

Teacher Pack Sample

Introduction

These sample pages - from the Music Practice Teacher Pack, 2nd edition - give you an overview of the approach and depth of treatment you can expect and the various learning features the resources contain. The map of resources describes the full content of the complete pack, and should be an invaluable aid to lesson planning for the whole course.

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PowerPoint 3.2: Random element selector

Table of resources (page 19)

This includes all resources in the BTEC Tech Award in Music Practice Teacher Pack, organised by component.

Please note that these sample resources are taken from early proofs of the Teacher Pack, so may not reflect the exact contents that will be contained in the published Pack. The published Pack may include amendments or adjustments made during final proofreading and checking.

The content of this 2nd edition has been thoroughly revised and updated to ensure alignment with the new specification and assessment arrangements for the 2022 BTEC Tech Award qualification.

The aims and scope of the Teacher Pack

The Teacher Pack - which is being hosted on Pearson's ActiveLearn platform - has been designed to support the delivery of the BTEC qualification in Music Practice and provides a range of resources aimed at supporting a variety of teaching, learning and assessment styles. The pack contains:

- activity sheets
- slide presentations
- teacher support notes
- listening links to examples of different genres and styles
- practical activities.

In the live Teacher Pack, these resources can be downloaded by clicking on the hotspots in the table of contents. They can be downloaded individually, or a complete component at a time.

All of the resources can be edited, adapted and tailored to meet the needs of your learners. They are designed to be as flexible as possible, offering you a range of different delivery options.

You could:

- work through the table of resources, using the resources in sequence or in any order you prefer
- create playlists for specific lessons using selected resources, adding your own resources where you wish
- download all resources individually, or with a single click, and save them to your computer or network.

Playlists can be customized to include your own resources or weblinks. You can upload documents to the playlist and add weblinks, such as YouTube links or websites.

Many of the resources can be used independently by learners if desired. A number of tasks are suitable for either classroom or homework. Learners will need a printed worksheet for the relevant activity or task if completing it at home.

Component 1

Learning outcome A: Demonstrate an understanding of styles of music

Learning outcome B: Apply understanding of the use of techniques to create music

Activity sheet 1.1: The 50s

Listening links 1.1: The 50s

PowerPoint 1.1: Music from the 50s



Activity sheet 1.1: The 50s

Learning Outcome A: Demonstrate an understanding of styles of music
Learning Outcome B: Apply understanding of the use of techniques to create music

Music from the 50s listening task

- Choose one of the styles listed below and listen to the suggested recording.
 - Rock n Roll: *Jerry Lee Lewis “Great Balls of Fire”*
 - Rockabilly: *Bill Halley & His Comets “Rock Around “The*
 - Rhythm N Blues: *Little Richard “Tutti Frutti”*
 - Country: *Hank Williams: “Cold Cold Heart”*
 - Skiffle: *Lonnie Donnegan “Rock Island Line”*
 - Bebop: *Charlie Parker “Au Privave”*
- Listen to the song and using just what you can hear, comment on the compositional and sonic features of the song under the headings provided:

Instrumentation:
Texture:
Timbre:
Scales and modes:
Harmony:
Rhythm:



Structure:
Melody:
Production/Technological Advances:

3. Use your research skills to find the key features of the style and find examples in the recording you have been given.

Key feature:	Example In track and timestamp (mm:ss)

Challenge

Find other artists and tracks that are linked to your given style. What similarities and differences can you hear?



Listening links 1.1: The 50s

'Roll Over Beethoven' – Chuck Berry (PowerPoint 1.1 – Extract 1)

<https://www.youtube.com/watch?v=EOrMg3pY7hw>

Bo Diddley by Bo Diddley (1955) (PowerPoint 1.1 – Extract 2)

<https://www.youtube.com/watch?v=PXIX-A1Lk-Y>

Not Fade Away by Buddy Holly (1957) (PowerPoint 1.1 – Extract 3)

<https://www.youtube.com/watch?v=NN2L84dvoag>

Cannon Ball by Duane Eddy (1958) (PowerPoint 1.1 – Extract 4)

<https://www.youtube.com/watch?v=7oWn5xQspaM> –

How To Play A Rock & Roll Shuffle - Intermediate Guitar Lesson Your Guitar Academy (PowerPoint 1.1 – Extract 5)

<https://youtu.be/ls227hymjfw?t=150>

Play Rock 'n Roll Piano Like It's the 50's - Piano Lesson (Pianote)
(PowerPoint 1.1 – Extract 6)


<https://www.youtube.com/watch?v=7mMQQDcVEDM>

Pearson BTEC
Tech Award Level 1/2
Music Practice
Component 1: Exploring Music Products and Styles

Music from the 50s

Learning outcomes:

- 1) To be able to identify and evaluate styles and genres of music from these decades.
- 2) To be able to access practical work from these decades.


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This selection of slides is not designed to be consistently worked through without the students working on related practical work. While there is not a requirement for students to study every style, there are materials for each style within these slides for the teacher to use as appropriate. It is suggested that students explore at least two of the styles from each decade but this is at the teacher's discretion. After each listening extract, a short practical exploration of each style has been provided. The style of activity can be changed to suit your students, but it is advised that a variety of performing, creating and production is included as this is what students will study in Component 2.

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Tech Award Level 1/2
Music Practice
Component 1: Exploring Music Products and Styles


The 50s

- The 1950s was seen as a boom period for popular music with the growth of a variety of genres that still influence pop music today.
- Technological developments in multitrack recording, jukeboxes and distribution, as well as the popularity of the electric guitar, drove the progression of a variety of styles.
- The post-war boom years in the USA meant that a more hopeful and positive worldview prevailed and styles which were once melancholic such as the blues were transformed into upbeat teenage hits that we associate with the era.

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Tech Award Level 1/2
Music Practice
Component 1: Exploring Music Products and Styles



L1/2


Popular styles of the 1950s

Genre	Key Features	Suggested Artist(s)
Rock N Roll	Up tempo 12 bar blues including electric guitar	Chuck Berry, Little Richard, Jerry Lee Lewis
Rockabilly	A fusion of Rock N Roll & Country with acoustic bass played in "Slap Back" style & electric guitar.	Bill Haley, Elvis Presley
Rhythm N Blues	Up tempo and funky rhythms that developed from jump Blues	Little Richard
Country	Honky Tonk style with songs themed around of heartbreak, loneliness and despair	Hank Williams
Skiffle	A form of acoustic folk/blues played on homemade instruments. Very popular in the UK in the 1950s	Lonnie Donegan
Bebop	Very fast paced jazz style with rapid chord changes and changes of key with instrumental virtuosity	Charlie Parker, Dizzy Gillespie

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Use activity sheet C1_1.1_AS_50s.docx to guide students to listen to and research key features of each of the 6 styles listed.


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Tech Award Level 1/2
Music Practice
Component 1: Exploring Music Products and Styles




L1/2

Rock N Roll

The rise of the electric guitar helped to lead the way in the development in styles such as Rock N Roll, through exponents such as Chuck Berry and techniques such as the introduction of the guitar solo.



Extract 1

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Play the video embedded in the slide - <https://www.youtube.com/watch?v=EOrMg3pY7hw>



Through guided listening, students should be able to notice the key features of rock and roll are the faster tempo, 12 bar blues structure, guitar “licks” that show off the technical prowess of the artist, the introduction of the electric guitar and lyrics themed around the rise of the teenager and backlash against parents.

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Tech Award Level 1/2
Music Practice
Component 1: Exploring Music Products and Styles

Explore the Bo Diddley Beat

The Bo Diddley Beat is a rhythmic device and a form of 3-2 cave rhythm used in Bo Diddley's Self-titled 1955 song, Bo Diddley. It can be linked to Yoruba drumming rhythms from West African as well as other Afro-Cuban and Latin styles of music.

Extract 2



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Clap the rhythm along to the track. This is a good opportunity to explore the clave rhythm in other musical traditions such as Latin, jazz, afro Cuban and West African music.

Extract 2 - <https://www.youtube.com/watch?v=PXIX-A1Lk-Y> Bo Diddley by Bo Diddley (1955)


Get students to make links to the hypnotic sound of this track and traditional west African music, together with the addition of electric guitars and call and response singing.

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Music Practice
Component 1: Exploring Music Products and Styles


Explore the Bo Diddley Beat

How have these two 50s artists developed the Bo Diddley Beat into their songs?

Extract 3



Extract 4



Practical Activity – As a group, create a short refrain that uses the Bo Diddley Beat as a starting point.

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Extract 3 <https://www.youtube.com/watch?v=NN2L84dvoag> – Not Fade Away by Buddy Holly (1957)

Extract 4 <https://www.youtube.com/watch?v=7oWn5xQspaM> – Cannon Ball by Duane Eddy (1958)


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Music Practice
Component 1: Exploring Music Products and Styles

Rock N Roll Shuffle Guitar and Piano


Extract 5



Extract 6



Practical activity:
Learn these rhythmic techniques on either the piano or guitar and use the 12 bar blues structure and lyrics based on teenage issues to write your own 1950s inspired verse.

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Share the videos on the shuffle technique:

Extract 5 - <https://youtu.be/ls227hymjfw?t=150> (Start the video at 2m 31 s) – this should auto start

Extract 6 <https://www.youtube.com/watch?v=7mMQQDcVEDM> (Up to 1minute) on the piano shuffle.

(You may wish to share the full video with learners for Component 2 or for more advanced learners in Component 1)

Get learners to identify the technique in listening examples and then to practice it in a variety of positions using the 12 bar blues structure.

Learners can then begin to create/produce/perform a short starting point for Learning outcome B based on this technique.



Component 2

Learning outcome A: Demonstrate professional and commercial skills for the music industry

Activity sheet 2.5: Recording your work

PowerPoint 2.7: Case study



Activity sheet 2.5: Recording your work

Learning outcome A: Demonstrate professional and commercial skills for the music industry

Learning aim A2 Planning and communicating skills development

Sort the following ways of recording work into the appropriate box. Think about the best ways a performer, producer and a composer could record their work. If you choose to put them in the ‘more than one’ box, write a short explanation about why you think this is the best choice.

- digital portfolios
 - rehearsal diaries
 - screenshots
 - recorded auditions
 - initial mixes
 - compositional sketches
 - reviews from others
- studio track sheets
 - milestone performances
 - rough cuts
 - production notes
 - raw recordings & drafts
 - applications of effects

Performer	Producer
Composer	More than one

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Tech Award Level 1/2
Music Practice
Component 2: Music Skills Development

Case study

There is a vacancy for a sound engineer apprenticeship. Who would you employ?

<p>Asha</p> <p>Asha is 16 and has just finished her GCSEs and BTEC qualifications. She completed a Level 2 Tech Award in Music Practice with Merit. As part of her DofE Award she volunteered at her local theatre, working in the sound department. She has a part-time job in her local café and works there every Saturday. Her school reference says she has 98 per cent attendance and has only been late to school twice in the last two years.</p>	<p>Tommy</p> <p>Tommy is 16 and has just finished his GCSEs and BTEC qualifications. He completed a Level 2 Tech Award in Music Practice with Distinction. He doesn't want to continue with A levels as he feels school isn't really the place for him. He used to have a part-time job delivering newspapers every morning, but stopped after six months as the early mornings were tiring. His school reference says he has 98 per cent attendance and has been late to school more than 20 times in the last two years.</p>
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This activity could be completed in several ways:

- The character statements can be read out loud, either by the teacher or a student, and the students asked for their opinions, and their reasons why.
- Each character statement could be given to different students to discuss and feed back on.
- The activity could be run as a role-play – someone could take on the role of the applicant (using the character statement) and someone else could interview them. This approach could be particularly successful if there are students in the class who are confident speakers and have an interest in the performing arts.

Suggested points to cover:

Asha:

- Although she didn't get the top grade in her BTEC qualification, she still achieved a Merit.
- She worked on a Duke of Edinburgh (DofE) Award in her own time – this shows she is organised and can manage her time well.
- She chose to volunteer in a music-based setting, showing that she is interested in this area of work and has already got some experience.
- She works part-time, showing that she is reliable and can be depended upon. She is also able to manage her time between her studies and working, and recognises the importance of earning money.
- She has had excellent school attendance, which shows that she is in good health and is reliable.
- She has only been late twice in two years, demonstrating that she is organised and punctual, and is unlikely to be late for work.

Tommy:

- He achieved a high grade in his BTEC qualification, showing that he has the knowledge and ability to do well in this area.
- He seems to be more suited to an apprenticeship than A levels, as he doesn't seem to have enjoyed school.
- His part-time job indicates that he understands that having a job is important. However, he doesn't seem too keen on starting work early – this could be an issue with a potential employer. It could be that he stopped working in order to concentrate on his studies. This is something that could be discussed in an interview.
- His school attendance is excellent, showing that he is reliable and will go to work.
- His punctuality is questionable as he has frequently been late to school. This shows that he might not always arrive on time for work and may miss deadlines that he is given.

Component 3

A: Understand how to respond to a music brief

B: Select and apply musical skills in response to a music brief

C: Present a final musical product in response to a music brief

D: Comment on the creative process and outcome in response to a music brief

Activity sheet 3.8: Creating a Blues version of a song

PowerPoint 3.2: Random element selector



Activity sheet 3.8: Creating a blues version of a song

Two key features of blues music are the use of 7th chords and the blues scale. In order to create a blues feel for your cover version, you can:

1. work out how to play the chord sequence, substituting 7th chords
2. perform/record/sequence a 'riff' or 'lick' over the top using the blues scale in that key.

Theory tip

Go to www.looknohands.com to work out the notes to any triad or scale.

Example

'Dive' by Nirvana (Original chords = F# → E. Transposed to easier key = G → F)

Notes in G Triad: **G B D** → Notes in G7 Chord: **G B D F**

Notes in F Triad: **F A C** → Notes in F7 Chord: **F A C Eb**

F Blues Scale: **F Ab Bb B C Eb F** – improvise a 'riff' or 'lick' using these notes.

Improvising tip

1. Start with a rhythm.
2. Play it on one of the notes.
3. Begin to substitute in other notes until you have developed a motif you like.

Task

Repeat these steps for a chord sequence of any song that is not already played in a blues style.

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Tech Award Level 1/2
Music Practice
Component 3: Responding to a Commercial Music Brief

Comment on the...

Rhythm

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Use these slides to randomly select a listening focus for students when listening to the music examples provided on the Listening Example PowerPoints.

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Tech Award Level 1/2
Music Practice
Component 3: Responding to a Commercial Music Brief

Comment on the...

Harmony

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Comment on the...

Melody

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Comment on the...

Texture

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Comment on the...

Timbre

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Comment on the...

Instrumentation

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Comment on the...

Production

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Component 3: Responding to a Commercial Music Brief

Comment on the...

Tempo

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Music Practice
Component 3: Responding to a Commercial Music Brief

Comment on the...

Scales

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Table of resources

Key:

- PPT = PowerPoint
- AS = Activity sheet
- TSN = Teacher support notes
- LL = Listening links
- PA = Practical activity
- A = Answers

Component 1: Exploring music products and styles

Resources	Description	Learning outcomes supported	Resource link
TSN 1.1	Style selection template	A: Demonstrate an understanding of styles of music B: Applying understanding of the use of techniques to create music	
TSN 1.2	Guide for teachers – how to approach Component 1		
TSN 1.3	Artist case study – case study template that can be used throughout Component 1 to help learners prepare for the PSA on specific styles/artists		
TSN 1.4	Practical activity log – used during/after workshops. This will aid learners in preparation for each of the PSAs.		



Group 1: 1950s and 1960s

Resources	Description	Learning outcomes supported	Resource link
LL 1.1	Listening links for styles from the 1950s	A: Demonstrate an understanding of styles of music B: Applying understanding of the use of techniques to create music	
AS 1.1	The 50s – music styles		
PPT 1.1	Music from the 50s		
LL 1.2	Listening links for styles from the 1960s		
AS 1.2	The 60s – music styles		
PA 1.1	The 1960s – practical activity		
PPT 1.2	Music from the 1960s and support for the practical activity		

Group 2: 1970s and 1980s

Resources	Description	Learning outcomes supported	Resource link
LL 1.3	Listening links for styles from the 1970s	A: Demonstrate an understanding of styles of music B: Applying understanding of the use of techniques to create music	
PPT 1.3	The 70s – music styles and practical activity		
LL 1.3	Listening links for styles from the 1980s		
AS 1.3	The 80s – listening task template		
PA 1.2	The 1980s – practical activity Livin on a Prayer by Bon Jovi		
PPT 1.4	Music from the 1980s and support for the practical activity		
LL 1.4	Listening links for styles for reggae music		
AS 1.4	Bingo cards covering the key features of reggae music		
PA 1.3	Practical activity – performance of Three Little Birds by Bob Marley		



Group 3: 1990s to present

Resources	Description	Learning outcomes supported	Resource link
LL 1.5	Listening links for styles from the 2000s	A: Demonstrate an understanding of styles of music B: Applying understanding of the use of techniques to create music	
PPT 1.5	The 00s – music styles and practical activity		
LL 1.6	Listening links for pop punk		
AS 1.5	Listening checklist for Dammit by Blink 182		
PA 1.4	Resources to create a pop punk track/performance		

Group 4: World music and Fusion

Resources	Description	Learning outcomes supported	Resource link
LL 1.7	Listening links for World music styles	A: Demonstrate an understanding of styles of music B: Applying understanding of the use of techniques to create music	
PPT 1.6	World music and practical activity		
LL 1.8	Listening links for African music		
PA 1.5	Creating rhythmic patterns		
PPT 1.7	African music and practical activity		
LL 1.9	Listening links for Indian music		
PPT 1.8	Indian music and practical activity		
AS 1.6	Classical Indian musical instruments match up activity		
A 1.1	Answers to AS 1.6		
AS 1.7	Ragas and talas activity		
LL 1.10	Listening links for Fusion		
PPT 1.9	Fusion music and practical activity		



Group 5: Music for media

Resources	Description	Learning outcomes supported	Resource link
LL 1.11	Listening links for Music for media	A: Demonstrate an understanding of styles of music B: Applying understanding of the use of techniques to create music	
PPT 1.10	Music for media and practical activity		
LL 1.12	Listening links for computer games music		
PA 1.6	Creating a Foley/leitmotif for a computer game		
PPT 1.11	Computer games and practical activity		

Group 6: Western classical music

Resources	Description	Learning outcomes supported	Resource link
LL 1.13	Listening links Medieval, Renaissance and Baroque music	A: Demonstrate an understanding of styles of music B: Applying understanding of the use of techniques to create music	
PA 1.7	Use of modes to create music		
AS 1.8	Development of music from Medieval to Classical		
PPT 1.12	Medieval, Renaissance and Baroque music and practical activity		
LL 1.14	Listening links for Classical and Romantic music		
PPT 1.13	Classical and Romantic music and practical activity		
LL 1.15	Listening links for 20 th century music		
PA 1.8	Creation of a piece of music inspired by Minimalism		
PPT 1.14	20 th century music and practical activity		



Group 7: Jazz and Blues

Resources	Description	Learning outcomes supported	Resource link
LL 1.16	Listening links for Jazz and Blues styles	A: Demonstrate an understanding of styles of music B: Applying understanding of the use of techniques to create music	
AS 1.9	Creating a case study of a Blues artist		
PPT 1.15	Jazz and Blues and practical activity		
AS 1.10	Research a sub-genre of Jazz		

Component 2: Music skills development

Resources	Description	Learning outcomes supported	Resource link
TSN 2.1	Guide for teachers	A: Demonstrate professional and commercial skills for the music industry B: Apply development processes for music skills and techniques	

Component 2: Music skills development

Resources	Description	Learning outcomes supported	Resource link
AS 2.1	What does a 'professional' person look like?	A1: Professional skills for the music industry	
PPT 2.1	Personal and professional skills in the music industry Slides 1-3		
AS 2.2	Professional skills		
PPT 2.2	Professional skills Slide 4		
AS 2.3	Music industry skills		
PPT 2.3	Music industry skills Slides 5-9		
A 2.1	Music industry skills answers		

Music Practice



Resources	Description	Learning outcomes supported	Resource link
AS 2.4	Working safely and managing resources		
PPT 2.4	Working safely and managing resources Slides 10 and 11		
A 2.2	Working safely answers		
AS 2.5	Recording your work	A2: Planning and communicating music skills development	
PPT 2.5	Recording your work Slides 14 and 15		
A 2.3	Recording your work answers		
PPT 2.6	Having a clear and organised approach to communicating Slides 16-19		
AS 2.6	Sharing your work		
PPT 2.7	Sharing your work Slide 20		
PPT 2.8	Being SMART and preparing for C3 Slides 21-24		
AS 2.7	Skills audit: performing	B: Apply development processes for music skills and techniques	
AS 2.8	Skills audit: creating		
AS 2.9	Skills audit: producing		
AS 2.10	Development plan		
AS 2.11	Development plan example		
AS 2.12	Milestone review 1		
AS 2.13	Milestone review 2		
AS 2.14	Milestone review 3		
AS 2.15	Milestone review 4		
AS 2.16	Milestone review 5		
AS 2.17	Milestone review final		
AS 2.18	Teacher feedback		



Resources	Description	Learning outcomes supported	Resource link
AS 2.19	Peer feedback		

Component 3: Responding to a music brief

Resources	Description	Learning outcomes supported	Resource link
TSN 3.1	Guide to listening presentations	A: Understand how to respond to a music brief B: Select and apply musical skills in response to a music brief C: Present a final musical product in response to a music brief D: Comment on the creative process and outcome in response to a music brief	
TSN 3.2	Guide for teacher		
TSN 3.3	Listening examples tracklist		
PPT 3.1	Listening examples: Cover versions 1-4		
PPT 3.2	Listening examples: Cover versions 5-6		
PPT 3.3	Listening examples: Cover versions 7-8		
PPT 3.4	Random style selector		
AS 3.1	Working with commercial briefs		
AS 3.2	Planning for a commercial brief		
AS 3.3	Approaches to commercial briefs		
AS 3.4	Planning workflow for responding to a brief		
AS 3.5	Planning considerations		
AS 3.6	Rhythmically re-working a chord sequence into a different style		
AS 3.7	Changing a style using drum patterns		
PPT 3.5	Changing a style using drum patterns: listening examples		
AS 3.8	Creating a Blues version of a song		
AS 3.9	SWOT analysis		

Music Practice



Resources	Description	Learning outcomes supported	Resource link
AS 3.10	Personal management skills		
AS 3.11	Identifying stylistic techniques of a genre		
AS 3.12	Planning a re-interpretation of a song		
AS 3.13	Planning your initial response to a music brief		
AS 3.14	Evaluating the creative process		
AS 3.15	Working with an example brief		