

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



Delivery Guide

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Issue 1

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Delivery Guide

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Introduction

The delivery guide for the Pearson BTEC Level 3 National Foundation Diploma and Extended Diploma in Music has been produced to accompany the specification and additional support material that is available on the [qualification pages of the Pearson Website](#).

The guide has been designed to support you in delivering the qualification and offers an approach to the delivery of the qualification which is intended to support and inspire your delivery. However, the suggestions in this guide are not intended as a comprehensive approach to delivery, leaving you free to explore the methods and techniques you deem most suitable for your learners.

The Pearson BTEC Level 3 National Foundation Diploma and Extended Diploma in Music provides learners with an opportunity to fully explore and develop their creative practice whilst preparing them for their next step, whether that be into higher education or into employment in the creative industries. As this methodology can be taught across different music disciplines and styles, you can tailor your teaching to local needs and centre expertise.

We hope that you find the guide a useful and supportive addition to your delivery of the qualification and wish you and your learners every success.

Moving to these qualifications

Making it easy to move from another qualification

You may be planning to start your new cohort on these qualifications or already have learners on a music programme. Either way, you should not have to significantly change the type of course design or assignments that you have been using. The transition can be quite seamless, and the following section has some suggestions to make this possible.

Switching mid-programme from other qualifications or another awarding body

In many cases, prior learning can be recognised and it is possible to transfer to this qualification from other music qualifications with Pearson and other awarding bodies. Please contact your RDM who can advise further on this.

Starting these qualifications having previously delivered the 2010 QCF BTEC Nationals

This specification covers similar content to the QCF BTEC Nationals but has a reduced number of assessment units to allow greater emphasis on teaching and learning and skill development.

Structure

Learning and Teaching Modules

Teaching content is defined in large blocks called learning and teaching modules.

These modules allow deep and integrated delivery of content. Skills are developed through teaching and learning modules and synthesised through projects, preparing learners for assessment units.

Assessment Units

There are ten assessment units across the specification, four in the Foundation Diploma and a further six in the Extended Diploma. Assessment Units can be linked together in larger projects or completed separately.

Level 3 National Foundation Diploma in Music – 540 GLH

Level 3 National Extended Diploma in Music – 1080 GLH

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

Assessment and Delivery

Overview of course delivery and assessment

The teaching and learning is best delivered through a series of short projects where learners are given time to explore, develop and refine appropriate skills. Within this teaching and learning phase there is plenty of opportunity for formative assessment and learners should receive regular feedback on their work. Final internal summative assessment should only be tackled when learners have undertaken a substantial period of teaching and learning. Tutors should take every opportunity to integrate the module content across lessons and find links between the activities undertaken in practical, computer studio and classroom sessions.

Involving employers in the assessment/delivery

Employer involvement in the delivery and/or assessment of vocational qualifications is extremely beneficial and tutors should take every opportunity to involve industry where possible. This could be in the form of:

- structured work experience
- projects, exercises, tasks or assessments set with input from industry practitioners
- visits to venues and studios and guest speakers
- industry practitioners operating as expert witnesses, contributing to the assessment of a learner's work.

Assessment is subject to the same BTEC Assessment rules that apply to all BTEC delivery. Further information about the BTEC assessment rules can be located here:

<https://qualifications.pearson.com/content/dam/pdf/about/btec/delivering-btec/btec-nationals-quick-guide-internal-assessment.pdf>

Key features of the BTEC assessment rules include:

- Learners should be issued with an Assignment Brief at the start of each assessment. This is a key assessment tool and so should be internally verified prior to being issued to learners even if using the Pearson Authorised Assignment Briefs.

- Learners should only be given one opportunity to submit work for each assessment. However, resubmission opportunities may be permitted if learners meet the criteria detailed in the specification
- Learners should be provided with written feedback following the submission of evidence for assessment. The feedback should include details of which assessment criteria have been achieved and why higher criteria was not achieved-
- A sample of assessment decisions from each assessment should be internally verified before the feedback is given to learners to ensure it is in line with the national standard.

Overview of the delivery model

The model which follows offers a suggested way of delivering the teaching, learning and assessment over a 36-week programme. Ideas for projects are provided and these could be taken as a starting point for tutors to create more detailed lesson plans based on local needs. Each project indicates the module content that is covered and suggests when assessment could take place. This delivery model should be used in conjunction with the specification to ensure all learning and teaching content is delivered. Pearson have produced Authorised Assignment Briefs (AABs) for this qualification and centres should also refer to these to use or adapt.

Delivery Plan

This table shows how the qualification could be delivered over 2-years and where assessment could take place. The time left over at the end of each year allows for flexibility and ensures that authorised resubmissions can occur if required. Time will also be needed at the end of the year for assessment and internal verification to be completed prior to certification claims being made.

wk	Foundation Diploma (Year 1)			Extended Diploma (Year 2)		
	Performance	DAW	Industry	Collaborative	Project	Skills
1	Introductory Activities			Introductory Activities		
2	Project 1	Project 1	Project 1	Project 1	Project 1	Project 1
3						
4						
5						
6						
7	Style of the Week	Style of the Week	Foundations	Lunchtime Gig	Project 1	Project 1 Improve Something
8						
9						
10	Project 2	Project 2	Assessment Unit C7 AO1	Project 2	Mini-Projects	Assessment Unit D8
11						
12						
13						
14	Reworked	Project 3	Project 2	Project 3	Assessment Unit: D9	Assessment Unit D8
15						
16	Assessment Unit: A3	Original Piece	Music Careers	Project 3	Music Festival	Assessment Unit D8
17						
18						
19						
20						
21	Project 3	Project 4	Assessment Unit C7 AO2	Project 2	Project 2	Project 2 Next Steps
22						
23						
24	Rewind	Music for Media	Project 3	Assessment Module E	Next Steps	Project 2 Next Steps
25						
26						
27	Assessment Unit: A2	Assessment Unit: A2	The Future	Assessment Module E	Next Steps	Project 2 Next Steps
28						
29						
30						
31	Assessment Unit: A1		Assessment Unit C7 AO3		Assessment Unit D10	
32						
33						
34						
35						
36						

This is just one possible delivery model and centres are free to adapt this or devise their own to suit local needs.

Level 3 National Foundation Diploma in Music

Performance Lessons (8.5 hrs per week)	DAW Lessons (4 hrs per week)	Music Industry Lessons (2.5 hrs per week)
<p><u>Introductory Activities (1 week)</u></p> <p>Group discussion on the question of: ‘What makes a successful rehearsal?’ Learners present their ideas as to the features of both productive and unproductive rehearsals.</p> <p>Learners create ensembles/bands and select a piece of music to rehearse in preparation for an informal performance to their peers.</p> <p>Learners present their piece of music to the rest of the group and peer evaluation takes place.</p> <p>Learners reflect on the rehearsal process leading up to the performance identifying the strengths and areas for development within the process. They should cover aspects such as: selecting material, communication, individual preparation, developing and refining material etc. Learners could present their findings as a blog, written document or piece to camera.</p> <p>Content theme(s) covered: Individual performance skills Developing professional skills Ensemble skills Critical reflection</p>	<p><u>Introductory Activities (1 week)</u></p> <p>Introductory lessons into the operation of a DAW focussing on the relevant functions i.e. toolbars, commands and shortcuts, effects, processors, automation etc.</p> <p>Learners undertake short exercises to enable them to explain and practically demonstrate the relevant functions of a DAW. Learners should be able to open a new DAW project, record and input short tracks using the appropriate functions within the software. Learners should also know how save and label their work.</p> <p>Learners should be shown how to use an audio interface if they would like to record in instruments such as guitar, bass etc. in future projects.</p> <p>The focus here is not on the creation of actual pieces but rather to ensure that learners understand the functions of a DAW.</p> <p>Content theme(s) covered: Developing DAW production skills</p>	<p><u>Introductory Activities (1 week)</u></p> <p>Group discussion on key developments that have shaped the music industry. In pairs or small groups, learners should then research a key development and present its impact to the rest of the group. Potential areas of exploration might be:</p> <ol style="list-style-type: none"> 1. Launch of MTV 2. Development of the sampler 3. Rise of punk and independent record labels 4. Streaming 5. Development of the internet <p>As a group, learners should decide on the three most important developments and advances within the music industry from the ones presented by them and their peers.</p> <p>Assessment objective covered: Foundations and development of the music industry.</p>

<p><u>Project 1 – Style of the Week (8-weeks)</u></p> <p>A distinct musical style should be introduced to learners each week for them to explore practically. Learners should cover at least six styles from different periods e.g. Pre-1950s – blues 1950s – rock n’ roll or skiffle 1960s – soul or Motown 1970s – disco or heavy metal 1980s – hip-hop or synthpop 1990s – grunge or Britpop 21st Century – contemporary R&B</p> <p>The exploration of each style should involve listening to landmark pieces within the style that allow learners to analyse the key musical features and sonic conventions that define a particular style. Learners should focus on melody, rhythm, harmony instruments, playing techniques, structure, lyrics etc.</p> <p>Learners should then select a piece of music within the given style of the week and rehearse and develop this piece within their bands. It is not necessary for learners to develop full-length polished performances and the focus should be on learners engaging with the stylistic features of a particular genre and also on their working practices within rehearsals. At the end of each week, learners could present a short ‘show and tell’ to their peers where they perform the piece they have been working on and discuss its stylistic features.</p>	<p><u>Project 1 – Style of the Week (8-weeks)</u></p> <p>Learners should build on their work in performance sessions and use a DAW to create original material representative of each ‘style of the week’. Initially learners should explore chords, in particular primary and secondary triads and how these are constructed from the various degrees of the scale. They should also explore how chord progressions can transpose to different keys. In weeks one and two, the Blues and Rock n’ Roll would provide an appropriate context for exploring basic chord progressions and structures, before moving on to more complex progressions and structures in other styles.</p> <p>Learners should then be introduced to melodic construction using different types of scales. Learners should explore the melodic construction within the pieces they are working on in their performance lessons by analysing the intervals and scales used. They should add their own melodies to given and original chord progressions within the various styles they are covering.</p> <p>As learners explore different styles, they should select and use software instruments to develop original ideas and refine their work to create melodic, rhythmic, textural and structural interest in stylistically appropriate ways.</p> <p>As they develop short projects, learners should explore how to edit and manipulate audio.</p>	<p><u>Project 1 – Foundations (7-weeks)</u></p> <p>To complement their practical work, learners should research the development of the music industry with reference to the style of music they are exploring practically each week. For each musical style covered, they should investigate:</p> <ul style="list-style-type: none"> • how the music was recorded, promoted and distributed • the role of the record label within the process • the other parties involved in creating, producing and distributing the music • revenue streams and how money was made and distributed to relevant parties • the role of copyright and music publishing <p>Learners should explore the development of the music industry with reference to specific examples and case studies, rather than generic observations, to show how the industry has evolved over the past 70-years.</p> <p>Learners should also evaluate, compare, contrast and make links between developments across time.</p> <p>Assessment objective covered: Foundations and development of the music industry.</p>
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<p>Learners should be encouraged to debrief and critically reflect on their progress within rehearsals identifying and explaining why things are going well or less well.</p> <p>Content theme(s) covered: Exploring musical styles Music theory in practice Individual performance skills Developing professional skills Ensemble skills Critical reflection</p> <p><u>Project 2 – Reworked (6-weeks)</u></p> <p>Learners should explore the work of artists who have made creative reworkings of exiting pieces of music e.g. <i>Postmodern Jukebox</i>. Learners should investigate how artists and ensembles rework songs into different styles by manipulating musical elements. Learners could present their findings to</p>	<p>Through tutor demonstration and individual research, they should cover the following effects and apply them to their existing DAW projects as appropriate to the style: pan, reverb, delay, distortion/overdrive, EQ, chorus tremolo, compression, noise gates etc.</p> <p>By the end of the 8-week project, learners should have created a portfolio of short DAW projects that demonstrate their ability to create, refine and present music in various styles. A portfolio might contain original creations/exercises that explore the stylistic features of blues, rock n’ roll, soul, heavy metal, synthpop, grunge and grime.</p> <p>For each of their projects, learners should keep a process log which accounts for the techniques and processes deployed along with a log of their key decisions and creative choices.</p> <p>Content theme(s) covered: Exploring musical styles Music theory in practice Developing DAW production skills Developing music creation skills Critical reflection</p> <p><u>Project 2 – Remixed (4-weeks)</u></p> <p>In practical lessons, learners will be reworking material into different genres. To compliment this, learners should explore remix in DAW lessons.</p> <p>Learners should choose a piece of music and then find various remixes of it. They should aurally identify and explain the ways in which the</p>	<p>Assessment – 4-weeks Learners are issued with the Assignment Brief and complete the assessment activity relating to Assessment Objective 1.</p>
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<p>each other and discuss the musical features as a group with reference to specific examples.</p> <p>Learners should select two songs from distinct styles which could be from the previous project and practically explore how this material could be reworked into a different genre e.g. learners could apply the stylistic features of rock n' roll to a grunge song.</p> <p>Again, the focus should be on the stylistic application and manipulation of musical elements and the processes and techniques used to ensure productive and constructive rehearsals.</p> <p>At the end of this project, learners could present an informal performance to each other to demonstrate how they have creatively reworked existing material.</p> <p>Learners should be encouraged to debrief and critically reflect on their progress within rehearsals identifying and explaining why things are going well or less well.</p>	<p>original material has been remixed focussing on the handling of musical elements. Various remixes should be investigated e.g. official, mashup, bootleg, radio edit etc. Learners should discuss the differences between a remix and a cover version.</p> <p>Learners should then work with appropriate audio to develop an original remix. They should learn how to import, edit and manipulate audio. They should explore time stretching, pitch shifting, chopping, slicing and looping. These and other appropriate remix techniques should be demonstrated by the tutor and then learners should experiment with these and incorporate them within their own remixes.</p> <p>For each stage of their project, learners should keep a process log which accounts for the techniques and processes deployed along with a log of their key decisions and creative choices.</p> <p>Content theme(s) covered: Music theory in practice Developing DAW production skills Developing music creation skills Critical reflection</p> <p><u>Project 3 – Original Piece (6-weeks)</u></p> <p>In this project, learners should develop original material and create an original piece of music such as a song or instrumental piece. Learners should be taught how to use interfaces so that they could combine acoustic instruments and/or voice with software instruments.</p>	<div data-bbox="1462 233 2049 847" style="background-color: #d9e1f2; height: 385px; width: 100%;"></div> <p><u>Project 2 – Music Careers (7-weeks)</u></p> <p>In their practical and DAW lessons, learners will have looked at remixing and reworking musical material. A group discussion here would be useful about the implications and legalities associated with using pre-existing material such as samples and published words and music. This discussion should cover copyright, revenue streams etc.</p> <p>Again, actual examples should be used to support the points made e.g. Ed Sheeran's legal dispute with the band TLC over his use of their song, <i>Scrubs</i> in his song, <i>Shape of You</i>.</p>
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<p>Assessment - 6-weeks Learners are issued with the Assignment Brief for Assessment Unit A3: Using Musical Styles and work towards generating the required assessment evidence. Authorised Assignment Briefs (AABs) are available on the Pearson website.</p>	<p>Learners should use and manipulate the musical elements of structure, instruments, rhythm, melody, texture and harmony when developing their pieces. They should continually refine their projects in response to tutor and peer feedback, critical listening and self-reflection.</p> <p>Learners should regularly listen to other pieces within the style they are working to analyse how musical elements, devices and techniques are being manipulated and apply their findings to their own work.</p> <p>For each stage of their project, learners should keep a process log which accounts for the techniques and processes deployed along with and account of the key decisions and creative choices.</p> <p>Content theme(s) covered: Music theory in practice Developing DAW production skills Developing music creation skills Critical reflection</p> <p><u>Project 4 – Music for Media (5-weeks)</u></p> <p>In this short project, learners should create a piece of music to accompany a moving image such as a film or TV clip or a computer game level. The visual material could be supplied to learners by the tutor or they could select their own.</p>	<p>Group discussion and small group research into key employment sectors in the modern music industry. Learners should cover A&R, marketing and promotion, agents, producers, pluggers, composers, arrangers, managers, artists, licencing, distribution, technical etc.</p> <p>Learners should explore the demands of each area of employment, the associated contracts and how these areas and roles work together within the music industry to bring about success.</p> <p>Assessment objective covered: Understand sectors and employment in the music industry</p> <div data-bbox="1458 1034 2056 1343" style="border: 1px solid black; padding: 5px;"> <p>Assessment – 4-weeks Learners are issued with the Assignment Brief and complete the assessment activity relating to Assessment Objective 2.</p> </div>
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Project 3 – Rewind (6-weeks)

Learners should now plan for presenting a gig called 'Rewind'. This gig should feature a range of ensembles performing a short set of songs from the past 70-years.

Learners should reflect on their rehearsal process by maintaining a weekly blog or video diary that records key decisions, individual actions and sets targets for subsequent rehearsals.

Assessment – 6-weeks

Learners are issued with the Assignment Brief for Assessment Unit A1: Performing as an Ensemble and work towards generating the required assessment evidence. Authorised Assignment Briefs (AABs) are available on the Pearson website.

Before embarking of the project, learners should explore and analyse various existing pieces of music for media to discover how musical elements are used and manipulated to create moods, atmospheres and effects.

Learners should demonstrate a creative use of structure, instruments, rhythm, melody, texture and harmony when developing their pieces. They should continually refine their projects in response to tutor and peer feedback, critical listening and self-reflection.

For each stage of their project, learners should keep a process log which accounts for the techniques and processes deployed along with a log of their key decisions and creative choices.

Assessment - 6-weeks

Learners are issued with the Assignment Brief for Assessment Unit A2: Creating Musical Material and work towards generating the required assessment evidence. Authorised Assignment Briefs (AABs) are available on the Pearson website.

Project 3 – The Future (7-weeks)

Group discussion on topics such as:
Does the modern-day artist need a record label?
Are live events more lucrative than recordings?
Can you build a career through social media?

Learners should also explore and research other contemporary issues such as: digital distribution, revenue streams, crowdfunding, 360 contracts, freelancing etc.

For each area, learners should consider the opportunities and threats that these evolutions might present. Learners could each choose a particular area to focus on and give a presentation at an informal class conference where the future of the music industry is discussed.

Assessment objective covered:

Identify potential opportunities for the future

		<p>Assessment – 4-weeks Learners complete the assessment activity relating to assessment objective three at this point.</p>
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Level 3 National Extended Diploma in Music

Collaborative Project Lessons (7.5 hrs per week)	Personal Project and Self-Promotion Lessons (5 hrs per week)	Skills Development Lessons (2.5 hrs per week)
<p><u>Introductory Activities (1 week)</u></p> <p>Group discussion around the following questions:</p> <ol style="list-style-type: none"> 1. What makes a project successful? 2. What are the key collaborative skills required by musicians? 3. Why is collaboration important? 4. What roles are required when organising a collaborative music project? <p>Individual or small group research task: Learners should find examples from the music industry and their own experiences of when collaboration has led to both successful and unsuccessful outcomes. Learners should present their findings to the rest of the group for discussion.</p> <p>Learners should also take part in some collaborative team building activities that emphasise the importance of working together.</p> <p>Content theme(s) covered: Collaborative music skills Planning and organising a music project</p>	<p><u>Introductory Activities (1 week)</u></p> <p>Group discussion: What is a music project? What types of music projects are there?</p> <p>Individual or small group research task: Learners should select an existing music project and explore how it was created by investigating its various developmental stages. Learners might explore a solo album, tuition resource, music video, music app etc.</p> <p>Learners should present their findings to the rest of the group for discussion.</p> <p>Content theme(s) covered: Exploring project ideas</p>	<p><u>Introductory Activities (2 weeks)</u></p> <p>Group discussion: What are your next steps when the course finishes?</p> <p>Individual task: Learners should research and explore the following progression opportunities to see how they may enable them to achieve their career goals and aspirations. Learners should consider the pros and cons of each progression route for them personally and identify what the best route for them is.</p> <ul style="list-style-type: none"> • Higher education • Freelance work • Entry position in the industry • Internship • Apprenticeship <p>Content theme(s) covered: Opportunities for progression as a musician</p>

<u>Project 1 – Lunchtime Gig (6-weeks)</u>	<u>Project 1 – Mini Projects (12-weeks)</u>	<u>Project 1 – Improve Something (4-weeks)</u>
<p>Learners have 6-weeks to plan, organise and deliver a short gig at an appropriate space at their centre. Learners should undertake the organisational aspects of the gig in addition to taking part as a performer. Learners should be given as much ownership as possible of this event but may need tutor support in this first project. Depending on the size of the cohort and available resources, it may be possible to have just one event, but with larger cohorts, a series of events may be required so that all learners have the chance to undertake a defined organisational role.</p> <p>Learners should explore the following opportunities and constraints in relation to the event: audience, location, presentation method, musical vision and time constraints. They should then plan an appropriate programme of music in response to these opportunities and constraints and should develop and refine this material in collaborative rehearsal sessions.</p> <p>Alongside their rehearsal sessions, learners should undertake a defined organisational role in relation to the event such as designer, event manager, promoter, social media manager, technical liaison, marketing and promotions etc. Learners should identify the responsibilities and requirements of their role and undertake these to ensure the event proceeds as planned. Learners will need to schedule and contribute to regular group meetings where organisational aspects are</p>	<p>Over the course of this project, learners should explore potential project ideas by taking part in a series of mini 4-week projects in areas such as song writing, music for media, multi-track recording, creating educational resources etc. The nature of what can be offered will be dependent on resources at the centre.</p> <p>Learners should be encouraged to use musical and non-musical starting points to experiment, prepare and create musical material. When working on these short projects, learners should reflect on and log their progress in an appropriate format by identifying issues and constraints and how they overcome these. Learners should also identify next steps and set developmental targets for future sessions.</p> <p>Examples of short projects might include:</p> <ul style="list-style-type: none"> • creating a soundtrack using a DAW for a short film clip • writing an original song • recording a music video • creating an online music tuition video <p>For each of these short projects, learners should plan a project timeline and write a project proposal that considers:</p> <ul style="list-style-type: none"> • target market • human and physical resources required • unique selling point (USP) • how it could be monetised • constraints 	<p>Learners should identify one musical skill that needs improvement from one of the following areas:</p> <ul style="list-style-type: none"> • listening skills • musical understanding • technical musicianship • using equipment <p>Learners should research and explore how they might improve this skill and then put together a 4-week action plan which should cover:</p> <ul style="list-style-type: none"> • targets and aims • weekly practice/development routine detailing activities to be undertaken <p>Each week, learners should reflect on their plan in an appropriate format such as a blog, diary etc. They should track their progress and revise and refine their targets and practice/development routine as appropriate based on progress made.</p> <p>At the end of the 4-weeks, learners should complete a final evaluation of their developmental process and provide a practical demonstration of their improvement e.g. learners might give a short demonstration of them playing a series of scales that they have learned or a demonstration of them notating a simple melody by ear using staff notation etc.</p> <p>Content theme(s) covered: Progressing individual musical skills Refining individual musical skills</p>


<p>discussed and specific actions are set, monitored and reviewed.</p> <p>In this first project, learners are not required to undertake a technical role.</p> <p>Learners should then deliver the event as planned. Afterwards they should reflect on the event's strengths and areas for improvement to inform their next project. A full debrief should take place consisting of self-reflection and consideration of tutor and audience feedback.</p> <p>Content theme(s) covered: Collaborative music skills Establishing and responding to a creative music context Developing musical skills and techniques through collaboration Planning and organising a music project Developing a collaborative music project Presenting a collaborative music project</p> <p><u>Project 2 – Workshops (6-weeks)</u></p> <p>Learners have 6-weeks to plan, organise and deliver a series of music workshops aimed at younger learners to teach them new skills. Learners should be given as much ownership as possible of this project and be offered less tutor support than their first project so that they can assume more responsibility for the planning and delivery of the project.</p> <p>As in project 1, learners should explore the following opportunities and constraints in relation</p>	<ul style="list-style-type: none"> objectives and measures of success <p>By undertaking, these short projects, learners should identify their strengths and areas of interest that may become the focus for their actual individual project.</p> <p>Learners should regularly present their project outcomes to peers and receive feedback from peers and tutors on both their outcomes and their working practices.</p> <p>Content theme(s) covered: Exploring project ideas Developing an individual music project</p>	<p>Assessment - 16-weeks</p> <p>Learners are issued with the Assignment Brief for Assessment Unit D8: Using Development Plans to Refine Skills and work towards generating the required assessment evidence. Authorised Assignment Briefs (AABs) are available on the Pearson website.</p> <p>The nature of the assessment unit means learners will undertake a sustained period of individual skill development and will use lessons within this assessment phase to:</p> <ul style="list-style-type: none"> audit their skills, create, review and refine development plans improve individual musical skills as per their own timelines formally review and evidence their progress at identified review points. <p>The content and direction of these lessons will be dependent on learners' individual areas for improvement and their own development plans.</p>
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to this project: audience, location, presentation method, musical vision, community needs and time constraints. They should then plan an appropriate series of workshops in response to these opportunities and constraints e.g. African drumming, song writing for beginners, group singing etc. Depending on cohort size, it may be appropriate for all learners to work together to deliver one workshop. Where cohorts are large, it would be preferable for learners to work in smaller groups to ensure that they all can contribute fully.

Alongside their workshop creation and development sessions, learners should undertake a defined organisational role in relation to the project, different to the one they undertook in project 1. For example, different learners should take responsibility for creating schedules, budgeting, sourcing resources and equipment, marketing and promotion, developing and designing materials, addressing any legal considerations etc.

As with project 1, learners will need to schedule and contribute to regular group meetings where organisational aspects are discussed and specific actions are set, monitored and reviewed.

Learners should then deliver the workshops as planned. Afterwards they should reflect on the strengths and areas for improvement to inform their next project. A full debrief should take place consisting of self-reflection and consideration of tutor and participant feedback.

<p>Content theme(s) covered: Collaborative music skills Establishing and responding to a creative music context Developing musical skills and techniques through collaboration Planning and organising a music project Developing a collaborative music project Presenting a collaborative music project</p> <p><u>Project 3 – Music Festival (9-weeks)</u></p> <p>Learners have 9-weeks to plan, organise and deliver a music festival at their centre or an external venue that features a range of different ensembles. Learners should undertake the organisational aspects of the festival in addition to taking part as a performer. Learners should be given as much ownership of the project as possible and tutor support should be minimal.</p> <p>As in the previous two projects, learners should explore the following opportunities and constraints in relation to the event: audience, location, presentation method, musical vision and time constraints. They should then plan an appropriate programme of music in response to these opportunities and constraints and should develop and refine this material in collaborative rehearsal sessions.</p> <p>Alongside their ensemble rehearsal sessions, learners should undertake a defined organisational role in relation to the festival such as designer, event manager, promoter, social media manager, technical liaison, marketing and</p>	<p>Assessment - 6-weeks</p> <p>Learners are issued with the Assignment Brief for Assessment Unit D9: Producing a Personal Project and work towards generating the required assessment evidence. Authorised Assignment Briefs (AABs) are available on the Pearson website.</p> <p>The content and focus of these sessions will be dependent on the projects being developed by individual learners.</p>	
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promotions etc. Learners should identify the responsibilities and requirements of their role such as creating schedules, budgeting, sourcing resources and equipment, marketing and promotion, developing and designing materials, addressing any legal considerations etc.

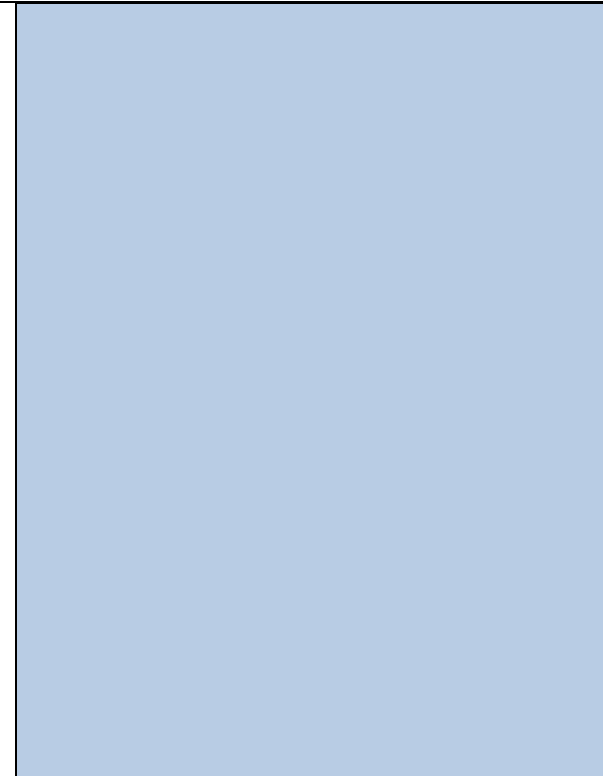
Learners will need to schedule and contribute to regular group meetings where organisational aspects are discussed and specific actions are set, monitored and reviewed.

In addition to their performance and organisational role, learners should also undertake both a technical and administrative role in the project. Technical roles include drum or guitar technician, sound or monitor engineer, lighting or AV technician. Administrative roles include stage manager, front of house, box office, runner etc.

It is not necessary for learners to have sole responsibility for technical aspects of the event e.g. mixing the sound or operating lights, but they should assist and work as part of the technical team in the designing, setting up, testing and operation of equipment as appropriate.

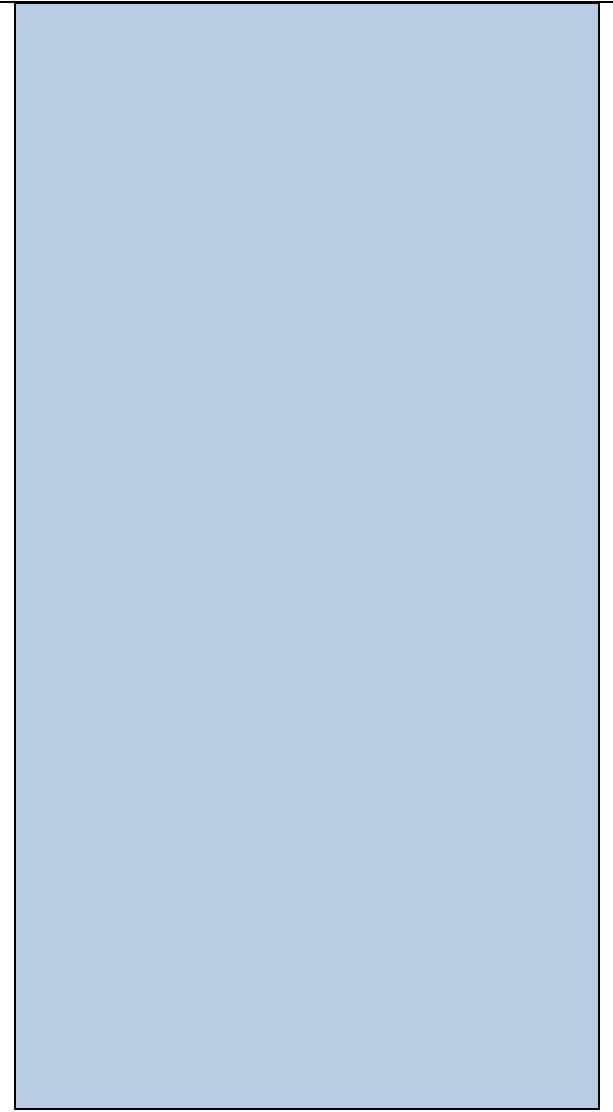
Learners should then deliver the festival as planned. Afterwards they should reflect on the event's strengths and areas for improvement to inform their next project. A full debrief should take place consisting of self-reflection and consideration of tutor and audience feedback.

Content theme(s) covered:



Project 2 – Next Steps (8-weeks)

Learners should explore the self-promotion materials of at least three music industry professionals active in an area that relates to their own interests and specialism. Learners could explore: websites, social media, blogs, showreels, CVs etc. Learners should then consider how the various materials create a USP and personal style and how they meet audience expectations.



<p>Collaborative music skills Establishing and responding to a creative music context Developing musical skills and techniques through collaboration Planning and organising a music project Technical skills for a collaborative musical project Developing a collaborative music project Presenting a collaborative music project</p>	<p>Learners could share their findings with others in the group. This activity would be enhanced if industry professionals could act as guest speakers and discuss their own promotional materials with learners and lead Q&A.</p> <p>Learners should then consider their own musical identity and goals and develop a piece of self-promotional material such as a social media page, CV, Soundcloud etc. Learners should consider how their material:</p> <ul style="list-style-type: none"> • represents their personal style • helps them to achieve their goals • appeals to their target audience • remains up to date • adheres to copyright legislation <p>Learners should then share their materials with others in the group for peer review. If possible, learners should also share their materials with visiting industry professionals who could also review the materials and identify strengths and areas for improvements.</p> <p>Content theme(s) covered: Opportunities for progression as a musician Exploring self-promotion and networking opportunities Creating and presenting promotional material</p>	<div data-bbox="1451 231 2022 534" style="background-color: #d9e1f2; height: 190px; width: 100%;"></div> <p>As learners have completed Assessment Unit D8, this time should be used to work Assessment Unit D10.</p>
<p>Assessment - 8-weeks Learners are issued with the Assignment Brief for Module E: Collaborative Music Project and work towards generating the required assessment evidence. Authorised Assignment Briefs (AABs) are available on the Pearson website.</p>		

Assessment - 6-weeks

Learners are issued with the Assignment Brief for Unit D10: Using Material for Self-Promotion and Networking and work towards generating the required assessment evidence. Authorised Assignment Briefs (AABs) are available on the Pearson website.

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