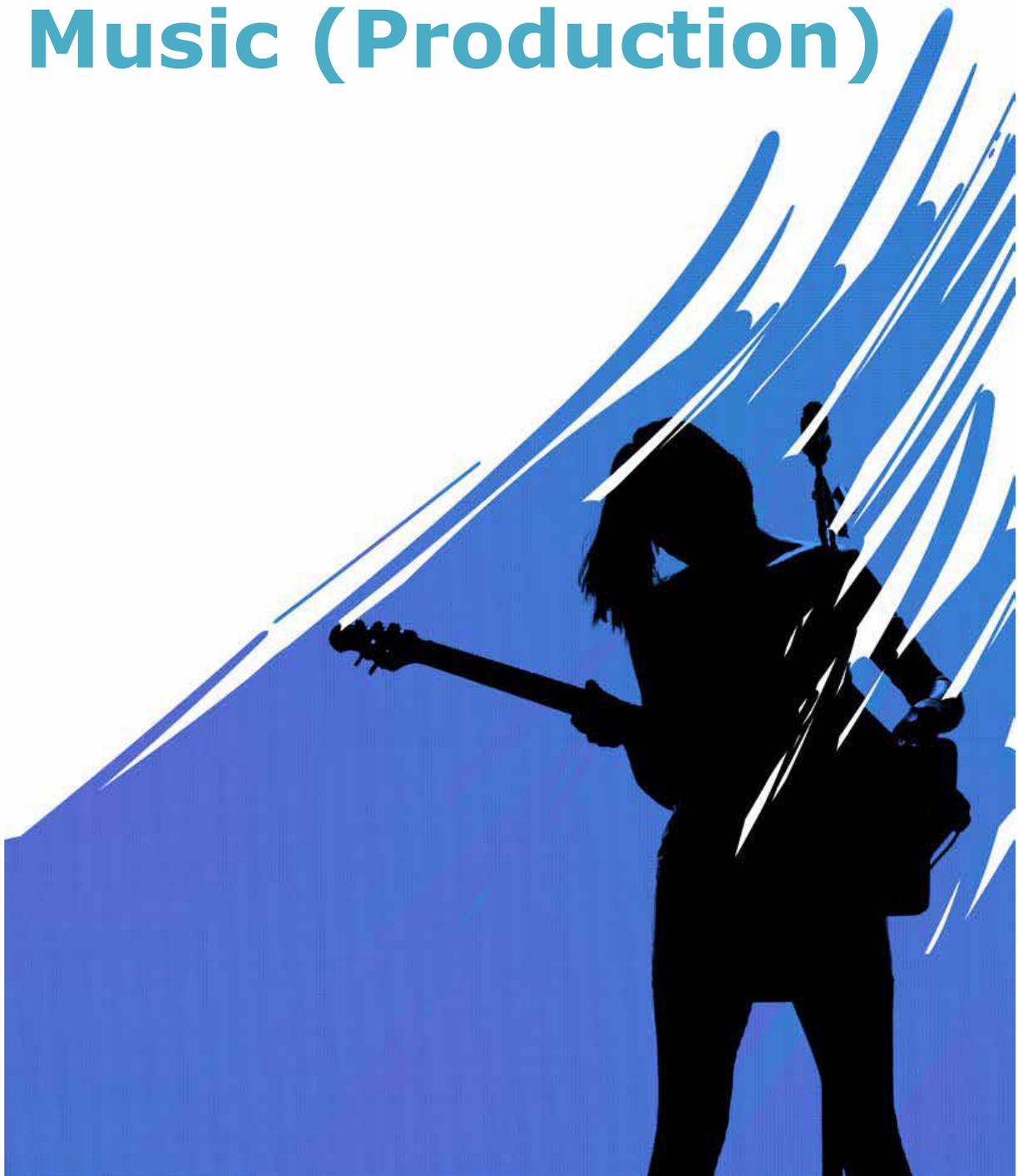


Pearson

BTEC International Level 3

Music (Production)



Delivery Guide

Contents

Introduction	1
Moving to these qualifications	2
Qualification design	3
Planning	4
Assignments	5
Teaching content	6
Pearson Set Assignments	7
Employer engagement	8
Feedback	9

Introduction

What is the delivery guide?

The delivery guide for the Pearson BTEC International Level 3 in Music (Production) 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 (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 or 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

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 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.

Pearson BTEC International Level 3 in Music Production

Learning and teaching module	Related assessment units	GLH	360 Subsidiary Diploma*	510 Foundation Diploma	720 Diploma*	1080 Extended Diploma
B Music Production Skills Development – 300 GLH (360/720) 450GLH (510/1080)	B4 Studio Recording	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	B5 Creating Musical Material through Production	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	B6 Music Technology Events	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 B in 360/720GLH Music Production

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.

week	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						
5	Project 2	Ambient Soundscape		Foundations	Movie Soundtrack	Project 1	Mini-Projects
6	Backline Recording						
7							
8	Project 3	Project 2		Assessment Unit: C7 AO1	Album Release	Assessment Unit: D9	Assessment Unit: D8
9	Demo Recording						
10	Project 4	Remixed	Project 2	Project 3	Project 2	Project 2	
11	Individual Brief						
12	Assessment Unit: B4	Project 3	Music Careers	Club Night	Next Steps	Going Global	
13							
14	Events	Music for Media	Assessment Unit: C7 AO2	Assessment Module E	Assessment Unit: D10	Assessment Unit: E11	
15	Project 1						
16	Live Sound	Project 4	Assessment Unit: B5				
17							
18	Project 2	Individual Brief					
19	Exploring Technology						
20	Project 3	Assessment Unit: B5					
21	Performing with Tech						
22	Assessment Unit: B6						
23							
24							
25							
26							
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29							
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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 studio/events 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 below 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 B: Music Production 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 B 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 events organised by learners
- Can provide opportunities for learners to watch live performances and experience technical and administrative roles
- 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 (Production)

Studio Lessons (8 hrs per week for 16-weeks)	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 unit B4: Studio Recording.</p> <p><u>Introductory Activities (1 week)</u></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"> • mixing consoles • types of connectors • recording and monitoring devices • creating signal flow. <p>Individual or small-group research task: ‘What types of microphone are used in the recording process and why?’</p> <p>Learners should feedback their findings and group discussion should take place.</p> <p>Content theme(s) covered: The recording studio</p>	<p>These activities should be covered by learners studying the Subsidiary Diploma or Diploma if they are to complete the optional assessment unit B5: Creating Musical Material Through Production.</p> <p><u>Introductory Activities (1 week)</u></p> <p>Introductory lessons into the operation of a DAW focussing on the relevant functions, i.e. toolbars, commands and shortcuts, effects, processers, 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 instruments such as guitar, bass etc. in future projects.</p> <p>Content theme(s) covered: Developing DAW production skills</p>	<p>Learners on all sizes of qualification will complete assessment unit C7: Planning a Career in the Industry.</p> <p><u>Introductory Activities (1 week)</u></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"> 1. Development of the internet 2. Music streaming 3. Role of social media. <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>Assessment objective covered: Foundations and development of the music industry.</p>

<p><u>Project 1 – Acoustic multi-track (3 weeks)</u></p> <p>For their first project, learners should aim to record a piece of music consisting of three separate tracks including two vocal tracks and acoustic instrument, e.g. guitar, piano. 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"> • microphone choice and placement • providing foldback • layering tracks • overdubbing • dropping in. <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"> • balancing levels, fades, automation etc. • noises gates, compressors, reverb etc. • panning, EQ etc. <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><u>Project 1 – Ambient Soundscape (6 weeks)</u></p> <p>Learners should explore ambient soundscapes and should listen and analyse the work of <i>Brian Eno, 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 that accounts for the techniques and processes deployed, along with a log of their key decisions and creative choices.</p> <p>Content theme(s) covered: Developing DAW production skills Developing music creation skills Critical reflection</p>	<p><u>Project 1 – Foundations (11 weeks)</u></p> <p>Learners should research the development of the music industry with reference to a selection of iconic recordings from different styles, times and places. For each recording covered, they should investigate:</p> <ul style="list-style-type: none"> • how the music was recorded, promoted and distributed • the role of the record label within the process • the other parties involved in creating, producing and distributing the music • revenue streams and how money was made and distributed to relevant parties • the role of copyright and music publishing. <p>Learners should explore the development of the music industry with reference to specific examples and case studies, rather than generic observations, to show how the industry has evolved 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> <p>Assessment objective covered: Foundations and development of the music industry.</p>
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<p>feedback on both their finished product and working processes.</p> <p>Content theme(s) covered: The recording studio Developing recording skills Developing mixing skills Developing professional skills Critical reflection</p> <p><u>Project 2 – Backline Recording (3 weeks)</u></p> <p>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.</p> <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. They could also add tracks and build on the material from the previous project.</p> <p>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> <p>Content theme(s) covered: The recording studio Developing recording skills</p>		
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<p>Developing mixing skills Developing professional skills Critical reflection</p> <p><u>Project 3 – Demo Recording (3 weeks)</u></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 critically 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>Content theme(s) covered: The recording studio Developing recording skills Developing mixing skills Developing professional skills Critical reflection</p> <p><u>Project 4 – Individual Brief (3 weeks)</u></p> <p>In this project, learners should set their own brief for</p>	<p><u>Project 2 – Remixed (6 weeks)</u></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 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 also 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>Content theme(s) covered: Developing DAW production skills Developing music creation skills Critical reflection</p>	
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a recording project based on their own interests.

Learners could produce a recording with reference to a specific producer, e.g. Lee Scratch Perry, Quincey Jones etc. or that uses trademarks of a defined musical style, e.g. hip-hop, reggae etc. Learners might also use this project to record ethnic instruments/ensembles, e.g. steel pans, djembe ensemble 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.

There is a Pearson Set Assignment (PSA) available for this assessment unit.

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 music for media to discover how musical elements are used and manipulated to create moods, at-

Assessment – 4 weeks

Learners are issued with the Assignment Brief and complete the assessment activity relating to Assessment Objective 1.

	<p>mospheres and effects.</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>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>Live Event Lessons (8.5 hrs per week for 16 weeks)</p>		<p><u>Project 2 – Music Careers (11 weeks)</u></p>
<p>These activities should be covered by learners studying the Subsidiary Diploma or Diploma if they are to complete the optional assessment unit B6: Music Technology and Live Events.</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><u>Project 1 – Live Sound (6-weeks)</u></p>		<p>Group discussion and small-group research into the key employment sectors in the global music industry. Learners should consider opportunities in both their own country and foreign territories and should cover A&R, marketing and promotion, agents, producers, pluggers, composers, arrangers, managers, artists, licencing, distribution, technical etc.</p>
<p>In this project, learners will practically explore the role of a live sound engineer.</p>		<p>Learners should explore the demands of each area of employment, the associated contracts and how these sectors 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>Initially, learners should visit a music venue and investigate the functions of sound reinforcement equipment including:</p>		<p>Assessment objective covered:</p>
<ul style="list-style-type: none"> • speaker arrays • amplifiers and crossovers • mixing consoles • monitors • microphones. 		
<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</p>		

<p>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, monitoring etc. are also be relevant to live sound operations.</p> <p>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 practise 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.</p> <p>After each event, learners should evaluate their strengths and areas for improvement by considering tutor and peer feedback and audience response if appropriate.</p> <p>Learner skills will also be enhanced if they can be provided with opportunities to observe live sound engineers in action in various settings.</p> <p><u>Project 2 – Exploring Technology (3 weeks)</u></p> <p>Learners should explore how music technology and performance have been combined by investigating the following areas:</p> <ul style="list-style-type: none"> • musique concrete 	<p><u>Project 4 – Individual Brief (4 weeks)</u></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> <p>Learners should use and manipulate the musical elements of structure, instruments, rhythm, melody, texture and harmony when developing their pieces. They should continually refine their projects in response to tutor and peer feedback, critical listening and self-reflection.</p> <p>Learners should regularly listen to other pieces within the 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>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>Understand sectors and employment in the music industry</p>
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<ul style="list-style-type: none"> • sampling • live sequencing and loops • vocal synthesis • electroacoustic music • MIDI controllers • effects pedals • DJ equipment. <p>Learners should give a presentation on an aspect of performance using technology that interests them supported by musical examples.</p> <p>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.</p> <p>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.</p> <p>Learners should critically reflect on feedback from tutors and peers to identify strengths and areas for development and go on to practise and refine their skills in the next project.</p> <p><u>Project 3 – Performing with Technology (3 weeks)</u></p> <p>Learners should develop a performance that incorporates music technology to accompany a moving image of their choice lasting 3-5 minutes, e.g. film</p>	<p>Content theme(s) covered: Developing DAW production skills Developing music creation skills Critical reflection</p> <p>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.</p> <p>There is a Pearson Set Assignment (PSA) available for this assessment unit.</p>	
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clip, computer game, music video etc. Learners should build on their work in the previous project and the nature of tutor support will depend 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.

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 – 3 weeks

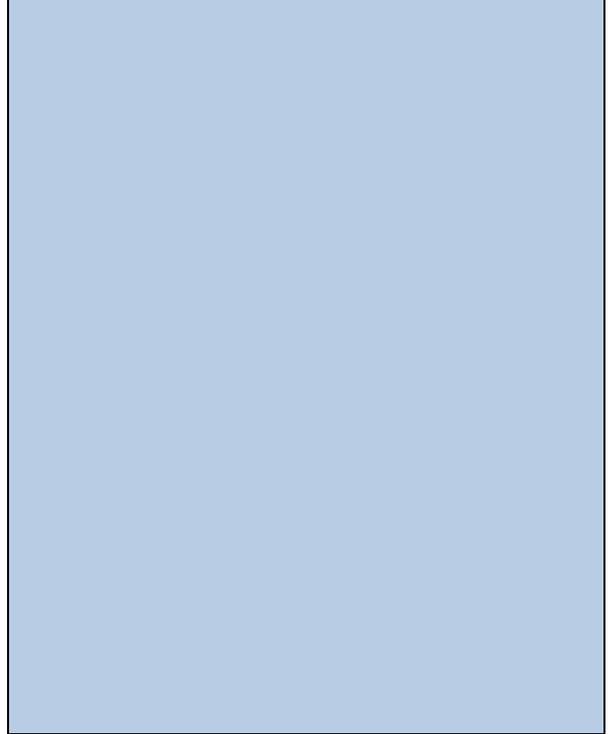
Learners are issued with the Assignment Brief for Assessment Unit B6: Music Technology and Live Events and work towards generating the required assessment evidence.

There is a Pearson Set Assignment (PSA) available for this assessment unit.



Assessment – 4 weeks

Learners are issued with the Assignment Brief and complete the assessment activity relating to Assessment Objective 2.



Level 3 International Extended Diploma in Music (Production)

Collaborative Project Lessons (7.5 hrs per week)	Personal Project and Self-Promotion Lessons (5 hrs per week)	Skills Development Lessons (3.5 hrs per week)
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<p>Learners studying the Diploma are not required to complete assessment unit E12: Undertaking a Defined Technical Role.</p> <p><u>Introductory Activities (1 week)</u> Group discussion around the following questions:</p> <ol style="list-style-type: none"> 1. What makes a project successful? 2. What are the key collaborative skills required by music industry professionals? 3. Why is collaboration important? 4. What roles are required when organising a collaborative music project? <p>Individual or small group research task: Learners should find examples from the music industry and their own experiences of when collaboration has led to both successful and unsuccessful outcomes. Learners should present their findings to the rest of the group for discussion.</p> <p>Learners should also take part in some collaborative team building activities that emphasise the importance of working together.</p> <p>Content theme(s) covered: Collaborative music skills Planning and organising a music project</p> <p><u>Project 1 – Movie Soundtrack (8 weeks)</u></p> <p>Learners have eight 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</p>	<p>Learners studying both the Diploma and Extended Diploma should cover these activities.</p> <p><u>Introductory Activities (1 week)</u></p> <p>Group discussion: What is a music project? What types of music projects are there?</p> <p>Individual or small-group research task: Learners should select an existing music project and explore how it was created by investigating its various developmental stages. Learners might explore a solo album, tuition resource, music video, music app etc.</p> <p>Learners should present their findings to the rest of the group for discussion.</p> <p>Content theme(s) covered: Exploring project ideas</p> <p><u>Project 1 – Mini Projects (12 weeks)</u></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 performing with technology, 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. When working on these short projects, learners should reflect</p>	<p>Learners studying the Diploma do not need to cover these activities</p> <p><u>Introductory Activities (2 weeks)</u></p> <p>Group discussion: What are your next steps when the course finishes?</p> <p>Individual task: Learners should research and explore the following progression opportunities to see how they may enable them to achieve their career goals and aspirations. Learners should consider the pros and cons of each progression route for them personally and identify what the best route for them is.</p> <ul style="list-style-type: none"> • Higher education • Freelance work • Entry position in the industry • Internship • Apprenticeship. <p>Content theme(s) covered: Opportunities for progression as a musician</p> <p><u>Project 1 – Improve Your Skills (4 weeks)</u></p> <p>Learners should identify one musical skill that needs improvement from one of the following areas:</p> <ul style="list-style-type: none"> • listening skills • musical understanding
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<p>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 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. 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</p>	<p>on and log their progress in an appropriate format by identifying issues and constraints and how they overcome these. Learners should also identify next steps and set developmental targets for future sessions.</p> <p>Examples of short projects might include:</p> <ul style="list-style-type: none"> • creating a soundtrack using a DAW for a short film clip • recording a band or artist • recording a music video • designing sound for a live event. <p>For each of these short projects, learners should plan a project timeline and write a project proposal that considers:</p> <ul style="list-style-type: none"> • target market • human and physical resources required • unique selling point (USP) • how it could be monetised • constraints • objectives and measures of success. <p>By undertaking, these short projects, learners should identify their strengths and areas of interest that may become the focus for their actual individual project.</p> <p>Learners should regularly present their project outcomes to peers and receive feedback from peers and tutors on both their outcomes and their working practices.</p> <p>Content theme(s) covered: Exploring project ideas Developing an individual music project</p>	<ul style="list-style-type: none"> • technical musicianship • using equipment. <p>Learners should research and explore how they might improve this skill and then put together a four-week action plan which should cover:</p> <ul style="list-style-type: none"> • targets and aims • weekly practice/development routine detailing activities to be undertaken. <p>Each week, learners should reflect on their plan in an appropriate format such as a blog, diary etc. They should track their progress and revise and refine their targets and practice/development routine as appropriate based on progress made.</p> <p>At the end of the 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 applying a newly acquired skill in mixing audio or performing a short DJ set demonstrating a new scratching technique etc.</p> <p>Content theme(s) covered: Progressing individual musical skills Refining individual musical skills</p>
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their next project. A full debrief should take place consisting of self-reflection and consideration of tutor and audience feedback.

Content theme(s) covered:

Collaborative music skills

Establishing and responding to a creative music context

Developing musical skills and techniques through collaboration

Planning and organising a music project

Developing a collaborative music project

Presenting a collaborative music project

Project 2 –Album Release (8 weeks)

Learners have eight 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 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.

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 in this assessment phase will depend on the projects being developed by individual learners.

Learners should also work on their projects outside of timetabled lessons.

Assessment – 16 weeks

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.

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:

- audit their skills, create, review and refine development plans
- improve individual musical skills as per their own timelines
- formally review and evidence their progress at identified review points.

The content and direction of these lessons will depend on learners’ individual areas for improvement and their own development plans.

