

Blended learning approach to delivering BTEC International qualifications

September 2021 to August 2022

Music and Music Technology

Guidance for BTEC International Level 2 and 3 qualifications

Teaching, learning and assessment

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Introduction

As COVID-19 may continue to impact upon teaching, learning and assessment through the academic year, affecting those learners who are part-way through their qualifications and those who are commencing this academic year, we have produced this guidance to support the effective delivery of BTEC course content. We are committed to ensuring that learners continue to benefit from the breadth of content of BTEC qualifications through adaptations in teaching and learning.

This document is intended to provide you with guidance for how you might adapt delivery for the sector's BTEC qualifications in the academic year of 2021-2022.

We will continue to work with our regulators and relevant sector bodies on any possible adaptations or accommodations in line with the relevant policy and regulatory considerations. Key aspects such as social distancing, safety, lost teaching time, subject content and practical activities have been considered from a sector perspective for your reference. However, it should be

noted that all of the guidance provided here must be considered within the context of any relevant guidance issued by your own centre, relevant governing and industry bodies, local and national government.

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

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

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Resources

To help you with the delivery of a blended-learning programme, several resources are available. You can purchase digital *Study Texts* and *Teacher Resource Packs* from our website [here](#) to support you with the delivery of our Level 3 International qualifications (2021).

Additionally, there are free resources available [here](#), that support the delivery of Level 3 (2010) QCF qualifications in some sectors. Note that to enter this page you will first need to accept the Terms and Conditions.

Units with resources available will be marked according to the following key:

* Study Text

† Teacher Resource Pack

‡ QCF Guides

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Overview: Music and Music Technology

Adaptations to Assessments in 2021/2022

Please refer to the assessment section on the [International BTEC Adaptations page](#) for adaptations to assessments and qualifications for the 2021-2022 Academic Year.

Please note that not all qualifications can or will be adapted, and it is important that you refer to the relevant adaptation guidance for 2021-2022.

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

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

Learner eligibility

There are currently no plans to have these adaptations extend to learners who take assessments in 2022/23, regardless of when they are due to certificate.

Adaptations are only available in this academic year, for assessment due to take place between 1 September 2021-31 August 2022.

Social Distance

The delivery and assessment of these programmes does occasionally require group work or close proximity between learners, especially when learners work in pairs/small groups. A small number of assessments do require close proximity (e.g. using recording studios and practice rooms). Centres will need to have measures in place to enable these to be carried out safely. Where this is not possible, the use of simulations would be acceptable during the present COVID-19 situation. However, where assessment criteria require learners to undertake practical work (e.g. use of assessment command verb 'demonstrate' or 'carry out') a simulation is not acceptable. Theory can be delivered by distance/blended learning methods and in some contexts (e.g. the Open University) this is the normal way of working.

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Safety

The sanitisation of musical equipment presents several challenges and it is likely that learner access will be reduced as a result. Portable equipment such as tablets and keyboards can be cleaned with antiseptic wipes, yet instruments are likely to be damaged by this if made of natural materials or if too complex such as guitars, clarinets etc. Studio equipment, such as mixing desks, would be damaged by consistent cleaning using alcohol or liquid based cleaners due to their complex controller mechanisms.

Lost time teaching

Centres must focus on ensuring that learners have an adequate foundation for the units that will be delivered in 2021-22. Learners will probably have missed some teaching during early to mid 2021 and tutors will need to in-fill as they deliver the programmes during 2021-22. This will require careful planning, particularly on programmes in which the learners were in other settings during 2020-21 and are likely to have had varied experiences (e.g. those who start BTEC level 3 in Year 11 in September 2021).

Flexibility of delivery and assessment

There is considerable latitude for the use of diverse delivery models and assessment models. Most assessments can employ written reports, presentations, posters, video or audio recordings and other methods and these can be used in remote delivery. Visits to industries are valuable but not mandatory and work experience is not required in these programmes. Pearson have produced resources for centres that outline possible substitutions for specialist equipment and software, and it is envisioned that there will need to be some acceptance of lower quality technical outcomes due to limited access to industry standard equipment.

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

As contact time between staff and learners may be limited, centres should prioritise contact time for practical work, as theory can be delivered remotely. Centres may decide to deliver optional units which do not require practical work in assessment.

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

As long as practical work is employed where required, a wide range of assessment methods can be used in these programmes. However, time-constrained assessments are likely to be a poor substitute for other methods as they present inappropriate barriers to the demonstration of required learning outcomes. The use of communications software and online networking is one way to support delivery, particularly where group planning and working together is a requirement. The requirements for practical work however are vital to both music and music technology, and currently the technology is not sufficiently developed to allow performers to work together online. If possible, teachers can develop their own video tutorials using centre equipment to support any practical activities and allow remote study if needed, or if the class is split to reduce numbers.

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Teaching, Learning and Assessment: Music and Music Technology

Unit Title	Remote delivery (✓ / X / partially)	Socially distanced (✓ / X)	Delivery Guidance
BTEC International Level 3 (2021) – Music and Music (Production)			
<p>All learning and teaching modules should still be taught. There are currently in-unit/module adaptations in this guide. However, as of 25 January 2021, there are also options for reducing assessment in the more practical units as below. These adaptations allow centres and learners to spend more time focusing on developing the skills required to progress and make up for lost contact time. The assessment reduction ensures that at least one assessment must come from each learning and teaching module to ensure the validity and breadth of the qualifications are retained, whilst also supporting more parity with similar Level 3 programmes. We will continue to monitor the situation and further adaptations may be introduced in the event of further lockdowns or restrictions.</p> <p>Subsidiary Diploma and Foundation Diploma</p> <p>All content must be taught. A reduction in assessment of up to one assessment unit from the Skills Development module may be applied for the academic year 2021/2022.</p> <p>For example, this could mean learners complete a combination of assessment units as follows:</p> <p>Subsidiary Diploma A1 and C7 or A2 and C7 or A3 and C7</p> <p>Foundation Diploma A1, A3 and C7 or A2, A3 and C7.</p> <p>Please replace A with B to apply the adaptation to the Music (Production) pathway.</p>			

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Diploma and Extended Diploma

All content must be taught. A reduction in assessment of up to two assessment units, but not including C7, may be applied for the academic year 2021/2022. This means that learners will need to complete assessment for 8 of the 10 assessment units, one of which must be C7.

Examples of some possible combinations for Diploma are as follows:

A1, C7, D10, E13, E14

A2, C7, D9, D10, E14

Examples of some possible combinations for Extended Diploma are as follows:

A1, A2, A3, C7, D8, D9, E12 E13

A1, A2, A3, C7, D9, D10, E12, E13

A1, A2, A3, C7, D8, D9, D10, E12

A1, A2, C7, D8, D9, D10, E12, E13.

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

A1: Performing as an ensemble	Partially	✓	<p>Individual skills development work can be completed through blended learning. Smaller ensembles may be chosen dependent on available rehearsal facilities.</p> <p>Larger spaces may be required to facilitate socially-distanced rehearsal and performance. Performance settings may be a live-stream, or pieces to camera with a teacher, instead of in front of a live audience.</p>
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<p>A2: Creating Musical Material</p> <p>B5: Creating Musical Material through Production</p>	<p>✓</p>	<p>✓</p>	<p>These units require the use of a sequencer to present work. They could be delivered remotely if learners have access to software and IT equipment.</p> <p>Classrooms could have screens between workstations so that students can work individually on a range of different tasks.</p> <p>Work consists of sequenced pieces with supporting documentation that could also be electronic.</p>
<p>A3: Using Musical Styles</p>	<p>Partially</p>	<p>✓</p>	<p>This unit can be approached individually or in a group. The development of stylistic understanding can take place through blended learning as required. Students can focus on developing styles using their voice or instrument, or they can work on these using sequencers and/or recording studios.</p> <p>Learners could choose to produce their stylistic work through a DAW or performance. The final performance may be a live-stream, or pieces to camera with a teacher.</p>
<p>B4 Studio Recording</p>	<p>Partially</p>	<p>✓</p>	<p>Studio recording is challenging for remote delivery. This is a core skill on this programme. Assessor-recorded tutorials, and demonstrations of centre equipment, will help to support learners where remote delivery is necessary. Small group teaching and individual assessments may need to be delivered later in the year to allow each learner studio time to develop their skills. Final mixes can be worked on while others are working in the studio, with the potential use of staggered deadlines to allow fair access.</p> <p>Evidence for mixes can be produced remotely, or on workstations, where social-distancing is possible.</p>

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			<p>Planning and set up generally includes documentation, photographic or video evidence to demonstrate the process, which can be electronic.</p> <p>Capturing audio will require consideration of social-distancing and instrument/vocal selection. Published industry guidance may be supportive.</p>
B6 Music Technology and Live Events	Partially	✓	<p>All learners must set up and then operate equipment. Planning to assess work later in the year may enable more opportunities. Focusing on using music technology in performance might allow more opportunities for social-distancing whilst still working with others.</p> <p>Plans can be worked on and submitted electronically. Footage of set up and operation of live equipment might be streamed to provide an audience although this could also be direct to camera with tutor watching.</p>
Module C: The Music Industry	✓	✓	<p>This is excellent for remote learning, with online classes/lectures, group discussions, industry speakers, research projects etc.</p> <p>Learner work remains predominantly electronic, and may make use of video.</p>
Module D: Personal Music Profile	✓	✓	<p>This is excellent for some remote learning e.g. planning and development of individual profile and marketing materials.</p> <p>Skills development can be achieved using available resources.</p> <p>Projects are personal to learners and may show solo performance skills, or individual production skills. This module is flexible in approach allowing remote individual work.</p>

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			<p>Unless the previous year's learners have been mapped across to this unit, it is unlikely to be delivered this year as it is designed to be a second-year unit on the Diploma and the Extended Diploma.</p> <p>An online portfolio/profile created remains the most appropriate outcome.</p>
Module E: Collaborative Music Project	✓	✓	<p>Administrative and creative roles can be achieved, for example, through curating an online festival of streamed performances, or an online playlist of learner recordings. Learners should explore online platforms that allow them to work together on the planning and the documentation of this.</p> <p>Unless the previous year's learners have been mapped across to this unit, it is unlikely to be delivered this year as it is designed to be a second-year unit on the Diploma and the Extended Diploma.</p> <p>It is important to capture any online meetings and any ongoing and final project evidence for each individual learner. There are many opportunities for this.</p> <p>Each learner should have sufficient roles to allow higher grades; groups might need to be smaller to allow this.</p>

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Unit Title	Remote delivery (✓ / X / partially)	Socially distanced (✓ / X)	Delivery Guidance
BTEC International Level 3 (2010) – Music and Music Technology			
Performance Units 23, 6, 12, 13, 15, 18, 22, 28, 30, 33, and 40	Partially	✓	<p>Online, recorded or socially-distanced performances are possible.</p> <p>Rehearsals and performances might take place in larger spaces to allow social-distancing to be observed.</p> <p>Rehearsals could be sectional e.g. drums and bass, or singers and backing singers etc., to allow more socially-distanced sessions leading up to any performances.</p> <p>Opportunities for combining projects to meet requirements e.g. Unit 40 combined with Unit 23, or Unit 22, continue to be acceptable.</p> <p>Many performance and practical outcomes for project units can be approached as a soloist with, or without, backing tracks. Where an ensemble is required this might be just a duo, or trio, rather than full band.</p> <p>Please note that the specification for Unit 23 only requires a minimum of one solo and one ensemble performance.</p>

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<p>Events/Projects/Product planning and management</p> <p>Units 9, 11, 16, 17, 21, 24, 31, and 38</p>	<p>Partially</p>	<p>✓</p>	<p>Many projects can be devised online and/or delivered using online platforms. Final products might be an online event/online recorded playlist etc.</p> <p>Where group work is needed performances could be solo, production work could be individual, but the final product be a combination of these and co-ordinated by the team.</p> <p>It is important that everyone has a role that allows them to achieve higher grades.</p> <p>Smaller groups might be required.</p>
<p>Use of Technology (recording, live sound, live performance, sequencing)</p> <p>Units 5, 7, 8, 10, 20, 25, 26, 29, 32, 35, and 41</p>	<p>Partially</p>	<p>✓</p>	<p>Much work can be developed and assessed individually. Live sound may need to be run long and thin to allow all learners safe practice opportunities.</p> <p>Live sound assessment may be moved to later in the year when measures may be less stringent.</p> <p>Units 7/32/35/41 can all be delivered and assessed using music sequencing technology if learners are in the centre, as workstations can be socially-isolated. Some work can be done online or on own equipment however consideration should be given that not all learners will have equality of access. The use of portable recording devices (or mobile phones) can be used to gather sound effects outside class time.</p>

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			<p>Unit 10 performances can be to camera rather than an actual audience or can be a live (captured) stream. Unit 8 might be assessed alongside Unit 29 taking care that unit content is covered fully for both units.</p> <p>For Live Sound, although learner work is best offered as a real live situation, it may be that this is not possible this year and studio/classroom setups and testing might be appropriate with individuals/small groups working on the live sound with smaller ensembles of instrumentalists.</p>
<p>Theory/Music Industry/Research projects</p> <p>Units: 17, 27, 38, 39, and 43</p>	✓	✓	<p>These units are well suited for independent and remote learning, especially where practical space is limited, and learners may be split across classrooms and studio spaces. Multiple resources are available online to support delivery.</p>

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Unit Title	Remote delivery (✓ / X / partially)	Socially distanced (✓ / X)	Delivery Guidance
BTEC International Level 2 (2014) – Music			
Unit 1: Working in the Music Industry			There is scope for delivering these units remotely with blended learning, as they are mostly theoretical, or research based. There is a wealth of resources available online.
Unit 2: Professional Development in the Music Industry			Individual tutorials can support learning and allow targets to be set and reviewed either in person, or recorded and online. Care will need to be taken that learners have sufficient time and support to provide two milestone reviews for Unit 2, and that they are encouraged to collate evidence for their progress throughout.
Unit 12: The Development of Music	ü	✓	Individual tutorials can also support understanding of Styles and Development of Music. There are many good and free music theory sites, which will support worksheets and activities provided by teachers. Evidence is mostly written or presented digitally.
Unit 14: Styles and Roles of Different Music Traditions			Where practical demonstrations are required (such as in Units 12, 14) learners can do this individually either by videoing themselves on their instrument or voice, or performing to camera in front of the Assessor.
Unit 15: Developing Music Theory			

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Unit 16: Investigating an Area of Music			
Unit 3 Planning and Creating a Music Product	✓	✓	This unit can be delivered completely online with individual input using skills developed in other units. Learners will need to be taught ways to work with others using online communication technology. Projects will need to be designed and arranged so that each learner can work with others towards a final product, and that they have a role that is meaningful and allows them to liaise with others in the process.
Unit 4 Solo Musical Performance Unit 8 DJ Technology and Performance Unit 10 Developing as a Musical Performer Unit 13 Exploring Musical Improvisation	✓	✓	<p>These units all have the potential for learners to work individually on their own skills and development. This could be a mix of individual tuition, small socially-distanced workshops, and the use of online resources that provide tutorials and "how to" videos.</p> <p>The requirement to respond to others in Unit 13 might be mitigated with the use of backing tracks in which another performer has improvised a part that the learner might respond to.</p> <p>Learners may work solo for these performance units. Performance might only be in front of the teacher and camera, or could be performed at home and streamed/captured. This will be sufficient for any audience requirement.</p> <p>Video recordings can provide evidence of the development of skills over time.</p>

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			Consideration needs to be given to learners who do not have their own instrument in terms of how they practice and whether they have a fair opportunity to do this.
Unit 5 Exploring Music Composition Unit 7 Exploring Computer Systems used by Musicians	Partially	✓	Music sequencing workstations can be used exclusively by individual learners and can also be used for composition allowing classes to take place. These could be screened off. Not all learners are likely to have suitable equipment at home to enable fairness across cohorts, but some freeware is available. Generally, work consists of MP3s of composed or sequenced work with supporting documentation that could also be electronic.
Unit 6 Working in a Musical Ensemble Unit 11 Rehearsal Techniques for Musicians	Partially	✓	Online, recorded, or socially distanced performances are possible. Rehearsals and performances might take place in larger spaces to allow social-distancing to be observed. Rehearsals could be sectional e.g. drums and bass, or singers and backing singers etc. Where an ensemble is required this might just be a duo, or trio, rather than full band.
Unit 9 Producing a Music Recording	Partially	Partially	This unit is likely to be difficult to deliver in a socially-distanced way. At Level 2 it is unlikely to be possible for remote delivery via videos, and cleaning of equipment will be difficult in centres. If learners are in a 'bubble' then they may be able to work together, but if social-distancing is required then it may only be possible to work individually. It may be that the cohort is

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			<p>split into very small groups with sequencing tasks or personal practice for some on a carousel system of teaching.</p> <p>Learners could be taught about mixing before recording - allowing them to work individually on this at workstations while smaller groups, or individual learners, develop the skills to make recordings and are then assessed on setting up and recording different instruments.</p> <p>Centres who have larger cohorts needing to complete individual activities may find this optional unit especially challenging where social-distancing or remote delivery is required.</p> <p>It may be possible to carry out the assessment remotely for GC1, 2 and 4. Learners could be given a set of audio tracks to mix independently (not necessarily those they recorded) on workstations, while other students are working individually on making recordings for GC3.</p>
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