

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



## Delivery Guide

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*First certification from 2019*

Issue 1

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

**Delivery Guide**

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# Introduction

The delivery guide for the Pearson BTEC Level 3 National Foundation Diploma and Extended Diploma in Music (Production) 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 (Production) 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 (Production) – 540 GLH**  
**Level 3 National Extended Diploma in Music (Production) – 1080 GLH**

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 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)		
	Studio	DAW	Industry	Collaborative	Project	Skills
1	Introductory Activities			Introductory Activities		
2	Project 1	Project 1	Project 1	Project 1	Project 1	Project 1
3	Acoustic					
4	Multi-track	Ambient Soundscape	Foundations	Movie Soundtrack	Project 1	Improve Something
5	Project 2					
6	Backline					
7	Recording					
8	Project 3	Project 2	Assessment Unit C7 AO1	Project 2	Mini Projects	Assessment Unit: D8
9	Demo					
10	Recording	Remixed	Project 2	Album Release	Assessment Unit: D9	Assessment Unit: D8
11	Project 4					
12	Individual Brief					
13	Assessment Unit: B4	Project 3	Project 2	Album Release	Assessment Unit: D9	Assessment Unit: D8
14	Events					
15	Music for Media	Project 4	Assessment Unit C7 AO2	Project 3	Assessment Unit: D9	Assessment Unit: D8
16	Project 1					
17	Live Sound	Individual Brief	Assessment Unit C7 AO2	Club Night	Assessment Unit: D9	Assessment Unit: D8
18	Project 2					
19	Exploring Technology	Assessment Unit: B5	Project 3	Assessment Unit: D9	Assessment Unit: D9	Assessment Unit: D8
20	Project 1					
21	Project 2	Assessment Unit: B5	Project 3	Assessment Unit: D9	Assessment Unit: D9	Assessment Unit: D8
22	Performing with Tech					
23	Assessment Unit: B6	Assessment Unit: B5	Project 3	Assessment Unit: D9	Assessment Unit: D9	Assessment Unit: D8
24	Project 3					
25	Project 2	Assessment Unit: B5	Project 3	Assessment Unit: D9	Assessment Unit: D9	Assessment Unit: D8
26	Performing with Tech					
27	Assessment Unit: B6	Assessment Unit: B5	Project 3	Assessment Unit: D9	Assessment Unit: D9	Assessment Unit: D8
28	Project 3					
29	Assessment Unit: B6	Assessment Unit: B5	Project 3	Assessment Unit: D9	Assessment Unit: D9	Assessment Unit: D8
30	Project 2					
31	Assessment Unit: B6	Assessment Unit: B5	Project 3	Assessment Unit: D9	Assessment Unit: D9	Assessment Unit: D8
32	Project 2					
33	Assessment Unit: B6	Assessment Unit: B5	Project 3	Assessment Unit: D9	Assessment Unit: D9	Assessment Unit: D8
34	Project 2					
35	Assessment Unit: B6	Assessment Unit: B5	Project 3	Assessment Unit: D9	Assessment Unit: D9	Assessment Unit: D8
36	Project 2					

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 (Production)

Studio Lessons (8.5 hrs per week for 16-weeks)	DAW Lessons (4 hrs per week)	Music industry Lessons (2.5 hrs per week)
<p><b><u>Introductory Activities (1 week)</u></b></p> <p>Learners should be introduced to the recording studio and be able to identify and understand the functions of the various equipment and types of rooms used in the recording process. Tutors should give practical demonstrations and learners should cover:</p> <ul style="list-style-type: none"> <li>• mixing consoles</li> <li>• types of connectors</li> <li>• recording and monitoring devices</li> <li>• creating signal flow</li> </ul> <p>Individual or small group research task: ‘What types of microphones are used in the recording process and why?’</p> <p>Learners should feedback their findings and group discussion should take place.</p> <p><b>Content theme(s) covered:</b> The recording studio</p>	<p><b><u>Introductory Activities (1 week)</u></b></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><b>Content theme(s) covered:</b> Developing DAW production skills</p>	<p><b><u>Introductory Activities (1 week)</u></b></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"> <li>1. Launch of MTV</li> <li>2. Development of the sampler</li> <li>3. Rise of punk and independent record labels</li> <li>4. Streaming</li> <li>5. Development of the internet</li> </ol> <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><b>Assessment objective covered:</b> Foundations and development of the music industry.</p>

<b><u>Project 1 – Acoustic Multi-track (3-weeks)</u></b>	<b><u>Project 1 – Ambient Soundscape (6-weeks)</u></b>	<b><u>Project 1 – Foundations (7-weeks)</u></b>
<p>For their first project, learners should aim to record a piece of music consisting of 3-separate tracks including two vocal tracks and acoustic instrument e.g. guitar, piano.</p> <p>The tutor should demonstrate how to approach this task prior to learners undertaking it themselves and demonstrations should include:</p> <ul style="list-style-type: none"> <li>• microphone choice and placement</li> <li>• providing foldback</li> <li>• layering tracks</li> <li>• overdubbing</li> <li>• dropping in</li> </ul> <p>Learners could work in pairs or small groups in this project and should experiment with different equipment and recording techniques before finalising their recording.</p> <p>Learners should then mix and master their recording and again this will require tutor demonstration of the mixing and mastering process and techniques such as:</p> <ul style="list-style-type: none"> <li>• balancing levels, fades, automation etc.</li> <li>• noises gates, compressors, reverb etc.</li> <li>• panning, EQ etc.</li> </ul> <p>Learners should then experiment with mixing and mastering their recording, experimenting with a range of techniques and processes to create a finished product.</p> <p>The final mixes should then be listened to by the group and learners should receive peer and tutor</p>	<p>Learners should explore ambient soundscapes and should listen and analyse the work of <i>Brian Eno, Aphex Twin, Tamaki Tso et al.</i> They should then create their own ambient soundscape for a given brief placing an emphasis on using limited musical material and musical elements (chords, melodies, rhythms etc.) in creative ways by using the techniques and devices such as augmentation, retrograde etc. They should also reflect on analysis from their listening work and incorporate their findings into their soundscapes. They should be given regular opportunities to respond to tutor and peer feedback and self-reflection when developing their piece.</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><b>Content theme(s) covered:</b>          Developing DAW production skills          Developing music creation skills          Critical reflection</p>	<p>Learners should research the development of the music industry with reference to a selection of iconic recordings from different musical styles e.g. <i>Abbey Road (1969), Dark Side of the Moon (1973), OK Computer (1997), It Takes a Nation of Millions to Hold Us Back (1988)</i> etc. For each recording covered, they should investigate:</p> <ul style="list-style-type: none"> <li>• how the music was recorded, promoted and distributed</li> <li>• the role of the record label within the process</li> <li>• the other parties involved in creating, producing and distributing the music</li> <li>• revenue streams and how money was made and distributed to relevant parties</li> <li>• the role of copyright and music publishing</li> </ul> <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><b>Assessment objective covered:</b>          Foundations and development of the music industry.</p>

feedback on both their finished product and working processes.

**Content theme(s) covered:**

- The recording studio
- Developing recording skills
- Developing mixing skills
- Developing professional skills
- Critical reflection

**Project 2 – Backline Recording (3-weeks)**

Learners should now build on the skills and techniques developed in the previous project and learn how to record instruments found in a pop/commercial set-up such as drum kit and bass and electric guitars. Again, the tutor should demonstrate how to select and set up microphones and other equipment for recording these instruments before learners undertake their own work.

Learners could work in pairs or small groups in this project and should experiment with different equipment and recording techniques before finalising their recording. They could also add tracks and build on the material from the previous project.

Learners should then mix and master their recording building on the techniques and processes learned in the previous project. Learners should be encouraged to continually refine their mix through peer and tutor feedback and critical reflection and critical listening.

<p><b>Content theme(s) covered:</b>  The recording studio  Developing recording skills  Developing mixing skills  Developing professional skills  Critical reflection</p> <p><b><u>Project 3 – Demo Recording (3-weeks)</u></b></p> <p>In this project, learners should make a demo recording for an artist or ensemble from their centre.</p> <p>Learners could work in pairs or small groups in this project and liaise with an ensemble or artist to plan the recording session(s). As with previous projects, learners should experiment with different equipment and recording techniques to achieve the desired final product.</p> <p>Learners should then mix and master their recording building on the techniques and processes learned in previous projects. Learners should be encouraged to continually refine their mix through peer and tutor feedback and self-reflection and critical listening. They should also reflect on feedback from the ensemble or artist to ensure the final product meets their expectations. Learners should aim to produce two contrasting mixes of the final recording.</p> <p><b>Content theme(s) covered:</b>  The recording studio  Developing recording skills  Developing mixing skills  Developing professional skills</p>	<p><b><u>Project 2 – Remixed (6-weeks)</u></b></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 original material has been remixed focussing on the handling of musical elements such as rhythm, melody, harmony, texture and structure. 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 one or two original remixes. They should learn how to import, edit and manipulate audio. Learners 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><b>Assessment – 4-weeks</b>  Learners are issued with the Assignment Brief and complete the assessment activity relating to Assessment Objective 1.</p>
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Critical reflection

**Project 4 – Individual Brief (3-weeks)**

In this project, learners should set their own brief for a recording project based on their own interests.

Learners could produce a recording with reference to a specific producer e.g. Phil Spector, Quincey Jones etc. or that uses trademarks of a defined musical style e.g. Motown, punk etc. Learners could also use the material they have created in their DAW lessons and develop this in the studio.

Learners should be encouraged to work independently and with minimal support. There should also be lots of opportunities for tutor and peer feedback as the work progresses.

**Content theme(s) covered:**

- The recording studio
- Developing recording skills
- Developing mixing skills
- Developing professional skills
- Critical reflection

**Assessment - 3-weeks**

Learners are issued with the Assignment Brief for Assessment Unit B4: Studio Recording and work towards generating the required assessment evidence. Authorised Assignment Briefs (AABs) are available on the Pearson website.

**Content theme(s) covered:**

- Developing DAW production skills
- Developing music creation skills
- Critical reflection

**Project 3 – Music for Media (6-weeks)**

In this 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.

Before embarking of the project, learners should explore and analyse various existing pieces of

**Project 2 – Music Careers (7-weeks)**

In their practical and DAW lessons, learners will have explored 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.

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, *Scrubs* in his song, *Shape of You*.

	<p>music for media to discover how musical elements are used and manipulated to create moods, atmospheres and effects.</p>	<p>Group discussion and small group research into key employment sectors in the modern music industry. Learners should cover A&amp;R, marketing and promotion, agents, producers, pluggers, composers, arrangers, managers, artists, licencing, distribution, technical etc.</p>
<p><b>Live Event Lessons (8.5 hrs per week for 16-weeks)</b></p>	<p>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.</p>	<p>Learners should explore the demands of each area of employment, associated contracts and how these areas and roles work together within the music industry to bring about success.</p>
<p><b><u>Project 1 – Live Sound (6-weeks)</u></b></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><b>Assessment objective covered:</b> Understand sectors and employment in the music industry</p>
<p>In this project, learners will practically explore the role of a live sound engineer.</p>	<p><b><u>Project 4 – Individual Brief (4-weeks)</u></b></p>	<p><b>Assessment – 4-weeks</b> Learners are issued with the Assignment Brief and complete the assessment activity relating to Assessment Objective 2.</p>
<p>Initially, learners should visit a music venue and investigate the functions of sound reinforcement equipment including:</p>	<p>In this project, learners should develop their own original material and create an original piece of music based on a negotiated brief. Learners should also be taught how to use interfaces so that they could combine acoustic instruments and/or voice with software instruments.</p>	
<ul style="list-style-type: none"> <li>• speaker arrays</li> <li>• amplifiers and crossovers</li> <li>• mixing consoles</li> <li>• monitors</li> <li>• microphones</li> </ul>	<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 critical reflection. Learners should regularly listen to other pieces within the genre they are working to analyse how musical elements, devices and techniques are being manipulated and apply their findings to their own work.</p>	
<p>They should then discuss why different equipment is needed for different types of event e.g. outdoor festival, arena gig, acoustic night etc.</p>		
<p>Learners should then be taught how to safely set up and check a sound reinforcement system for a commercial band set-up. Learners will build on their studio work here as aspects such as signal flow, microphone selection and placement,</p>		

monitoring etc. are also be relevant to live sound operations.

Learners should then be given opportunities to work with ensembles and artists at the centre to develop their live sound skills. At first learners should practice their skills in workshop settings where they could provide sound reinforcement for ensemble rehearsals and small-scale informal performances. As they develop their skills, learners should then undertake live sound operations at various centre events e.g. lunchtime concerts, afternoon festivals, productions, evening gigs etc. Learners should work with musicians, ensembles and artists to ensure that the required equipment is sourced, set up and tested before operating the equipment in a live situation.

After each event, learners should evaluate their strengths and areas for improvement by considering tutor and peer feedback and audience response if appropriate.

Learners' skills will also be enhanced if they can be provided with opportunities to observe live sound engineers in action in various settings.

### **Project 2 – Exploring Technology (3-weeks)**

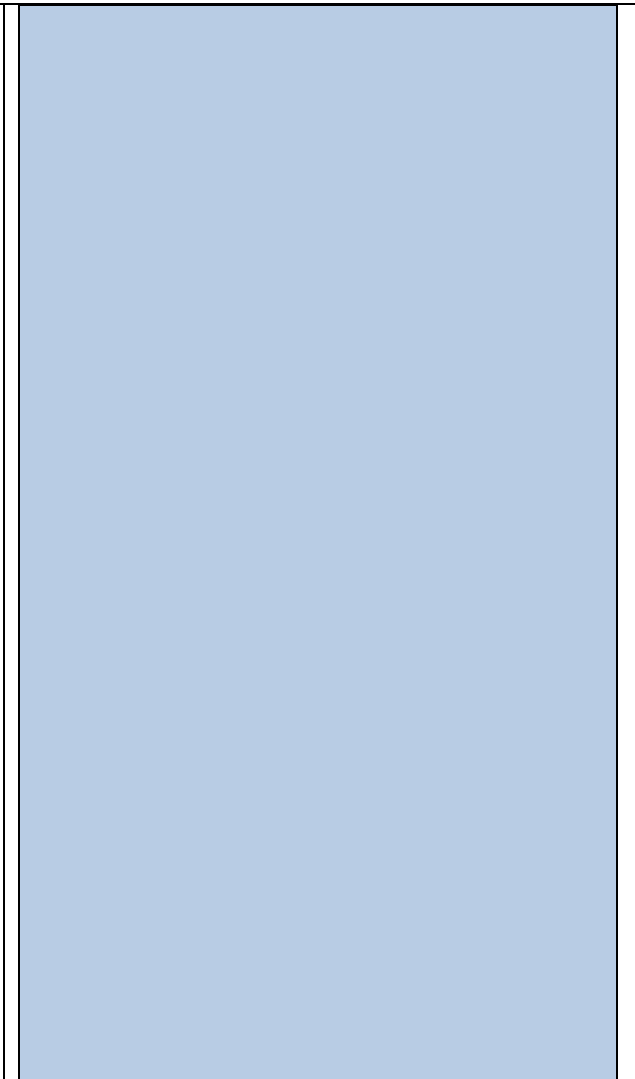
Learners should explore how music technology and performance have been combined by investigating the following areas:

- musique concrete
- sampling
- live sequencing and loops
- vocal synthesis

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.

#### **Content theme(s) covered:**

Developing DAW production skills  
Developing music creation skills  
Critical reflection



- electroacoustic music
- MIDI controllers
- effects pedals
- DJ equipment

Learners should give a presentation on an aspect of performance using technology that interests them supported by musical examples.

The nature of this project will depend on the equipment and technology available at the centre. Tutors should demonstrate the available equipment and learners should be given ample opportunities to experiment and explore musical ideas using music technology equipment.

Learners should then select an area to focus on e.g. DJ, VJ, live sampling, live looping etc. and develop material to form the basis of a short workshop performance using music technology for their peers.

Learners should critically reflect on feedback from tutors and peers to identify strengths and areas for development and go on to practice and refine their skills in the next project.

**Project 3 – Performing with Technology (3-weeks)**

Learners should develop a performance that incorporates music technology to accompany a moving image of their choice lasting 3-5 minutes e.g. film clip, computer game, music video etc. Learners should build on their work in the previous project and the nature of tutor support will be

**Assessment - 6-weeks**

Learners are issued with the Assignment Brief for Assessment Unit B5: Creating Musical Material Through Production 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:**

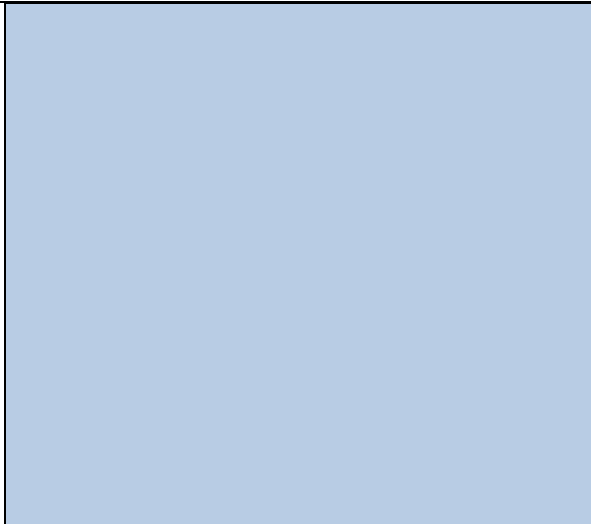
Identify potential opportunities for the future

dependent on the projects being undertaken and the equipment being used. When complete, the video, accompanied by live performance will be shown to an audience at a live event where learners will prepare, set up and operate the required equipment within a live situation.

Learners should continue to research and critically listen to other material to inform their own performance. They should also regularly seek and respond to tutor and peer feedback.

**Assessment – 4-weeks**

Learners are issued with the Assignment Brief for Assessment Unit B6: Music Technology and Live Events and work towards generating the required assessment evidence. Authorised Assignment Briefs (AABs) are available on the Pearson website.



As this unit is complete, the time can be used for completion of assessment activity for Units B6 and C7,

**Assessment – 4-weeks**

Learners complete the assessment activity relating to assessment objective three at this point.

### Level 3 National Extended Diploma in Music (Production)

<b>Collaborative Project Lessons (7.5 hrs per week)</b>	<b>Personal Project and Self-promotion Lessons (5 hrs per week)</b>	<b>Skills Development Lessons (2.5 hrs per week)</b>
<p><b><u>Introductory Activities (1 week)</u></b></p> <p>Group discussion around the following questions:</p> <ol style="list-style-type: none"> <li>1. What makes a project successful?</li> <li>2. What are the key collaborative skills required by music industry professionals?</li> <li>3. Why is collaboration important?</li> <li>4. What roles are required when organising a collaborative music project?</li> </ol> <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><b>Content theme(s) covered:</b> Collaborative music skills Planning and organising a music project</p>	<p><b><u>Introductory Activities (1 week)</u></b></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><b>Content theme(s) covered:</b> Exploring project ideas</p>	<p><b><u>Introductory Activities (2 weeks)</u></b></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"> <li>• Higher education</li> <li>• Freelance work</li> <li>• Entry position in the industry</li> <li>• Internship</li> <li>• Apprenticeship</li> </ul> <p><b>Content theme(s) covered:</b> Opportunities for progression as a musician</p>

<b><u>Project 1 – Movie Soundtrack (8-weeks)</u></b>	<b><u>Project 1 – Mini Projects (12-weeks)</u></b>	<b><u>Project 1 – Improve Something (4-weeks)</u></b>
<p>Learners have 8-weeks to plan, create and deliver an original soundtrack for an existing movie or scenes from an existing movie selected by the tutor that will be screened for an invited audience. Learners should undertake the organisational aspects of the project in addition to contributing as a music creator. Learners should be given as much ownership as possible of this project but may need tutor support in this first project. Depending on the size of the cohort and available resources, it may only be feasible to create music for a small number of movie scenes, but with larger cohorts a full movie soundtrack may be possible.</p> <p>Learners should explore the following opportunities and constraints in relation to the project: audience, location, presentation method, musical vision and time constraints. They should then plan their original soundtrack in response to these opportunities and constraints and should develop and refine this material in collaborative developmental sessions. Although individual learners may work on particular sections of the film, it is important that learners collaborate and share their ideas so that the overall soundtrack is coherent and unified.</p> <p>Alongside their creative sessions, learners should undertake a defined organisational role in relation to the film screening such as event manager, promoter, social media manager, technical liaison, marketing and promotions etc. Learners</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 performing with technology, 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"> <li>• creating a soundtrack using a DAW for a short film clip</li> <li>• recording a band or artist</li> <li>• recording a music video</li> <li>• designing sound for a live event</li> </ul> <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"> <li>• target market</li> <li>• human and physical resources required</li> <li>• unique selling point (USP)</li> <li>• how it could be monetised</li> <li>• constraints</li> </ul>	<p>Learners should identify one musical skill that needs improvement from one of the following areas:</p> <ul style="list-style-type: none"> <li>• listening skills</li> <li>• musical understanding</li> <li>• technical musicianship</li> <li>• using equipment</li> </ul> <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"> <li>• targets and aims</li> <li>• weekly practice/development routine detailing activities to be undertaken</li> </ul> <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 applying a newly acquired skill in mixing audio or performing a short DJ set demonstrating a new scratching technique etc.</p> <p><b>Content theme(s) covered:</b> Progressing individual musical skills Refining individual musical skills</p>

<p>should identify the responsibilities and requirements of their role and undertake these to ensure the screening proceeds as planned. Learners will need to schedule and contribute to regular group meetings where organisational aspects are 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 movie screening. 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><b>Content theme(s) covered:</b>  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><b><u>Project 2 –Album Release (8-weeks)</u></b></p> <p>Learners have 8-weeks to plan, record and deliver a compilation album featuring various pieces of music that reflect the musical life of their centre that will be released on the centre's website. Learners should be given as much ownership as possible of this project and be</p>	<ul style="list-style-type: none"> <li>objectives and measures of success</li> </ul> <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><b>Content theme(s) covered:</b>  Exploring project ideas  Developing an individual music project</p>	<p><b>Assessment - 16-weeks</b></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"> <li>audit their skills, create, review and refine development plans</li> <li>improve individual musical skills as per their own timelines</li> <li>formally review and evidence their progress at identified review points.</li> </ul> <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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offered less tutor support than their first project so that they can assume more responsibility for the planning and delivery of the project.

As in project 1, learners should explore the following opportunities and constraints in relation to this project: audience, location, presentation method, musical vision, community needs and time constraints. Learners should then undertake the project.

Alongside their planning and recording 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 recording 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.

**Content theme(s) covered:**  
Collaborative music skills

**Assessment - 6-weeks**

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.

The content and focus of these sessions will be dependent on the projects being developed by individual learners.

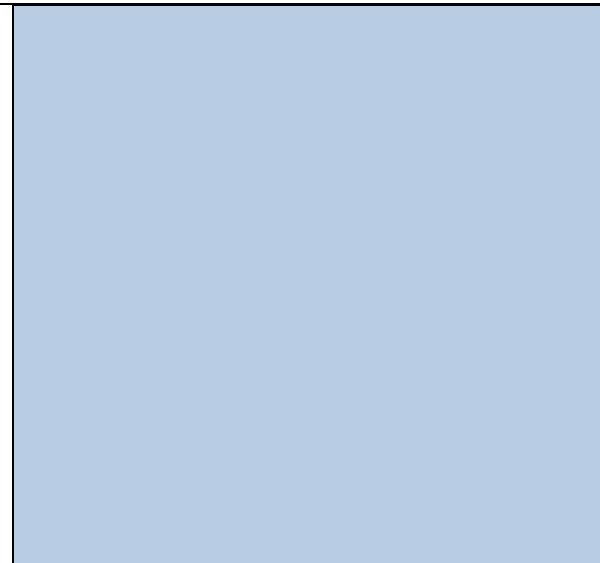
Establishing and responding to a creative music context  
Developing musical skills and techniques through collaboration  
Planning and organising a music project  
Developing a collaborative music project  
Presenting a collaborative music project

**Project 3 – Club Night (8-weeks)**

Learners have 8-weeks to plan and organise a club night at their centre or an external venue. Learners should undertake the organisational aspects of the event in addition to contributing creatively e.g. DJ, performer using music technology, composer, sound designer etc. Learners should be given as much ownership of the project as possible and tutor support should be minimal.

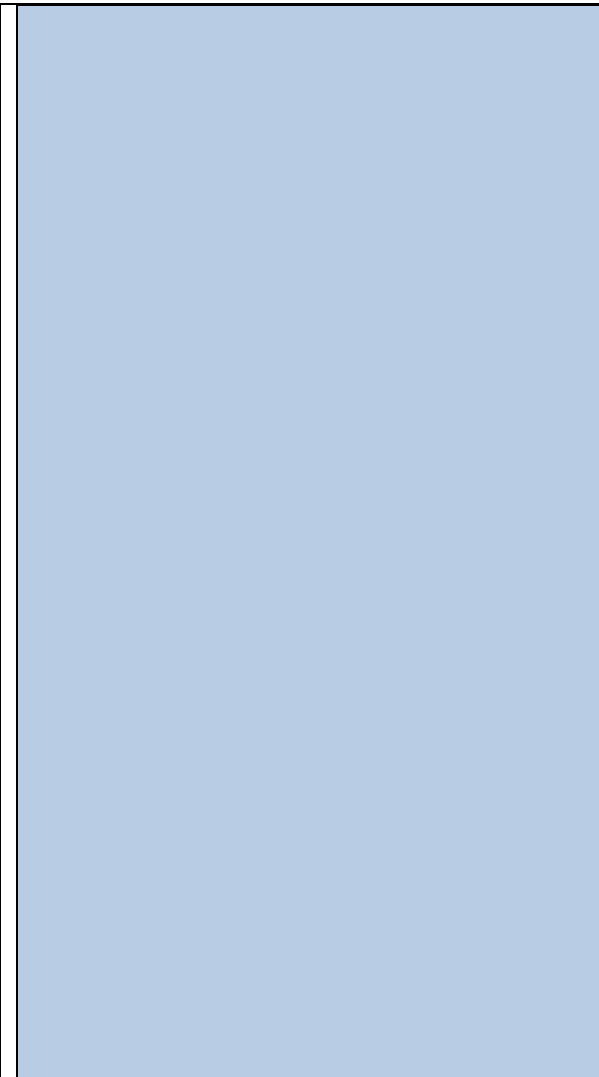
As in the previous two projects, learners should explore the following opportunities and constraints in relation to the event: audience, location, presentation method, musical vision and time constraints. They should then plan an appropriate programme of music in response to these opportunities and constraints and should develop and refine material in individual and collaborative development sessions.

Alongside their development 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



**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 e.g. DJ, sound designer, producer etc. 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. 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>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.</p> <p>Learners will need to schedule and contribute to regular group meetings where organisational aspects are discussed and specific actions are set, monitored and reviewed.</p> <p>In addition to their creative and organisational role, learners should also undertake both a technical and administrative role in the project. Technical roles might include sound or monitor engineer, lighting or AV technician. Administrative roles might include stage manager, front of house, box office, runner etc.</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><b>Content theme(s) covered:</b>  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</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"> <li>• represents their personal style</li> <li>• helps them to achieve their goals</li> <li>• appeals to their target audience</li> <li>• remains up to date</li> <li>• adheres to copyright legislation</li> </ul> <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><b>Content theme(s) covered:</b>  Opportunities for progression as a musician  Exploring self-promotion and networking opportunities  Creating and presenting promotional material</p>	<p>As learners have completed Assessment Unit D8, this time should be used to work Assessment Unit D10.</p>
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Presenting a collaborative music project

**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.

**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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