



# Marking Grids

## BTEC Level 1 / Level 2 Tech Award in Music Practice

First teach September 2022

Component 1 (internal): Exploring Music  
Products and Styles

Component 2 (internal): Music Skills  
Development

# Assessing the Pearson Set Assignments

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Assessment decisions for each learner’s response to the Pearson Set Assignment (PSA) for each internally assessed component must be made using the relevant marking grids below.

Marking grids for the internal components have also been built into the Assessment Tracker Tool which can be downloaded from the Teaching and Learning Materials section of the BTEC Tech Awards in Music Practice (2022) qualifications pages. This Assessment Tracker will help you collect marks for the class, streamline management of records, and allows you to export the Assessment Record forms for sampled learners for moderation.

Before making assessment decisions, you should use the guidance on using the marking grids provided in the Tech Award Specification **Section 5: Non-exam internal assessment**.

You can also watch this [short video guide](#) to applying Mark Schemes for Internal Assessments in BTEC Tech Awards from 2022.

A glossary of terms used in the marking grids is provided in *Appendix 1* of the specification.

## Marking grid – Component 1

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Learning outcome A: Demonstrate an understanding of styles of music</b>				
<b>0 marks</b>	<b>1 – 3 marks</b>	<b>4 – 6 marks</b>	<b>7 – 9 marks</b>	<b>10 – 12 marks</b>
No rewardable material	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be many errors and basic explanation of concepts.</li> <li>Few of the points made are supported by relevant examples.</li> </ul>	<ul style="list-style-type: none"> <li>Adequate knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be some errors and partial explanation of concepts.</li> <li>Some of the points made are supported by relevant examples.</li> </ul>	<ul style="list-style-type: none"> <li>Good knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be few errors and clear explanations of concepts.</li> <li>Most of the points made are supported by relevant examples.</li> </ul>	<ul style="list-style-type: none"> <li>Comprehensive knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be minor errors that do not detract from being able to demonstrate secure explanations of almost all concepts.</li> <li>Almost all of the points made are supported by relevant examples.</li> </ul>

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Learning outcome A: Demonstrate an understanding of styles of music</b>				
<b>0 marks</b>	<b>1 – 3 marks</b>	<b>4 – 6 marks</b>	<b>7 – 9 marks</b>	<b>10 – 12 marks</b>
No rewardable material	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be many errors and basic explanation of concepts.</li> <li>Few of the points made are supported by relevant examples.</li> </ul>	<ul style="list-style-type: none"> <li>Adequate knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be some errors and partial explanation of concepts.</li> <li>Some of the points made are supported by relevant examples.</li> </ul>	<ul style="list-style-type: none"> <li>Good knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be few errors and clear explanation of concepts.</li> <li>Most of the points made are supported by relevant examples.</li> </ul>	<ul style="list-style-type: none"> <li>Comprehensive knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be minor errors that do not detract from being able to demonstrate secure explanations of almost all concepts.</li> <li>Almost all of the points made are supported by relevant examples.</li> </ul>

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Learning outcome B: Apply understanding of the use of techniques to create music</b>				
<b>0 marks</b>	<b>1 – 3 marks</b>	<b>4 – 6 marks</b>	<b>7 – 9 marks</b>	<b>10 – 12 marks</b>
No rewardable material	<ul style="list-style-type: none"> <li>Limited creative choices based on a basic understanding of the techniques used to create music.</li> <li>A superficial use of musical elements in the creation of music.</li> </ul>	<ul style="list-style-type: none"> <li>Adequate creative choices based on a sufficient understanding of the techniques used to create music and use of some appreciation skills.</li> <li>A sufficient use of partially relevant musical elements in the creation of music.</li> </ul>	<ul style="list-style-type: none"> <li>Appropriate creative choices based on clear understanding of techniques used to create music and use of competent appreciation skills.</li> <li>A clearly considered use of relevant musical elements in the creation of music.</li> </ul>	<ul style="list-style-type: none"> <li>Effective creative choices based on in-depth understanding of the techniques used to create music and use of perceptive appreciation skills.</li> <li>A thoroughly considered and holistic use of pertinent musical elements in the creation of music.</li> </ul>

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Learning outcome B: Apply understanding of the use of techniques to create music</b>				
<b>0 marks</b>	<b>1 – 3 marks</b>	<b>4 – 6 marks</b>	<b>7 – 9 marks</b>	<b>10 – 12 marks</b>
No rewardable material	<ul style="list-style-type: none"> <li>Limited application of experimental techniques and processes used in the realisation of music in response to the brief.</li> <li>Tentative exploration of creative opportunities.</li> </ul>	<ul style="list-style-type: none"> <li>Adequate application of experimental techniques and processes used in the realisation of music in response to the brief.</li> <li>Sufficient exploration of creative opportunities.</li> </ul>	<ul style="list-style-type: none"> <li>Competent application of experimental techniques and processes used in the realisation of music in response to the brief.</li> <li>Competent exploration of creative opportunities.</li> </ul>	<ul style="list-style-type: none"> <li>Effective application of experimental techniques and processes used in the realisation of music in response to the brief.</li> <li>Perceptive exploration of creative opportunities.</li> </ul>
<b>Learning outcome B: Apply understanding of the use of techniques to create music</b>				
<b>0 marks</b>	<b>1 – 3 marks</b>	<b>4 – 6 marks</b>	<b>7 – 9 marks</b>	<b>10 – 12 marks</b>
No rewardable material	<ul style="list-style-type: none"> <li>Superficially developed ideas based on limited application of musical realisation techniques and resources in response to the brief.</li> <li>Ideas for music products show limited cohesion in the use of elements of music with superficial fulfilment of intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Adequately developed ideas based on sufficient application of musical realisation techniques and resources in response to the brief.</li> <li>Ideas for music products show partially cohesive use of some relevant elements of music that adequately fulfil intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Competently developed ideas based on appropriate application of musical realisation techniques and resources in response to the brief.</li> <li>Ideas for music products show mostly cohesive use of relevant elements of music that clearly fulfil intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Perceptively developed ideas based on secure application of musical realisation techniques and resources in response to the brief.</li> <li>Ideas for music products show cohesive use of pertinent elements of music that thoroughly fulfil intentions.</li> </ul>

## Marking grid – Component 2

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Learning outcome A: Demonstrate professional and commercial skills for the music industry</b>				
<b>0 marks</b>	<b>1 – 3 marks</b>	<b>4 – 6 marks</b>	<b>7 – 9 marks</b>	<b>10 – 12 marks</b>
No rewardable material	<ul style="list-style-type: none"> <li>Limited planning that demonstrates tentative progression and organisation for the basic improvement of musical skills and technique in line with intentions.</li> <li>Plans are basic and superficial, demonstrating a limited analysis of developmental needs in line with intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Adequate planning that demonstrates indiscriminate and/or non-sequential progression and sequence for sufficient improvement of musical skills and technique in line with intentions.</li> <li>Plans are straightforward and sufficient, demonstrating some analysis of developmental needs in line with intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Competent planning that demonstrates incremental and sequential progression for appropriate improvement of musical skills and technique in line with intentions.</li> <li>Plans are clear and structured, demonstrating competent analysis of developmental needs in line with intentions.</li> </ul>	<ul style="list-style-type: none"> <li>Comprehensive planning that demonstrates defined logical progression and iterative sequence for effective improvement of musical skills and technique.</li> <li>Plans are purposeful and focused, demonstrating an in-depth analysis of developmental needs in line with intentions.</li> </ul>
<b>0 marks</b>	<b>1 – 3 marks</b>	<b>4 – 6 marks</b>	<b>7 – 9 marks</b>	<b>10 – 12 marks</b>
No rewardable material	<ul style="list-style-type: none"> <li>Development processes are superficially applied, with limited improvement of skills and techniques.</li> <li>Technical exercises have superficial links to development and intended outcomes.</li> </ul>	<ul style="list-style-type: none"> <li>Development processes are adequately applied, with some improvement of skills and techniques.</li> <li>Technical exercises have partial links to development and intended outcomes.</li> </ul>	<ul style="list-style-type: none"> <li>Development processes are applied appropriately and are competent in improving skills and techniques.</li> <li>Technical exercises are appropriate and clear in their links to development and intended outcomes.</li> </ul>	<ul style="list-style-type: none"> <li>Development processes are applied securely and are effective in improving skills and techniques.</li> <li>Technical exercises are purposeful and effective in their links to development and intended outcomes.</li> </ul>

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Learning outcome B: Apply development processes for music skills and techniques</b>				
<b>0 marks</b>	<b>1 – 3 marks</b>	<b>4 – 6 marks</b>	<b>7 – 9 marks</b>	<b>10 – 12 marks</b>
No rewardable material	<ul style="list-style-type: none"> <li>Limited refinement of musical skills through application to musical outcomes.</li> <li>Basic reflections lead to superficial musical improvements.</li> </ul>	<ul style="list-style-type: none"> <li>Adequate refinement of musical skills through application to musical outcomes.</li> <li>Straightforward reflections lead to some musical improvements.</li> </ul>	<ul style="list-style-type: none"> <li>Competent refinement of musical skills through application to musical outcomes.</li> <li>Appropriate reflections lead to clear musical improvements.</li> </ul>	<ul style="list-style-type: none"> <li>Effective refinement of musical skills through application to intended musical outcomes.</li> <li>Perceptive reflections lead to highly effective musical improvements.</li> </ul>
<b>0 marks</b>	<b>1 – 3 marks</b>	<b>4 – 6 marks</b>	<b>7 – 9 marks</b>	<b>10 – 12 marks</b>
No rewardable material	<ul style="list-style-type: none"> <li>Limited development of musical content/material in line with creative intentions.</li> <li>Musical content is limited and tentatively stylistically accurate.</li> </ul>	<ul style="list-style-type: none"> <li>Adequate development of musical content/material in line with creative intentions.</li> <li>Musical content is adequate and partially stylistically accurate.</li> </ul>	<ul style="list-style-type: none"> <li>Competent development of musical content/material in line with creative intentions.</li> <li>Musical content is competent and mostly stylistically accurate.</li> </ul>	<ul style="list-style-type: none"> <li>Effective development of musical content/material in line with creative intentions.</li> <li>Musical content is effective and stylistically accurate.</li> </ul>
<b>0 marks</b>	<b>1 – 3 marks</b>	<b>4 – 6 marks</b>	<b>7 – 9 marks</b>	<b>10 – 12 marks</b>
No rewardable material	<ul style="list-style-type: none"> <li>Professional skills are superficially applied and tentatively develop musical skills.</li> <li>Professional skills for the music industry are tentatively applied throughout the development process.</li> </ul>	<ul style="list-style-type: none"> <li>Professional skills are adequately applied and partially develop musical skills.</li> <li>Professional skills for the music industry are partially applied throughout the development process.</li> </ul>	<ul style="list-style-type: none"> <li>Professional skills are appropriately applied and mostly develop musical skills.</li> <li>Professional skills for the music industry are appropriately applied throughout the development process.</li> </ul>	<ul style="list-style-type: none"> <li>Professional skills are purposefully applied and effectively develop musical skills.</li> <li>Professional skills for the music industry are consistently applied with assurance throughout the development process.</li> </ul>