apply knowledge. Used to show application to a realistic context where direct experience cannot be gained.
Development log	A record kept by a learner to show the process of development. Used to show method, self-management and skill development.
Group project	A large-scale activity requiring planning, research, exploration, outcome and review. Used to show self-management in a particular role, aspects of project management and participation in teamwork to achieve goals.
Individual project	A self-directed, large-scale activity requiring, planning, research, exploration, outcome and review. Used to show self-management, project management and/or deep learning, including synopticity.

Pearson BTEC Level 3 Nationals in Music

Certificate in Music Performance

Extended Certificate in Music Performance

Foundation Diploma in Music

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