



DIPLOMA (720GLH) IN MUSIC TECHNOLOGY SAMPLE ONE YEAR DELIVERY PLAN

It is important to note from the outset that this is a suggested 'Delivery Plan', designed to help structure the delivery of the unit content, as well as planning assessment. This is no means a definitive or a prescribed document. Pearson recognise that each and every centre will want to stamp their mark on delivery and will want to teach to the strengths of resourcing, including both physical resources and human resources.

Centres are also encouraged to include optional units that will meet the local needs and reflect employability and/or progression to higher education, relevant to location.

Pearson wants centres to think 'outside of the box' in order to represent the actual constraints, challenges and competitive nature of the modern music industry.

This plan is intended to be used as guidance.

Key

✓	Taught delivery
-	No delivery
R	Revision for External Assessment
EX	External Assessment
SA	Summative Assessment

The Level 3 National Diploma in Music Technology suggests 720 guided learning hours (GLH), consisting of five mandatory units (two external and two internal units). Learners must complete and achieve at a pass grade or above for all the units in group A. Learners must complete all mandatory internal units in group B and complete at least five optional units from group C.

There are two externally assessed units - Unit 5 and Unit 6.

- **Unit 5: Music Technology in Context:** Learners are expected to learn and show their understanding of the external technological factors that have affected the development of music. Assessment is a task set by Pearson, consisting of Part A and Part B. Part A will require three hours preparatory research in a week, which will be timetabled by Pearson. Part B is a three hour supervised assessment task, in a week timetabled by Pearson. This is a written submission.
- **Unit 6: DAW Production:** Learners produce a composition, using technology, in response to an industry-specific brief. This is based on realistic working commissions and is a task-based assessment. The actual assessment is a task set by Pearson. This is a supervised assessment over a period of 15 hours in a two-week period. Pearson will timetable this. The assessment will be completed on a computer, with the submission of a digital folder to Pearson.

The BTEC National Diploma in Music Technology is intended as a Tech Level qualification. It is really important that centres carefully consider and embed employability skills and potential progression routes for learners after the programme. This may well be employment, self-employment or progression to higher education. It is essential that learners develop realistic practical and vocational skills that reflect the modern music industry. Delivery and assessment design should reflect industry conventions and protocols. Learners will need to develop and demonstrate transferable skills such as working to deadlines, communication, presentation, networking and professional conduct. These skills are absolutely paramount to all of the learners' long-term financial wellbeing.

As an approved centre there is a requirement to ensure that every learner has access to meaningful activity involving employers. Meaningful relationships with the music industry should certainly enhance the experience of learners. Pearson appreciate that this is not always easy however centres are encouraged to develop links with local employers/employees, such as DJs, synchronisation, games developers, composers, promoters, recording studios and musicians. Centres are also encouraged to utilise the vast amount of online resources and online collaborations that exist. These will encourage creative and relevant working practices that reflect the future working patterns of the industry. Another approach may be to work with industries that purchase products and services *from* the music industry, such as advertising agencies or (as above) games developers. This may be a useful way to provide learners with experience of working on briefs produced by organisations who regularly commission work. In particular, this may of use to centres in less urban areas.

The delivery plan is designed to enable the 'front-loading' of essential skills and knowledge. Learners will need to secure a solid foundation of theoretical and practical skills early in the academic year in order to prepare for creative applications and expectations of assessment in both term 2 and term 3. A good example here is using Live Sound to explore the principles of sound, as well as the introduction to microphones and microphone techniques. The close relationship of skills with regards to live sound and studio recording techniques will enable these newly acquired skills to be transferred into the studio environment. It will also be important to develop a robust understanding and application of the digital audio workstation (DAW) in the first term. The DAW is obviously the essential part of the music technologist's tool kit. Curriculum design should allow a significant amount of development and practice in this area, especially during the first term.

It would be beneficial to secure plentiful 'open access' to any shared resource, prior to room allocation and any timetabling constraints that may impact on learners' ability to practice and develop these essential skills. Learners could be encouraged to utilise their own laptops or desktops at home however all learners should be encouraged to use the same DAW in order to allow centres to plan teaching and assessment. It is also advisable that centres strive to invest in and use appropriate versions of software platforms in order to give curriculum validity and industry relevance.



One-year programme of study

Term 01

September to December (holidays may differ due to term dates)

Unit	Unit title	GLH	Assessment method	Wk 01	Wk 02	Wk 03	Wk 04	Wk 05	Wk 06	HOLIDAYS	Wk 07	Wk 08	Wk 09	Wk 10	Wk 11	Wk 12	Wk 13	HOLIDAYS	
2	Studio Recording Techniques	60	Internal	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓
5	Music Technology in Context	120	External	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓
6	DAW Production	120	External	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓
1	Live Sound	60	Internal	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	SA	SA		
11	Music and Sound for Media	60	Internal	-	-	-	-	-	-		-	-	-	-	-	-	-		-
8	Creative Synthesis and Sampling	60	Internal	-	-	-	-	-	-		-	-	-	-	-	-	-		-
10	Remixing and Reworking	60	Internal	-	-	-	-	-	-		-	-	-	-	-	-	-		-
13	Mixing and Mastering Techniques	60	Internal	-	-	-	-	-	-		-	-	-	-	-	-	-		-
15	Music Investigation	60	Internal	-	-	-	-	-	-		-	-	-	-	-	-	-		-
17	Music Technology and Musicianship	60	Internal	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓

Term 02

January to March (holidays may differ due to term dates)

Unit	Unit title	GLH	Assessment method	Wk 14	Wk 15	Wk 16	Wk 17	Wk 18	Wk 19	HOLIDAYS	Wk 20	Wk 21	Wk 22	Wk 23	Wk 24	Wk 25	Wk 26	HOLIDAYS	
2	Studio Recording Techniques	60	Internal	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓
5	Music Technology in Context	120	External	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓
6	DAW Production	120	External	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓
1	Live Sound	60	Internal	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	SA		SA
11	Music and Sound for Media	60	Internal	-	-	-	-	-	-		-	✓	✓	✓	✓	✓	✓		✓
8	Creative Synthesis and Sampling	60	Internal	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓
10	Remixing and Reworking	60	Internal	-	-	-	-	-	-		-	-	-	-	-	-	-		-
13	Mixing and Mastering Techniques	60	Internal	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓
15	Music Investigation	60	Internal	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓
17	Music Technology and Musicianship	60	Internal	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓		✓



Term 3

April to June (holidays may differ due to term dates)

Unit	Unit title	GLH	Assessment method	Wk 27	Wk 28	Wk 29	Wk 30	Wk 31	Wk 32	HOLIDAYS	Wk 33	Wk 34	Wk 35	Wk 36	HOLIDAYS
2	Studio Recording Techniques	60	Internal	✓	✓	✓	✓	SA	SA		-	-	-	-	
5	Music Technology in Context	120	External	✓	✓	R	R	EX	-		Sub EX	-	-	-	
6	DAW Production	120	External	✓	✓	✓	✓	R	R		EX	EX	Sub EX	-	
1	Live Sound	60	Internal	-	-	-	-	-	-		-	-	-	-	
11	Music and Sound for Media	60	Internal	-	-	-	-	-	-		-	-	SA	SA	
8	Creative Synthesis and Sampling	60	Internal	✓	✓	✓	✓	SA	SA		-	-	-	-	
10	Remixing and Reworking	60	Internal	-	-	-	-	-	-		-	-	-	-	
13	Mixing and Mastering Techniques	60	Internal	✓	✓	✓	✓	✓	✓		✓	✓	SA	SA	
15	Music Investigation	60	Internal	✓	✓	SA	SA	-	-		-	-	-	-	
17	Music Technology and Musicianship	60	Internal	SA	SA	-	-	-	-		-	-	-	-	