

**Pearson**  
**BTEC International Level 3**  
**Music**  
**(Performance)**



# Delivery Guide

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# Introduction

## What is the delivery guide?

The delivery guide for the Pearson BTEC International Level 3 in Music has been produced to accompany the specification and additional support material that is available here:

<https://qualifications.pearson.com/en/qualifications/btec-international-level-3/music.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments>

The guide has been designed to support you in delivering the qualification and offers an approach to the delivery of the qualification that 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 International Level 3 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. The following link is to a mapping document that identifies the connections between the 2010 QCF units and the new specification, and will be useful when planning for the new specification:

[https://qualifications.pearson.com/content/dam/pdf/btec-international-level-3/music/specification-and-sample-assessments/Music%20Mapping%20QCF\\_L3\\_Int.pdf](https://qualifications.pearson.com/content/dam/pdf/btec-international-level-3/music/specification-and-sample-assessments/Music%20Mapping%20QCF_L3_Int.pdf)

# Qualification design

## How the assessment units work

### 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 activities and projects, preparing learners for the assessment units.

### Assessment units

There are 11 assessment units across the specification. Assessment units can be linked together in larger projects or completed separately.

These tables show all the learning and teaching modules and the qualifications they contribute to.

#### Pearson BTEC International Level 3 in Music

Learning and teaching module	Related assessment units	GLH	360 Subsidiary Diploma*	510 Foundation Diploma	720 Diploma*	1080 Extended Diploma
A Music Skills Development - 300 GLH (360/720) 450 GLH (510/1080)	A1 Performing as an Ensemble	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	A2 Creating Musical Material	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	A3 Using Musical Styles	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
C The Global Music Industry - 60 GLH (360/510/720/1080)	C7 Planning a Career in the Industry	60	M	M	M	M
D Personal Music Profile - 180 GLH (720) 300 GLH (1080)	D8 Using Development Plans to Refine Skills	90				M
	D9 Producing a Personal Project	90			M	M
	D10 Using Material for Self-promotion and Networking	90			M	M
	D11 International Profile	30				M
E Collaborative Music Project - 180 GLH (720) 270 GLH (1080)	E12 Undertaking a Defined Technical Project Role	90				M
	E13 Using Creative Collaboration to Develop a Project	90			M	M
	E14 Producing a Collaborative Project	90			M	M

\*Choose two from three optional assessment units in Module A in 360/720GLH Music

PSA = Pearson Set Assignment  
GLH = Guided Learning Hours

# Planning

This table shows how the qualification could be delivered over two 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 Style of the Week	Project 1 Style of the Week	Project 1 Foundations	Project 1	Project 1 Mini-Projects	Project 1		
3								
4								
5								
6								
7								
8								
9								
10								
11								
12				Project 2 Reworked		Project 2 Remixed	Project 2 Music Careers	Project 3 Music Festival
13								
14								
15								
16								
17								
18								
19								
20								
21								
22	Project 3 Global Sounds	Project 4 Music for Media	Project 2 Music Careers	Assessment Module E	Project 2 Next Steps	Project 2 Going Global		
23								
24								
25								
26								
27								
28								
29								
30								
31								
32	Assessment Unit A1				Assessment Unit D10			
33								
34								
35								
36								

This plan can also be adapted for learners studying the Subsidiary Diploma or Diploma over one or two years, e.g. learners studying

the Subsidiary Diploma might just study the content from the performance and industry columns above. The detailed table below provides more guidance on this.

# Assignments

## Creating assignments

To achieve the assessment criteria, learners will need clear assignments that are designed around the teaching content and the corresponding assessment criteria.

Centres are free to write their own assignment briefs based on local needs. However, some of the assessment units must be assessed through Pearson Set Assignments (PSAs) and centres must use these where specified. Authorised Assignment Briefs (AABs) are available for all assessment units and can be used as published or be adapted by centres. Centre-generated assignment briefs and AABs (even if not adapted) must be internally verified before being issued to learners.

## Delivery of assignments in assessment units

The plan above suggests when assignments could be issued and teachers should ensure that learners have completed the required learning and teaching activities before being set an assignment. Once the assignment has been set, learners must work independently to complete the assessment tasks. It is very important, therefore, that learners have acquired the knowledge and skills they require to successfully undertake the assignment.

## What to include in the assignment?

A good assignment brief is one that, through providing challenging and realistic tasks, motivates learners to provide appropriate evidence of what they have learned. An assignment brief should have:

- a vocational scenario, this could be a simple situation or a full, detailed set of vocational requirements that motivates the learner to apply their learning through the assignment

- clear instructions to the learner about what they are required to do, normally set out through a series of tasks stating what evidence should be submitted for each task with an appropriate deadline
- an audience or purpose for which the evidence is being provided.

# Teaching content

## Learning and teaching methods

A diverse approach to teaching, learning and practise of the content is encouraged to support inclusion, deep understanding, skill development and differentiation. A range of teaching methods for the content is encouraged and could include any or all of the following.

- Workshops
- Seminars
- Lectures
- Critical listening
- Discussions
- Rehearsals
- Masterclasses
- Mentoring
- Presentations
- Work experience
- Demonstrations
- Mini and extended projects
- Self-directed work
- Visits and field trips
- Collaboration
- Professional development

# Pearson Set Assignments

For all sizes of the qualification, Subsidiary Diploma, Foundation Diploma, Diploma and Extended Diploma, learners will be required to take the mandatory Pearson Set Assignment (PSA) for Module A: Music Skills Development. There will be PSAs provided for all three assessment units within this module.

Learners studying the Subsidiary Diploma and Foundation Diploma are required to complete **one** of these assessment units using the PSA. Learners studying the Diploma and Extended Diploma are required to complete **two** of the assessment units using the PSA. The remaining units in the qualification can be assessed using centre-devised assignment briefs, Authorised Assignment Briefs (AABs) or a PSA where available.

All assessment units are internally assessed by centres and subject to external verification by Pearson as part of the standards verification quality assurance process.

Two Pearson Set Assignments will be released each academic year for Module A and centres are free to timetable the assessment to take place whenever they feel is appropriate for their learners. Centres are also free to decide which of the two PSAs to use for their learners, but must keep the alternate PSA secure in case they need to make use of this to provide resit opportunities for any learners.

Both Pearson Set Assignments require 25 hours of supervised time in which learners will produce their final response. Once learners have been issued with the PSA, they should work independently to produce the evidence for submission.

# Employer engagement

There are many ways to involve employers that can increase levels of motivation, instil focus and improve professional practice. Ideally, all learners will experience some form of employer engagement within the programme, such as:

- Real assignment briefs
- Co-written assignment briefs
- Work experience
- Supporting assessment
- Feedback on learner work
- Visiting speakers and masterclasses
- Workplace visits
- Presentations to employers
- Observation records

## Employer engagement ideas

### Companies

- Current or previous assignment briefs
- Workplace visits or work experience
- Visiting speakers, masterclasses or input on assessment
- Partnerships in programme design

### Charity or not-for-profit organisations

- Often have a cause that needs greater public awareness or support
- Increase inclusivity, equality and diversity
- Opportunities for charitable work and events

### Music venues

- Can accommodate learner performances
- Can provide opportunities for learners to watch live performances
- Often have dedicated education officers to work with

### Competitions

- Provide specific constraints for work
- Can be adapted to an assignment with guidance on how to cover the criteria
- Can motivate learners in order to submit work for real competitions
- Potentially used for differentiation or extracurricular projects

# Feedback

## Guidance on using feedback

Feedback is an essential part of the learning process and formative feedback is essential for the development of learners. However, it is important that the work learners submit for assessment is carried out independently.

Teachers should keep in mind several key concepts relating to formative feedback.



**Feedback during teaching and preparation** – teachers will need to introduce concepts and skills for learners to develop. During teaching, you are using your best professional judgement about the nature, quantity and level of feedback. Such as identifying areas for learner focus and progression, feedback on development of skills (such as practise workshops) and feedback on how to improve study skills.



**Feedback during assessment** – the work learners produce that is submitted for assessment should be their own. They will need to make overall decisions about how to respond to assignments and what specific actions to take. While learners are producing work they are going to submit for summative assessment, you can continue to give general feedback and support, particularly around the development of knowledge. This would include guidance on an approach to the assignment, confirmation of deadlines and what the criteria are. However, you should refrain from telling learners what specific direction to take. Notice that the distinction here is that learners should be encouraged to reflect on their ideas and consider their next step, thus making personal decisions.



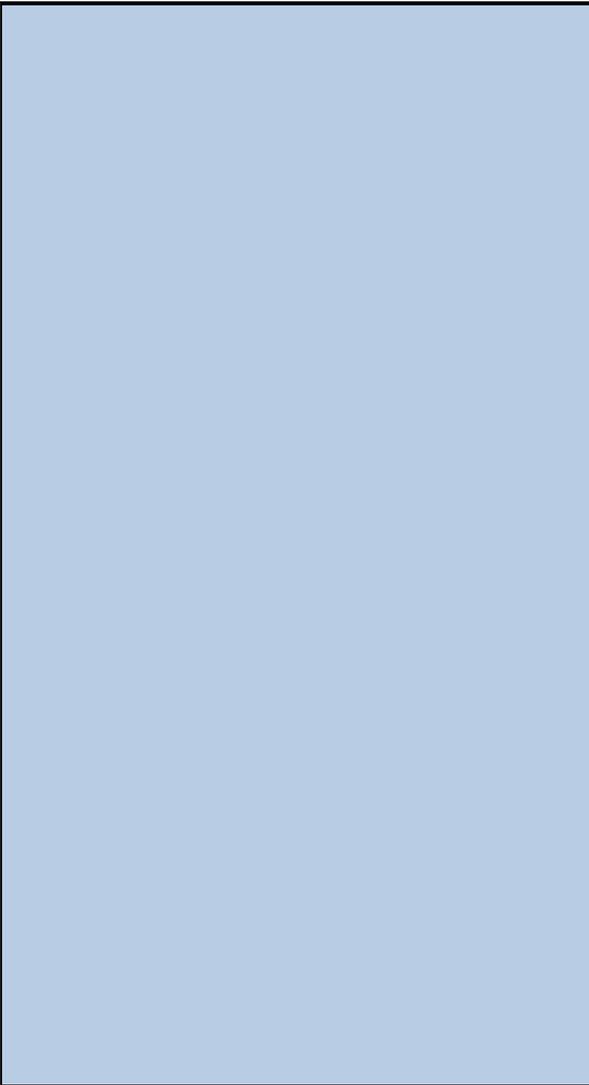
**Feedback following assessment** – on the assessment record, teachers should give feedback on the criteria achieved/not-achieved. This should cover what has been done well and what needs improvement, general behaviour and what the learner could have drawn on. It should not provide a list of instructions on how to achieve a higher grade

### Level 3 International Foundation Diploma in Music

Performance Lessons (8 hrs per week)	DAW Lessons (4 hrs per week)	Music Industry Lessons (2 hrs per week)
<p>These activities should be covered by learners studying the Subsidiary Diploma or Diploma if they are to complete the optional assessment units A1: Performing as an Ensemble and A3: Using Musical Styles. If learners are completing just one of these optional assessment units, it is indicated below which projects are best suited to which assessment units.</p> <p><b><u>Introductory Activities (1 week)</u></b></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 short 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</p>	<p>These activities should be covered by learners studying the Subsidiary Diploma or Diploma if they are to complete the optional assessment unit A2: Creating Musical Material.</p> <p><b><u>Introductory Activities (1 week)</u></b></p> <p>Introductory lessons into the operation of a DAW focusing 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</p>	<p>Learners on all sizes of qualification will complete assessment unit C7: Planning a Career in the Industry</p> <p><b><u>Introductory Activities (1 week)</u></b></p> <p>Group discussion on key developments that have shaped the current global 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. Development of the internet</li> <li>2. Music streaming</li> <li>3. Role of social media.</li> </ol> <p>Learners should report back to the group and discuss the 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>

<p>to camera.</p> <p><b>Content theme(s) covered:</b>          Individual performance skills          Developing professional skills          Ensemble skills          Critical reflection</p> <p><b><u>Project 1 – Style of the Week (10 weeks)</u></b></p> <p>This project is relevant to both assessment units A1 and A3.</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 drawn from different parts of the world. The Blues would be a good starting point as this will provide a solid basis for investigating other musical genres.</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,</p>	<p>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>Project 1 – Style of the Week (10 weeks)</u></b></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, a study of blues music would provide an appropriate context for exploring basic chord progressions, before moving on to more complex progressions in other styles.</p> <p>Learners should then be introduced to melodic construction using different types of scale. 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</p>	<p><b><u>Project 1 – Foundations (11 weeks)</u></b></p> <p>To complement their practical work, learners should research the development of the global 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"> <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 globally over the past 70 years.</p> <p>Learners should also evaluate, compare, contrast and make links between developments across time and different territories.</p>
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<p>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>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><b>Content theme(s) covered:</b>          Exploring musical styles from around the world          Music theory in practice          Individual performance skills          Developing professional skills          Ensemble skills          Critical reflection</p> <p><b><u>Project 2 – Reworked (8 weeks)</u></b></p> <p>This project is relevant to assessment unit A3.</p> <p>Learners should explore the work of artists who have made creative reworkings of existing pieces of music. Artists to explore might include Brian</p>	<p>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. 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 project, learners should have created a portfolio of short DAW projects that demonstrate their ability to create, refine and present music in a various styles.</p> <p>For each of their projects, learners should keep a process log that 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>          Exploring musical styles          Music theory in practice          Developing DAW production skills          Developing music creation skills          Critical reflection</p> <p><b><u>Project 2 – Remixed (4 weeks)</u></b></p> <p>In practical lessons, learners will be reworking material into different genres. To complement this, learners should explore remix in DAW lessons.</p>	<p><b>Assessment objective covered:</b>          Foundations and development of the music industry.</p> <div data-bbox="1444 1166 2033 1321" style="border: 1px solid black; background-color: #e1eef6; padding: 5px;"> <p><b>Assessment – 4 weeks</b>              Learners are issued with the Assignment Brief and complete the assessment activity relating to Assessment Objective 1.</p> </div>
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<p>Safdie and his salsa versions of songs such as <i>Uptown Funk</i> and <i>Shape of You</i>; Boost's reggae reworkings of a range of classic pop hits; Postmodern Jukeboxes eclectic stylistic reworkings of various pieces etc. Learners should investigate how artists and ensembles rework songs into different styles by manipulating musical elements. Learners could present their findings to 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 reggae to a blues 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><b>Content theme(s) covered:</b> Exploring musical styles from around the world Music theory in practice</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 focusing 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. 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 that 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> Music theory in practice Developing DAW production skills Developing music creation skills Critical reflection</p> <p><b><u>Project 3 – Original Piece (6-weeks)</u></b></p> <p>In this project, learners should develop their own original material and create an original piece of music such as a song or instrumental piece.</p>	
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<p>Individual performance skills Developing professional skills Ensemble skills Critical reflection</p>	<p>Learners should be taught how to use interfaces so that they could combine acoustic instruments and/or voice with software instruments.</p>	
<p><b>Assessment – 3 weeks</b> Learners are issued with the Assignment Brief for Assessment Unit A3: Using Musical Styles and work towards generating the required assessment evidence.</p> <p>There is a Pearson Set Assignment (PSA) available for this assessment unit.</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><b><u>Project 2 – Music Careers (11 weeks)</u></b></p>
<p><b><u>Project 3 – Global Sounds (8 weeks)</u></b></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 that accounts for the techniques and processes deployed, along with and account of the key decisions and creative choices.</p> <p><b>Content theme(s) covered:</b> Music theory in practice Developing DAW production skills Developing music creation skills Critical reflection</p> <p><b><u>Project 4 – Music for Media (5 weeks)</u></b></p> <p>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.</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. and how these operate and are handled differently in different territories. Actual examples should be used to support the points made.</p> <p>Group discussion and small-group research into key employment sectors in the global music industry. Learners should consider opportunities in both their own country and foreign territories and should cover A&amp;R, marketing and promotion, agents, producers, pluggers, composers, arrangers, managers, artists, licensing, 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. Learners should consider this in relation to their own country and foreign territories.</p>

<p>This project is relevant to assessment unit A1.</p> <p>Learners should now plan for presenting a gig called 'Global Sounds'. This gig should feature a range of ensembles each performing a short set of songs.</p> <p>As they prepare for the performance, learners should critically 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.</p> <p><b>Content theme(s) covered:</b>          Exploring musical styles from around the world          Music theory in practice          Individual performance skills          Developing professional skills          Ensemble skills          Critical reflection</p>	<p>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.</p> <p>As with previous projects, learners should handle musical elements creatively and continually refine their projects in response to feedback, critical listening and self-reflection. Learners should also keep a process log that 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>          Music theory in practice          Developing DAW production skills          Developing music creation skills          Critical reflection</p> <div data-bbox="828 874 1415 1279" style="border: 1px solid black; background-color: #e6f2ff; padding: 5px;"> <p><b>Assessment – 3 weeks</b>              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.</p> <p>There is a Pearson Set Assignment (PSA) available for this assessment unit.</p> </div>	<p><b>Assessment objective covered:</b>          Understand sectors and employment in the music industry</p>
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<p><b>Assessment – 3 weeks</b> 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.</p> <p>There is a Pearson Set Assignment (PSA) available for this assessment unit.</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>
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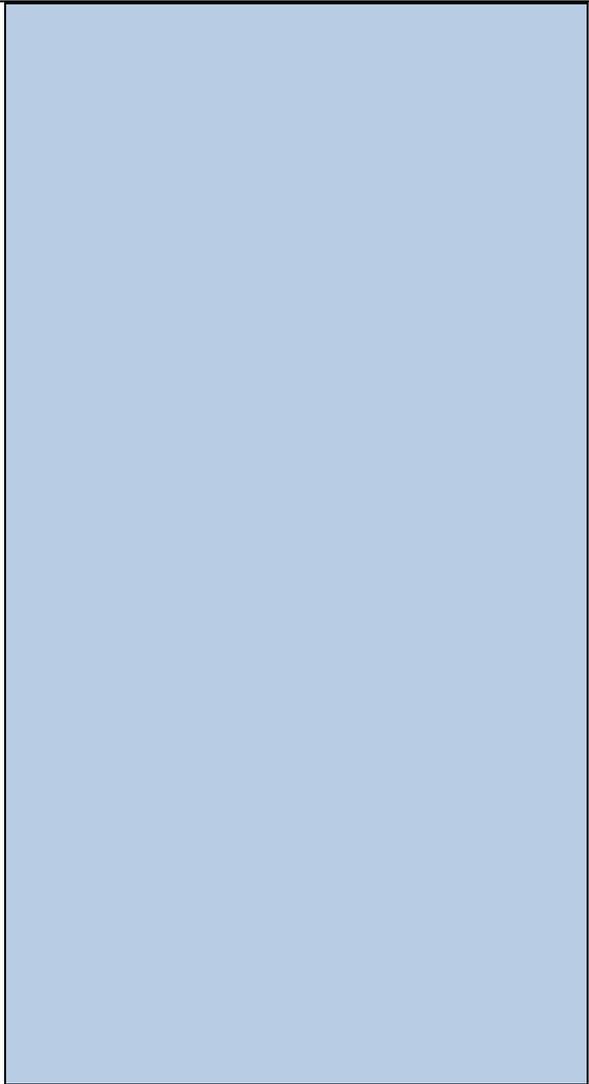
## Level 3 International Extended Diploma in Music

<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 (3.5 hrs per week)</b>
<p>Learners studying the Diploma are not required to complete assessment unit E12: Undertaking a Defined Technical Role.</p> <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 musicians?</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>Learners studying both the Diploma and Extended Diploma should cover these activities.</p> <p><b><u>Introductory Activities (1 week)</u></b></p> <p>Group discussion: What is a music project? What types of music project 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>Learners studying the Diploma do not need to cover these activities</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 – Lunchtime Gig (6 weeks)</u></b>	<b><u>Project 1 – Mini Projects (12 weeks)</u></b>	<b><u>Project 1 – Skills Improvement (4 weeks)</u></b>
<p>Learners have six 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 discussed and specific actions are set, monitored</p>	<p>Over the course of this project, learners should explore potential project ideas by taking part in a series of mini four-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 depend 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 in different styles. 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>• writing an original song</li> <li>• recording a music video</li> <li>• creating an online music tuition video.</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 four-week action plan that 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 four 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><b>Content theme(s) covered:</b> Progressing individual musical skills Refining individual musical skills</p>

<p>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><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 – Workshops (6 weeks)</u></b></p> <p>Learners have six 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 to this project: audience, location, presentation</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 present their project outcomes to peers regularly 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>	<div data-bbox="1435 799 2013 1329" style="border: 1px solid black; background-color: #e6f2ff; padding: 10px;"> <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</li> </ul> </div>
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<p>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.</p> <p>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.</p> <p>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.</p> <p>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> <p><b>Content theme(s) covered:</b></p>		<p>progress at identified review points.</p> <p>The content and direction of these lessons will depend on learners' individual areas for improvement and their own development plans.</p>
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<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  Developing a collaborative music project  Presenting a collaborative music project</p> <p><b><u>Project 3 – Music Festival (9 weeks)</u></b></p> <p>Learners have nine 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 gig 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 promotions etc. Learners should identify the</p>	<p><b>Assessment – 6 weeks</b>  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> <p>Learners should also work on their projects outside of timetabled lessons.</p>	
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<p>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.</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 performance and organisational role, learners studying the Extended Diploma 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. Learners studying the Diploma do not have to undertake a technical/administrative role.</p> <p>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 setting up, testing and operation of equipment as appropriate.</p> <p>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.</p>		
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<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  Presenting a collaborative music project</p> <p><b>Assessment – 8 weeks</b>  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>	<div style="background-color: #d9e1f2; height: 100px; width: 100%;"></div> <p><b><u>Project 2 – Next Steps (8 weeks)</u></b></p> <p>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. 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&amp;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"> <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>	<div style="background-color: #d9e1f2; height: 100px; width: 100%;"></div> <p><b><u>Project 2 – Going Global (5 weeks)</u></b></p> <p>Learners should select two foreign countries that interest them and explore how the music industry operates and functions in these countries. Areas to focus on include:</p> <ul style="list-style-type: none"> <li>• how music is produced, distributed and consumed</li> <li>• differences in language, culture, values and attitudes.</li> <li>• legalities and legislation, e.g. copyright</li> <li>• political and economic factors</li> <li>• available technology</li> <li>• local trends, fashions and emerging markets.</li> </ul> <p>Learners should present their findings to their peers and discuss and compare how the music</p>
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	<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>industry functions in different places.</p>
	<p><b>Assessment – 6 weeks</b>          Learners are issued with the Assignment Brief for assessment 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.</p>	<p><b>Assessment – 4 weeks</b>          Learners are issued with the Assignment Brief for Assessment Unit D11: International Profile and work towards generating the required assessment evidence. Authorised Assignment Briefs (AABs) are available on the Pearson website.</p>

