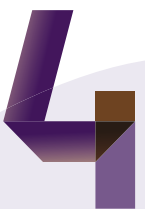


# Higher National Diploma Music (Session Musician)



Level  
BTEC  
Higher  
National  
Certificate



Level  
BTEC  
Higher  
National  
Diploma



# Programme Structure

## Year 1 (120 Credits)

Unit Number	Unit Title	Credits	Level	Core/Optional
1	The Music Industry	15	4	Core
2	Marketing and Promotion for Musicians (Pearson-set)	15	4	Core
3	Professional Development	15	4	Core
21	The Evolution of the Instrument	15	4	Core
22	Applied Music Theory	15	4	Core
23	Performance	15	4	Core
24	Instrumental Technique	15	4	Optional
27	Fundamentals of Composition	15	4	Optional

## Year 2 (120 Credits)

Unit Number	Unit Title	Credits	Level	Core/Optional
31	Creative Research Project (Pearson-set)	30	5	Core
36	Advanced Music Event Management	15	5	Core
46	Musical Direction in Practice	15	5	Optional
47	Advanced Performance Skills	15	5	Optional
48	Live Arrangement Skills	15	5	Optional
51	Composing to a Brief	15	5	Optional
53	Notation and Transcriptions	15	5	Optional

# Unit 1: The Music Industry

<b>Unit code</b>	<b>H/616/0191</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

## Introduction

The music industry is an ever-evolving industry with a variety of areas that interact with each other; with technology being an ever increasingly vital driving force. It is essential that students wishing to earn money in the music industry, are aware of the complexities and the structure of this industry and the potential income opportunities that are available to them.

This unit will introduce students to the structure of the industry, focussing on revenue flows, employment opportunities, business activities and growth potential. Students will analyse income streams of various areas and assess which revenue streams are relevant to their own personal career goals.

Students may go on to study the business of the music industry in depth in other units (e.g. *Unit 6 'Music Publishing'*) and so this unit serves as an introduction to employment in the music industry, focussing on financial opportunities in the wider context, along with students own personal career plans.

Topics covered in the unit include: the music industry sector, revenue, employment types, roles within the music industry, relationships and collaboration within the music industry and financial planning for the future.

## Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the structure of the music industry
- 2 Investigate where own planned career role is placed in the music industry
- 3 Explore the revenue streams in the music industry
- 4 Assess which revenue streams are most relevant to personal career goals.

## Essential Content

### L01 Explore the structure of the music industry

#### *The Music Workforce:*

Live performance  
Production and retail of instruments/equipment  
Recording and production  
Composition of music and publishing  
Recordings retail and distribution  
Education  
Promotion and management

#### *Relationships within the industry:*

Management/hierarchies  
Creative  
Supportive  
Production  
Technical  
Portfolio careers

### L02 Investigate where own planned career role is placed in the music industry

#### *The Music Workforce:*

Live performance  
Production and retail of instruments/equipment  
Recording and production  
Composition of music and publishing  
Recordings retail and distribution  
Education  
Promotion and management

#### *Employment Types:*

Freelancing/self-employment and employment

**L03 Explore the revenue streams in the music industry**

Physical products, digital products and services  
Collection societies/performing rights organisations  
Exploitation  
Administration  
Production/library music products or professional services  
Ticket sales  
Merchandise  
Collection societies/performing rights organisations  
Education (workshops/teaching/masterclasses)  
Music instrument manufacturers  
Equipment hire services

**L04 Assess which revenue streams are most relevant to personal career goals**

Employment Types (freelancing/self-employment)  
Different types of revenue  
Potential growth  
The evolving industry and potential impact on revenue within music industry structure

*Economic factors: global/national/regional*

*Political factors: legislative, tax, government*

*Technological factors: new/obsolete technologies*

*Social factors: demographic change and influencers*

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>L01</b> Explore the structure of the music industry			<b>L01 and L02</b>  <b>D1</b> Analyse the impact technological and cultural changes have had in the chosen specialist area in music industry and how those changes may influence career goals
<b>P1</b> Explore the structure of the music industry  <b>P2</b> Explain the impact the development of technology has had on the music industry	<b>M1</b> Assess the impact the development of distribution has had on the music industry		
<b>L02</b> Investigate where own planned career role is placed in the music industry.			
<b>P3</b> Explain where own planned career role is placed in the music industry  <b>P4</b> Explore your chosen area of the music industry in a local, national and international setting	<b>M2</b> Review own planned career role from a global perspective including areas for personal development		<b>L03 and L04</b>  <b>D2</b> Create a revenue plan for own product, including potential areas for growth
<b>L03</b> Explore revenue streams in the music industry			
<b>P5</b> Explain revenue streams in the music industry	<b>M3</b> Demonstrate the importance of collection societies/performing rights societies in relation to revenue in your chosen specialist area		
<b>L04</b> Explain which of those revenue streams are most relevant to own personal career goals			
<b>P6</b> Identify revenue streams relevant to own area of specialism  <b>P7</b> Justify the relevance of identified revenue streams	<b>M4</b> Analyse the potential growth areas in chosen area of specialism		

## Recommended Resources

### Textbooks

- ALLEN, P. (2015) *Artist Management for the Music Business*. 3rd edn. Massachusetts: Focal Press.
- CONREY, D. (2013) *Selling Art Online: The Creative Guide to Turning Your Artistic Work into Cash*. 2nd edn. Long Beach: Tiger Hero Media.
- GAMMONS, H. (2011) *The Art of Music Publishing*. Massachusetts: Focal Press.
- HARRISON, A. (2017) *Music the Business*. 7th edn. London: Virgin Publishing.
- HERSTAND, A. (2017) *How to Make it in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician*. New York: Liverlight.
- PASSMAN, D. (2014) *All You Need to Know About the Music Business*. 9th edn. New York: Simon & Schuster.
- REYNOLDS, A. (2013) *The Tour Book – How to Get Your Music on the Road*. 2nd edn. Boston: Course Technology.
- RICHES, N. (2013) *The Music Management Bible – The Definitive Guide to Understanding Music Management*. London: SMT.
- SEABROOK, J. (2015) *The Song Machine – Inside the Hit Factory*. London: Jonathan Cape.
- WADDELL, R., BARNETT, R. and BERRY, J. (2007) *This Business of Concert Promotion and Touring*. New York: Billboard Books.
- WEISMAN, L. (2014) *The Artist's Guide to Success in the Music Business*. Austin: Greenleaf Book Group Press.

### Websites

<a href="http://www.musicweek.com">www.musicweek.com</a>	Music Week (General Reference)
<a href="http://www.musicthinktank.com">www.musicthinktank.com</a>	Music Think Tank (General Reference)
<a href="http://www.hypebot.com">www.hypebot.com</a>	Hypebot (General Reference)
<a href="http://www.musiciansunion.org.uk">www.musiciansunion.org.uk</a>	Musicians Union (General Reference)
<a href="http://www.prsformusic.com">www.prsformusic.com</a>	PRS for Music (General Reference)

## **Links**

This unit links to the following related units:

*Unit 2: Marketing and Promotion for Musicians*

*Unit 3: Professional Development*

*Unit 4: Music Copyright*

*Unit 5: Monetisation of Music*

*Unit 6: Music Publishing*

*Unit 7: The Live Music Business*

*Unit 8: The DJ Business and Culture*

*Unit 9: Music and Society*

*Unit 10: The International Music Market*



## Unit 2: Marketing and Promotion for Musicians (*Pearson-set*)

<b>Unit code</b>	<b>M/616/0193</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

It is likely that anyone wishing to work in the music industry will, at some point, be working as a versatile and enterprising freelancer, maintaining a portfolio career in which they can fully exploit their complete range of skills. 'Marketing', as a concept, is often misunderstood by freelancers working in the music business, and a bewildering variety of sources makes finding useful and relevant information about different types of activities difficult.

This unit will therefore provide students with knowledge that will form a 'toolkit' of information about freelancing and marketing activities they can use to further their career in the music industry. These 'tools' include offline techniques, such as effective networking, as well as online and social media marketing. Students will also be exposed to resources and utilities that will help them to create a professional marketing presence. Students will investigate and research the relative merits of each of these tools, helping them to evaluate the most suitable marketing activities for their area of practice, as they embark on the journey as an industry professional.

By the end of this unit, students will be able to define the various roles in the music industry, explain the different marketing activities available to them, and which ones are most relevant to them.

**\*Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit**

## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Investigate the various freelance roles in the music industry
- 2 Explore a range of marketing activities available to music industry freelancers
- 3 Design a marketing strategy to support personal career goals
- 4 Evaluate marketing strategy considering industry and peer feedback.

## Essential Content

### L01 Investigate the various freelance roles in the music industry

#### *Roles to include:*

Musicians  
Bands and groups  
Session musicians  
Musical directors  
DJs  
Producers  
Composer  
Arrangers  
Sound designers  
Studio engineers  
Audio editors  
Post-production engineers  
Sound engineers  
Music teachers/facilitators

#### *Employment routes:*

Freelancing/self-employment  
Employment  
Procurement processes  
Legal and financial regulations  
Pay and conditions

#### *Accessibility:*

Societies  
Associations and unions  
Networking  
Auditions  
Interviews  
Agencies

## **LO2 Explore a range of marketing activities available to music industry freelancers**

Overview of marketing:

*Definitions and the marketing concept:*

Definitions of marketing and the nature of marketing

The development of the marketing concept, including current and future trends. How the external environment influences and impacts upon marketing activity

*Role of Marketing:*

Overview of marketing processes that include analysis, strategic planning and the marketing mix.

Marketing tools and the management of marketing activities:

*'Offline' marketing activities:*

Traditional media

Networking

Professional etiquette

Trade directories and trade shows

'fixers'

Live performances

Branding, publicity and PR

Self-releasing music

Branding

*'Online' marketing activities:*

Digital media

Social media: internet marketing

Social media platforms

Emerging technology and future developments

Branding

## **LO3 Design a marketing strategy to support personal career goals**

*Career Goals:*

Career target

Intended audience

Aims and objectives

Personal development

Future-proofing own brand and product

*Finance:*

Budgeting  
Start-up costs  
Ongoing cost  
Financial management  
Crowdfunding

*Audience:*

Audience research  
Demographics  
Capacity  
Target reach  
Growth potential

*Accessibility:*

Relevance  
Ease of use  
Range of activities to match audience

**L04 Evaluate marketing activities considering peer and industry feedback**

*Reflective practice:*

Effectiveness of audience engagement  
Effectiveness of communication skills  
Variety and effectiveness of marketing activities used and explored  
Fitness for purpose  
Financial planning  
Meeting aims and objectives

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Investigate the various freelance roles in the music industry			LO1 and LO2  D1 Analyse the impact the development of technology has had on the skills set required of a freelancer in today's music industry and any areas for development
P1 Explore the diversity of the music industry workforce and range of creative and production freelance roles  P2 Explore the accessibility of employed and self-employed opportunities in the music industry	M1 Compare the legal rights and responsibilities for employed and self-employed work in your chosen career role		
LO2 Explore a range of marketing activities suitable for music industry freelancers			
P3 Review marketing activities available to music industry creative and production freelancers  P4 Compare the effectiveness of offline and online marketing activities	M2 Explain how the development of technology has impacted marketing activities for musicians		
LO3 Design a marketing strategy to support personal career goals			LO3 and LO4  D2 Critically analyse the development of offline and online marketing activities in the music industry and how they could affect own marketing strategy
P5 Identify suitable marketing activities for own personal career goal  P6 Develop a marketing plan for own personal career goal	M3 Create an online profile for you, or your product, as defined in your marketing plan		
LO4 Evaluate marketing strategy considering peer and industry feedback			
P7 Present your marketing strategy to a panel of peers and industry specialists  P8 Evaluate marketing plan, taking into consideration feedback gained	M4 Redesign own marketing plan having reviewed feedback		

## Recommended Resources

### Textbooks

FERRIS, T. (2011) *The 4-Hour Work Week: Escape the 9-5, Live Anywhere and Join the New Rich*. London: Vermillion.

FITZPATRICK, P. and KAWASAKI, G. *The Art of Social Media: Power Tips for Power Users*. New York: Penguin Random House.

GODIN, S. (2007) *Permission Marketing: Turning Strangers into Friends and Friends into Customers*. New York: Simon and Schuster.

HERSTAND, A. (2017) *How to Make it in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician*. New York: Liverlight.

HYATT, A. (2013) *Cyber PR for Musicians: Tools, Tricks and Tactics for Building Your Social Media House*. Brooklyn: Huntercat Press.

LEVINSON, J. (2007) *Guerrilla Marketing: Cutting-edge Strategies for the 21st Century*. London: Piatkus.

MACARTHY A. (2017) *500 Social Media Marketing Tips: Essential Advice, Hints and Strategy for Business: Facebook, Twitter, Pinterest, Google+, YouTube, Instagram, LinkedIn, and More!* Charleston: Createspace Independent Publishing Platform.

OWSINSKI, B. (2013) *Social Media Promotion for Musicians: The Manual for Marketing Yourself, Your Band, and Your Music Online*. Burbank: Bobby Owsinski Media Group.

RADBILL, C. (2017) *Introduction to the Music Industry – An Entrepreneurial Approach*. Abingdon: Routledge.

WEISMAN, L. (2014) *The Artist's Guide to Success in the Music Business*. Austin: Greenleaf Book Group Press.

### Websites

<a href="http://www.aristake.com">www.aristake.com</a>	Ari's Take The Biz Behind Full-Time Independent Music (General Reference)
<a href="https://members.cdbaby.com">https://members.cdbaby.com</a>	CD Baby 'Promote Your Music - Free Musician Guides' (Tutorials)
<a href="http://cyberprmusic.com">http://cyberprmusic.com</a>	Cyber PR (General Reference)
<a href="http://www.musicthinktank.com">www.musicthinktank.com</a>	Music Think Tank Music industry marketing resources (General Reference)
<a href="http://www.hypebot.com">www.hypebot.com</a>	Hypebot Music industry marketing resources (General Reference)
<a href="http://www.musiciansunion.org.uk">www.musiciansunion.org.uk</a>	The Musicians Union (General resource)

## **Links**

This unit links to the following related units:

*Unit 1: The Music Industry*

*Unit 3: Professional Development*

*Unit 4: Music Copyright*

*Unit 5: Monetisation of Music*

*Unit 6: Music Publishing*

*Unit 7: The Live Music Business*

*Unit 8: Music Event Management*

*Unit 9: The DJ Business and Culture*

*Unit 10: Music and Society*

*Unit 11: The International Music Market*

*Unit 23: Performance*



## Unit 3: Professional Development

<b>Unit code</b>	<b>T/616/0194</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The landscape of the music industry has changed dramatically over recent years; technology has influenced the way we both produce and consume music and whilst this has presented many challenges to musicians, artists, songwriters and record labels, it has also created new opportunities for music entrepreneurs.

For employment in the music industry to be successful and sustainable, today's professional is often versatile and enterprising, maintaining a portfolio career in which they can fully exploit their complete range of skills.

Knowledge of your professional strengths and identity is the first step towards building a strategy that will inform your route towards professionalism.

In this unit, you will explore the many potential avenues of employment that relate to your specialism, build an awareness of how to present yourself to the market place and embark on the journey of professional development.

On completion of this unit, students will have made decisions around their vocation and will demonstrate the level of autonomy needed for success in the music industry.

## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Investigate the range and accessibility of employment opportunities that relate to your specialism
- 2 Design a personal professional development strategy that will outline targets for pro-active skills development
- 3 Undertake the personal development plan over an agreed timeframe
- 4 Evaluate own continuing professional development in line with wider commercial awareness of industry trends and the employment market.

## Essential Content

### L01 **Investigate the range and accessibility of employment opportunities that relate to your specialism**

*Overview of the music industry:*

The expanded role of the artist

The four areas of the music industry

Freelancing, entrepreneurial skills and self-employment

*Overview of possible career paths:*

The Portfolio careers concept

Accessibility

Competition

Saturation and prospects of market areas

Emerging opportunities

### L02 **Design a personal professional development strategy that will outline targets for pro-active skills development**

*Skill development relevant to area and student need: Technical skill development, business skill development*

*Goal and target setting:*

SMART targets

Skills audits

Collecting feedback

*Artist and practitioner case studies*

*Internships and entry-level experience.*

*Funding routes and crowd funding*

**L03 Undertake the personal development plan over an agreed timeframe**

*Social media platforms:*

Building your own website

Industry expectations of online presence and case studies

Writing a professional cv

Transferable skills

Responding to professional adverts and briefs

Building a professional network

*Branding:*

approaches to branding within the industry

exploring and identifying your own brand and USP.

**L04 Evaluate own continuing professional development in line with wider commercial awareness of industry trends and the employment market**

*Industry developments:*

Political, legal and cultural

Technology

Artistic

Commercial

Globalisation

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>L01</b> Investigate the range and accessibility of employment opportunities that relate to your discipline or specialism			<b>L01 and L02</b>  <b>D1</b> Synthesise commercial and artistic factors to identify sustainable professional opportunities for own specialist area
<b>P1</b> Identify employment opportunities that relate to your discipline or specialism	<b>P2</b> Explore the progression routes that lead to employment opportunities that relate to your discipline or specialism	<b>M1</b> Demonstrate the viability of employment opportunities that relate to your discipline or specialism	
<b>L02</b> Design a personal professional development strategy that will outline targets for pro-active skills development			
<b>P3</b> Identify the key professional attributes that relate to your specialism	<b>P4</b> Undertake a skills audit to assess professional attributes	<b>P5</b> Illustrate short, medium and long-term career targets	<b>L03 and L04</b>  <b>D2</b> Analyse your professional development plan in relation to developments in the areas of the industry that relate to your specialism
<b>M2</b> Identify experiential activity that will address the development of relevant professional attributes			
<b>L03</b> Undertake the personal development plan over an agreed timeframe			
<b>P6</b> Undertake personal development plan over agreed timescale based on targets identified	<b>M3</b> Review progress throughout timescale agreed and adapt personal development plan as appropriate		
<b>L04</b> Evaluate own continuing professional development in line with wider commercial awareness of industry trends and the employment market			
<b>P7</b> Undertake a review of your skill set to identify development in identified target areas	<b>P8</b> Evidence and reflect on your ability to respond to feedback	<b>M4</b> Report on developments in the areas of the industry that relate to your specialism and own development needs	

## Recommended Resources

### Textbooks

GWIZDALA, J. (2012) *You're a Musician. Now What? How to Thrive in Creative and Financial Freedom as a Musician*. BookBaby.

HARRISON, A. (2017) *Music the Business*. 7th edn. London: Virgin Publishing.

PASSMAN, D. (2014) *All You Need to Know About the Music Business*. 9th edn. New York: Simon & Schuster.

JOHNSON, M. (2017) *Breaking Into The Music Business As A Local Indie Artist (Part Three): A Guide For The Developing Music Artist: Volume 3*. Charleston: Createspace Independent Publishing Platform.

### Websites

musicvenuetrust.com

The Music Venue Trust  
Resources/Understanding Small  
Music Venues  
(Report)

<https://www.musicbusinessworldwide.com/>

Music Business  
Homepage  
(General reference)

### Links

This unit links to the following related units:

*Unit 1: The Music Industry*

*Unit 2: Marketing and Promotion for Musicians*

## Unit 21: The Evolution of the Instrument

<b>Unit code</b>	<b>M/616/0212</b>
<b>Unit Level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Whether it be physical design changes, manufacturing improvements or virtuosic playing approaches, understanding the development of your instrument along with the musicians that influenced this will be important in you becoming a versatile and technically proficient musician. With the music industry continually looking forward and experimenting with new technologies, a strong knowledge of the past is essential for support you with finding innovative ways to use your instrument.

The aim of this unit is that the student understands how and why their instrument became what it is today. It provides an introduction to prolific and important exponents of their instrument and aims to broaden their knowledge of recorded music relevant to the instrument. This unit will also explore the development of instrumental technique.

Topics covered in this unit are: the birth of your instrument, manufacturing processes and developments, important musicians and recordings, different manufacturers, innovative uses of your instrument.

On successful completion of the unit, students will be able to create a timeline of their instrument's development, list prominent exponents and recordings in chronological order, demonstrate many of the techniques featured on these recordings and suggest what the future holds for their instrument.

## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Investigate the development of chosen instrument
- 2 Evaluate recordings that demonstrate developments in technique, sound or stylistic approach
- 3 Demonstrate within a musical performance a range of techniques, styles and developments
- 4 Assess how chosen instrument may develop in relation to modern technological advancements and the needs of the music industry.



## Essential Content

### L01 Investigate the development of a chosen instrument

*The role of key manufacturers in the development of chosen instrument*

*The impact of prominent exponents in relevant instrument field*

*The impact of technology in the development of the chosen instrument*

*Social and historical context of the evolution of the chosen instrument*

### L02 Evaluate recordings that demonstrate developments in technique, sound or stylistic approach

*Specific instrumental technique and development*

*Stylistic approach and/or sound and how this is achieved*

*Historical development of technique/sound and stylistic approach*

*Genres associated with a specific instrumental technique*

### L03 Demonstrate, within a musical performance, a range of techniques and styles

*Instrumental playing technique and development relevant to chosen instrument*

*Stylistic approach*

*How specific stylistic sounds are achieved relevant to chosen instrument*

*Personal Development:*

Technique development

Practice

Time management skills

Health

Safety and wellbeing

### L04 Assess how chosen instrument may develop in relation to modern technological advancements and the needs of the music industry

*Technology developments:*

Sample/sound libraries

Copyright

Advancements in performance technology

Music software

Social media

*Emerging music styles*

*Social and cultural factors in the music industry that impact on the way audiences interact and access music*

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>LO1</b> Investigate the development of a chosen instrument			<b>LO1 and LO2</b>  <b>D1</b> Evaluate how the chosen instrument's development has affected popular music and culture
<b>P1</b> Explore the historical development of a selected instrument from its creation to today	<b>P2</b> Explain the impact of technology in the development of instrument selected	<b>M1</b> Describe manufacturing processes and materials that have affected the development of selected instrument	
<b>LO2</b> Evaluate recordings that demonstrate developments in technique, sound or stylistic approach			
<b>P3</b> Identify techniques, sounds or stylistic approach for the instrument selected	<b>P4</b> Identify a list of tracks that demonstrate the developments in technique, sound or stylistic approach identified	<b>M2</b> Explain the impact of the relationship between artists and manufacturers in the development of selected instrument	
<b>LO3</b> Demonstrate, within a musical performance, a range of techniques and styles			<b>LO3 and LO4</b>  <b>D2</b> Analyse how cultural changes and human behaviour might influence future development of own chosen instrument
<b>P5</b> Rehearse a range of techniques and styles that demonstrate the development of your chosen instrument	<b>P6</b> Demonstrate on an instrument the techniques and styles identified in a performance	<b>M3</b> Evaluate own performance of material and suggest areas for own personal development	
<b>LO4</b> Suggest how your instrument might continue to develop in relation to modern technological advancements and the needs of the music industry			
<b>P7</b> Explore how your chosen instrument may develop in relation to modern technological advancements and the needs of the music industry		<b>M4</b> Assess how current composers, artists and producers are currently reinventing how an instrument is used	

## Recommended Resources

### Textbooks

MONTAGU, J. (2007) *Origins and Development of Musical Instruments. Reprint edition*. Lanham: Scarecrow Press.

SACHS, C. (2006) *The History of Musical Instruments*. New York: Dover Publications.

WALTHAM-SMITH, N. (2017) *Music and Belonging Between Revolution and Restoration (Critical Conjunctures in Music and Sound)*. Oxford: Oxford University Press.

WALLUP, E. (2016) *Being Musically Attuned: The Act of Listening to Music*. 1st edn. Abingdon: Routledge.

### Websites

<a href="http://www.musicradar.com">www.musicradar.com</a>	Music Radar Homepage (General Reference)
<a href="http://www.rollingstone.com">www.rollingstone.com</a>	Rolling Stone Homepage (General Reference)
<a href="http://www.nme.com">www.nme.com</a>	NME Homepage (General Reference)
<a href="http://www.musicinstrumentnews.co.uk">www.musicinstrumentnews.co.uk</a>	Music Instrument News Homepage (General Reference)

### Links

This unit links to the following related units:

*Unit 1: The Music Industry*

*Unit 3: Professional Development*

*Unit 22: Applied Music Theory*

*Unit 23: Performance*

*Unit 24: Instrumental Technique*

*Unit 31: Creative Research Project*

*Unit 45: Developing as an Artist*

*Unit 46: Music Direction in Performance*

*Unit 47: Advanced Performance Skills*

*Unit 48: Live Arrangement Skills*

*Unit 49: Working in Music Education*

## Unit 22: Applied Music Theory

<b>Unit code</b>	<b>T/616/0213</b>
<b>Unit Level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Musical theory is one of the many tools used in creative music performance. Understanding the principles, techniques and terminology for making music allows us to fully communicate our ideas with listeners and fellow musicians; on paper and in performance.

Application of these principles and techniques is fundamental to their musical benefit. Using the keyboard can help us visualise theoretical formulae in a less mathematical way, developing our aural perception and proprioception of the concepts as we go. Keyboard skills have become an essential attribute for all working musicians. Whether composing or recording, the keyboard becomes the entire band and orchestra when put with any DAW. In addition, being able to double on a second instrument is a strong advantage when auditioning for performance opportunities in what is an increasingly competitive market.

In this unit, students will discover the basic principles that the contemporary music is built upon. Students will put theory to use to unlock the compositional and stylistic elements different musical genres and will be able to illustrate and demonstrate the concepts on keyboard or a second instrument.

At the end of this unit, students will be able to recognise melodic, rhythmic and harmonic elements in the composition of contemporary music styles, with understanding of how they function stylistically and structurally. Students will also be able to replicate these elements both in transcription and on the keyboard or alternatively a second harmonic instrument to their main study.

## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Explain the basic theory principles that are used in the composition and performance of contemporary music
- 2 Demonstrate aural perception skills to produce transcriptions of musical elements
- 3 Apply theoretical knowledge in performance on keyboard or a second harmonic instrument
- 4 Identify music theory concepts and conventions.

## Essential Content

### **L01 Explain the basic theory principles that are used in the composition and performance of contemporary music**

#### *Music Theory:*

Melodic: Scales, arpeggios, modes

Harmonic: Key signatures, triads, inversions, extensions, progressions, substitution

Rhythmic: Time signature, tempo, sub-division, pulse

#### *Stylistic:*

Form

Instrumentation

Phrasing

### **L02 Demonstrate aural perception skills to produce transcriptions of musical elements**

#### *Transcription:*

Time signature, subdivision, pitch

Chord symbols, roman numerals, alternative systems

Chart directives, dynamics, tempo, repeats

### **L03 Apply theoretical knowledge in performance on keyboard or a second harmonic instrument**

*Technical exercises; scales, arpeggios etc*

*Chord progressions*

*Repertoire and style studies*

*Chord chart interpretation*

### **L04 Identify music theory concepts and conventions**

*Transcribing from a performance or recording*

*Theoretical analysis of transcriptions, performances and recordings*

*Rearrangement of a performance or recording*

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>LO1</b> Explain the basic theory principles that are used in the composition and performance of contemporary music			<b>LO1 and LO2</b>  <b>D1</b> Create lead sheets suitable for ensemble or solo performance
<b>P1</b> Illustrate harmonic and melodic theory concepts	<b>P2</b> Illustrate rhythm and meter theory concepts	<b>M1</b> Relate theory principles to a range of stylistic conventions in music	
<b>LO2</b> Demonstrate aural perception skills to produce transcriptions of musical elements			
<b>P3</b> Create transcriptions of melodies	<b>P4</b> Create transcriptions of rhythms	<b>P5</b> Create transcriptions of chord progressions	
<b>LO3</b> Apply theoretical knowledge in performance on keyboard or a second harmonic instrument			<b>D2</b> Create stylistically appropriate vocabulary on keyboard or a second instrument in performance from a chord chart
<b>P6</b> Perform a range of scales and modes on keyboard or second instrument	<b>P7</b> Perform harmonic progressions and arpeggios on keyboard or a second instrument	<b>M3</b> Demonstrate ability to perform a chord chart in a range of key signatures on keyboard or a second instrument	
<b>LO4</b> Identify musical concepts and conventions			<b>D3</b> Evaluate the use and function of music theory concepts in a performance or recording
<b>P8</b> Identify structural elements used within a performance or recording	<b>P9</b> Identify stylistic elements used within a performance or recording	<b>M4</b> Assess the use of music theory concepts in a performance or recording	



## Recommended Resources

### Textbooks

- LAVINE, M. (1995) *The Jazz Theory Book*. Petaluma: Chuck Sher.
- NICKOL, P. (2008) *Learning to Read Music: How to make sense of those mysterious symbols and bring music alive*. 3rd edn. Oxford: How To Books Ltd.
- POWELL, J. (2010) *How Music Works: A Listener's Guide to Harmony, Keys, Broken Chords, Perfect Pitch and the Secrets of a Good Tune*. London: Penguin Group.
- STEWART, D. (1999) *Musicians Guide to Reading and Writing Music*. Revised 2nd edn. San Francisco: Backbeat Books.
- VOGLER, L. (1992) *The Keyboard Scale Manual: A Complete Guide to Scales*. London: New York: Amsco Publications.
- WINTERSON, J. and HARRIS, P. (2014) *Rock and Pop Theory: The Essential Guide*. Faber Music Ltd.
- WYATT, K. (1998) *Harmony and Theory: A Comprehensive Source for All Musicians (Essential Concepts)*. Wisconsin: Hal Leonard.

### Links

This unit links to the following related units:

- Unit 1: The Music Industry*
- Unit 3: Professional Development*
- Unit 21: The Evolution of the Instrument*
- Unit 23: Performance*
- Unit 24: Instrumental Technique*
- Unit 25: Songwriting*
- Unit 26: Compositional Techniques*
- Unit 27: Fundamentals of Composition*
- Unit 31: Creative Research Project*
- Unit 43: Creative Portfolio*
- Unit 46: Musical Direction in Practice*
- Unit 47: Advanced Performance Skills*
- Unit 48: Live Arrangement Skills*
- Unit 49: Working in Music Education*
- Unit 53: Notation and Transcriptions*

## Unit 23: Performance

<b>Unit code</b>	<b>A/616/0214</b>
<b>Unit Level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Live performance is one of the most important areas for an artist, band or session musician. In a competitive market, it is important for upcoming musicians to showcase their work and skills. Downward sales in recorded music have also resulted in more established artists touring and performing live to increase their revenue and to promote their merchandise and recorded works.

This unit encourages the student to investigate all of the aspects involved in staging a musical performance to showcase their skills. A variety of performance areas are covered in this unit including: performance techniques, audience expectations, planning a rehearsal phase, commercial costs, hiring musicians, stage plans, technical specification lists (tech specs), communicating with a venue and promoting an event.

On successful completion of this unit, a student will be able to plan, promote and execute a successful showcase that meets the expectations of their audience.

## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Explore the concepts and techniques used by professional performers to create effective live music performances
- 2 Plan and rehearse a performance to showcase own performance skills
- 3 Stage and manage a performance
- 4 Evaluate own personal performance skills and areas for development.

## Essential Content

### L01 **Explore the concepts and techniques used by professional performers to create effective live music performances**

#### *Concepts and techniques:*

Innovative performers

Target audiences

Visual tools

Use of technology in performance

Genre expectations

Breaking the mould

Instrumental technique

Use of fashion in musical performances

Identity and brand

#### *Communication skills:*

Audience participation

Audience expectations

Visual communication tools

Use of technology

#### *Performance space:*

Capacity

Intimacy and proximity

Stadium

Jazz club

Nightclub

Bars/clubs

Age restrictions

Genre considerations

Accessibility

## **LO2 Plan and rehearse a performance to showcase own performance skills**

### *Personnel:*

Musicians  
Sound and light engineers  
Marketing  
Social media

### *Finance:*

Venue hire  
Rehearsal costs  
Promotional material  
Hiring musicians  
Hiring sound and light companies

### *Repertoire:*

Artistic identity and brand  
Purpose  
Material range  
Audience expectations  
Audience participation

### *Rehearsals:*

Aims and objectives  
Time management skills  
Reflective practice  
Management of process  
Effective rehearsing  
Technical skills  
Communication tools  
Communication skills  
Health, safety and wellbeing

### L03 **Stage and manage a performance**

#### *Health, safety and wellbeing:*

- Managing expectations
- Pre-performance nerves
- Managing stress
- Effective warm ups
- Managing pressure
- Effective preparation
- Time management
- Nutrition and hydration

#### *Pre-Production Process:*

- Equipment requirements
- Tech specs
- Stage plans
- Lighting plans
- Sound checks
- Health and Safety checks/risk assessments
- Instrument preparation

#### *Performance:*

- Identity and brand
- Versatility
- Improvisation
- Adaptability
- Confidence
- Interacting with audience
- Contingency plans
- Communication with performers
- Tech crew
- Venue staff and audience

#### **L04 Evaluate own personal performance skills and areas for development**

*Repertoire:*

Suitability

Audience reaction and interaction

*Identity/Branding:*

Was this communicated effectively?

*Audience:*

Expectations

Engagement

Capacity

*Venue:*

Suitability

Technology and equipment

Personnel

*Communication:*

Audience and all personnel

*Performance skills:*

Confidence

Versatility

Health, safety and wellbeing

Technical skills

Adaptability

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>LO1</b> Explore the concepts and techniques used by professional performers to create effective live music performances			<b>LO1 and LO2</b>  <b>D1</b> Analyse the impact an unsuccessful live performance can have on own career, using industry professional examples
<b>P1</b> Assess concepts and techniques used in at least four effective live performance scenarios, each from a different genre  <b>P2</b> Explain how an artist's identity and/or branding can be communicated through live performance	<b>M1</b> Evaluate the importance a venue/performance space has for effective communication during a performance, using case studies from two different genres		
<b>LO2</b> Plan and rehearse a performance to showcase own performance skills			
<b>P3</b> Identify an appropriate performance space/venue for a live performance with a full break down of costs and required personnel  <b>P4</b> Justify the repertoire for live performance identified  <b>P5</b> Rehearse material for performance over an agreed timeframe	<b>M2</b> Evaluate potential risks in organising a live music performance, suggesting contingency plans		
<b>LO3</b> Stage and manage a performance			<b>D2</b> Perform with a high-level of musicality, effective communication skills and a clear musical identity
<b>P6</b> Stage and manage the planned performance  <b>P7</b> Perform with confidence, accuracy and consistency	<b>M3</b> Communicate artist identity/brand through performance techniques and/or concepts		



Pass	Merit	Distinction
<b>L04</b> Evaluate own personal performance skills and areas for development.		<b>D3</b> Critically evaluate own personal performance skills considering musical identity, communication skills, performance technique and areas for development
<b>P8</b> Review the success of live performance through feedback from audience/peers and tutors  <b>P9</b> Create a personal development plan with strategies for further personal performance skills development	<b>M4</b> Evaluate whether communication tools used during live performance, were effective	

## Recommended Resources

### Textbooks

MARVUGLIO, M. and FEIST, J. (2004) *Berklee Practice Method: Teacher's Guide: Get Your Band Together*. Boston: Berklee Press.

KLICKSTEIN, G. (2009) *The Musician's Way: A Guide to Practice, Performance, and Wellness*. Oxford: Oxford University Press.

### Links

This unit links to the following related units:

*Unit 1: The Music Industry*

*Unit 2: Marketing and Promotion for Musicians*

*Unit 3: Professional Development*

*Unit 7: The Live Music Business*

*Unit 8: Music Event Management*

*Unit 21: The Evolution of the Instrument*

*Unit 22: Applied Music Theory*

*Unit 24: Instrumental Technique*

*Unit 26: Songwriting*

*Unit 27: Compositional Techniques*

*Unit 31: Creative Research Project*

*Unit 43: Creative Portfolio*

*Unit 46: Musical Direction in Practice*

*Unit 47: Advanced Performance Skills*

*Unit 48: Live Arrangement Skills*

## Unit 24: Instrumental Technique

<b>Unit code</b>	<b>F/616/0215</b>
<b>Unit Level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Technique is the basis to becoming an outstanding and versatile musician. The music industry is extremely competitive and the demands and expectations of today's performers are ever increasing, especially since the advent of music software such as Pro Tools and Auto-Tune, which enable 'perfect' recorded performances. Musicians must have a solid foundation of technique, control, timing, intonation, tone and stamina in order to meet these needs.

This unit encourages the student to investigate the technical skills required by a professional musician before applying this knowledge into their own practice. Skills developed through this unit include: practice plans, harmony, scales, rudiments, technical exercises, warm ups, posture, dynamics, tempos, music theory, music notation, musicianship, expression, stamina, control, sound, tone, pitch, tuning, intonation, using a metronome, practice schedules, listening, aural skills, intervals, embouchure, grip, sticking, fingering, maintenance and health and safety (in connection to an instrument).

On successful completion of this unit, students will have a broad knowledge of technical approaches relevant to their instrument, the capability to create focussed practice schedules and the ability to continually monitor their progress in relation to industry standards.

## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Compare current instrument technical skills to industry expected standards
- 2 Undertake a practice plan to promote development of own instrumental technique
- 3 Demonstrate the development of own instrumental technical skills
- 4 Evaluate the success of this process highlighting strengths and areas that require further development.

## Essential Content

### L01 **Compare current instrument technical skills to industry expected standards**

*Key technical instrumental innovators for chosen instrument*

*Stylistic approaches and methodologies in a wide and diverse range of genres*

Exploration of techniques associated with chosen instrument and style: scales, rudiments, technical exercises, warm ups, posture, stamina, control, sound, tone, pitch, tuning and intonation.

*Employability skills for musicians working in a wide range of contexts in the current music industry*

### L02 **Undertake a practice plan to promote development of own instrumental technique**

Practice plans: learning methodologies, development tools, SMART targeting, time management skills, technical skill development strategies, practice opportunities

Reflective Practice: responding to feedback, retaining feedback and developing actions as a response to feedback

Health, safety and wellbeing: correct instrumental technique (posture, breathing, positioning etc. relevant to chosen instrument) stamina, nutrition and hydration

### L03 **Demonstrate the development of own technical skills**

*Application of techniques associated with chosen instrument and style: scales, rudiments, technical exercises, warm ups, posture, stamina, control, sound, tone, pitch, tuning and intonation*

*Health, safety and wellbeing in practice and application: correct instrumental technique (posture, breathing, positioning etc. relevant to chosen instrument) stamina, nutrition and hydration*

Performance skills: confidence, versatility, musicality, control and communication

**L04 Evaluate the success of this process highlighting strengths and areas that require further development**

*Evaluation of the application of techniques associated with chosen instrument and style: scales, rudiments, technical exercises, warm ups, posture, stamina, control, sound, tone, pitch, tuning and intonation*

*Evaluation of health, safety and wellbeing in practice and application: correct instrumental technique (posture, breathing, positioning etc. relevant to chosen instrument) stamina, nutrition and hydration*

*Evaluation of performance skills: confidence, versatility, musicality, control and communication*

*Evaluating and reflecting on development: Reflective Practice: responding to feedback, retaining feedback and developing actions as a response to feedback*

*Target setting: development tools, SMART targeting, time management skills, technical skill development strategies*

*Evaluation of own employability skills for musicians working in a wide range of contexts in the current music industry*

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>LO1</b> Compare current instrument technical skills to industry expected standards			<b>LO1 and LO2</b>  <b>D1</b> Analyse the importance of technical instrumental skills as an employability skill in today's music industry, based on chosen career path
<b>P1</b> Identify instrumental techniques relevant to chosen instrument	<b>P2</b> Assess own personal instrumental technical skills to music industry standards	<b>M1</b> Analyse technical skills specific to at least four different genres of music	
<b>LO2</b> Undertake a practice plan to promote development of own instrumental technique			
<b>P3</b> Design a practice plan to develop instrumental techniques specific to own personal career goals	<b>P4</b> Create a journal/log demonstrating the application of the practice plan created	<b>M2</b> Identify experiential activity that will increase the development of instrumental technique identified	
<b>LO3</b> Demonstrate the development of own technical skills			<b>D2</b> Apply developed instrumental techniques in a performance with confidence, accuracy, consistency and musicality
<b>P5</b> Illustrate development of instrumental techniques over an agreed timeframe	<b>P6</b> Demonstrate correct Health and Safety techniques specific to chosen instrument	<b>M3</b> Demonstrate acquisition of new skills in a performance	
<b>LO4</b> Evaluate the success of development process highlighting strengths and areas that require further development			<b>D3</b> Analyse the transferrable employability skills developed and how these will impact on future employment opportunities
<b>P7</b> Evaluate technical development highlighting strengths and areas for development	<b>P8</b> Create targets and strategies for maintaining instrumental technique and for further development	<b>M4</b> Justify how targets and strategies identified, will increase employability opportunities in today's workforce	

## Recommended Resources

### Textbooks

WOOTEN, V.L. (2008) *The Music Lesson*. New York: Berkley Books.

KLICKSTEIN, G. (2009) *The Musician's Way: A Guide to Practice, Performance, and Wellness*. Oxford: Oxford: Oxford University Press.

MONTAGU, J. (2007) *Origins and Development of Musical Instruments. Reprint edition*. Lanham: Scarecrow Press.

SACHS, C. (2006) *The History of Musical Instruments*. New York: Dover Publications.

WALTHAM-SMITH, N. (2017) *Music and Belonging Between Revolution and Restoration (Critical Conjunctures in Music and Sound)*. Oxford: Oxford University Press.

WALLUP, E. (2016) *Being Musically Attuned: The Act of Listening to Music*. 1st edn. Abingdon: Routledge.

### Links

This unit links to the following related units:

*Unit 1: The Music Industry*

*Unit 3: Professional Development*

*Unit 21: The Evolution of the Instrument*

*Unit 22: Applied Music Theory*

*Unit 23: Performance*

*Unit 31: Creative Research Project*

*Unit 43: Creative Portfolio*

*Unit 47: Advanced Performance Skills*

*Unit 48: Live Arrangement Skills*

*Unit 49: Working in Music Education*



## Unit 27: Fundamentals of Composition

<b>Unit code</b>	<b>R/616/0218</b>
<b>Unit Level</b>	<b>4</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Knowledge of fundamental music theory and its basic principles, provides a set of tools that can be applied practically across all genres to create coherent musical material. In addition, knowledge of music theory facilitates communication with other musicians and expands the range of professional opportunities available in the industry as an employability skill.

The aim of this unit is to introduce students to the fundamental aspects of western music theory, wherever possible through practical work. The skills and knowledge covered will provide a basis and point of reference for practical composition work and written contextual work across all other music units.

On successful completion of this unit students will produce three short compositional studies, in which they will apply all of the skills learnt over the course of study. In addition, students will produce visual representations of their studies, identifying key musical characteristics, and assessing their work in the light of common practice and convention.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Compose three short studies in any genre applying fundamental music theory and composition techniques
- 2 Apply three different types of time signature to three different compositions
- 3 Create coherent chord progressions and melodic material in three different compositions
- 4 Illustrate the studies composed, identifying key musical characteristics.

## Essential Content

### L01 **Compose three short studies in any genre applying fundamental music theory and composition techniques**

*Defining genres through the use of appropriate musical characteristics: tempo, time signature and meter, melody and harmony, instrumentation, texture and timbre*

*Creating and varying musical material by building simple cells into longer more complex phrases through repetition and imitation, augmentation and diminution*

*Different types of texture, to include monophonic, polyphonic, homophonic, heterophonic*

*Basic categories of musical structure: strophic, binary, ternary, AABA, verse-chorus-bridge*

Through-composed

Elementary counterpoint and voice leading

Concept of foreground and background

Conventional function and role of bass line (i.e. supporting harmony)

*Approaches to accompaniment: linear, contrapuntal, chordal and arpeggiated*

### L02 **Apply three different types of time signature to three different compositions**

*Note durations and rests*

*Introduction to advanced rhythmic devices, to include swing, syncopation, cross rhythm*

*Different types of time signature, to include simple, compound, irregular*

### L03 **Create coherent chord progressions and melodic material in three different compositions**

*Note names*

*Scales, to include major and minor, pentatonic*

*Key signatures, to include major and minor keys*

*Building chords and harmonic progressions:*

*Major and minor triads*

*Major and minor 7th chords*

*Chord inversions*

*Roman numeral chord labelling, other chord labelling conventions (e.g. Cmaj7)*

*Common chord progressions (e.g. I - IV - V; ii - V - I and circle of fifths)*

*How to write melodic material effectively*

*Relationship between melody and underlying harmony (chord tones and non-chord tones)*

*Basic principles of counterpoint, to include melodic contours, voice leading and types of motion (similar, contrary, parallel, oblique)*

**L04 Illustrate the studies composed, identifying key musical characteristics**

*Communicating music through visual illustration*

*Exploration of effective communication tools that are fit for purpose: chord charts, full scores, graphical representation, top line*

*Key musical characteristics: structure, time signature, tempo and key signature and labelling chord progressions*

*Music notation: clefs, key signature, time signature, accidentals, note and rest durations*

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>L01</b> Compose three short studies in any genre applying fundamental music theory and composition techniques			<b>L01, L02 and L03</b>  <b>D1</b> Demonstrate advanced implementation of music theory and composition techniques in at least one area, applying one of the following: harmonic modulation, time signature change within study, rhythmic complexity
<b>P1</b> Compose three short studies in any genre applying fundamental music theory and composition techniques	<b>P2</b> Demonstrate through the musical studies research and awareness of the genres	<b>M1</b> Apply music theory to demonstrate faithful representations of the chosen genre and its defining musical characteristics, including at least two of the following: instrumentation, harmony, rhythm, tempo and structure	
<b>L02</b> Apply three different types of time signature to three different compositions			
<b>P3</b> Apply a simple time signature to compositions	<b>P4</b> Apply a compound and an irregular time signature to compositions	<b>M2</b> Demonstrate clear rhythmic contrast between studies through the use of tempo, swing/groove, syncopation or cross rhythms	
<b>L03</b> Create coherent chord progressions and melodic material in three different compositions			
<b>P5</b> Create coherent chord progressions in a clearly defined key, incorporating 7 <sup>th</sup> chords and chord inversions in a composition	<b>P6</b> Create coherent melodic material in a defined key taking into account principles of melodic writing in a composition	<b>M3</b> Demonstrate clear melodic and harmonic contrast between studies through the use of tonality, melodic contour, harmonic movement or chord voicing/inversion	

Pass	Merit	Distinction
<b>L04</b> Illustrate the studies composed, identifying key musical characteristics		<b>D2</b> Evaluate the effectiveness of tools used to effectively communicate compositional intentions taking into account stylistic conventions and aesthetic intention
<b>P7</b> Create visual representations of the studies composed that communicate intentions. identifying structure, time signature, tempo and key signature, and labelling chord progressions	<b>M4</b> Assess the effectiveness of the illustrative communication tools used and areas for further development	

## Recommended Resources

### Textbooks

TAYLOR, E. (2008) *Music Theory in Practice, (Grades 1 - 8)*. Oxford: Oxford University Press.

TAYLOR, E. (1989) *The AB Guide to Music Theory, Part I*. Oxford: Oxford University Press.

TAYLOR, E. (1989) *The AB Guide to Music Theory, Part II*. Oxford: Oxford University Press.

### Links

This unit links to the following related units:

*Unit 1: The Music Industry*

*Unit 3: Professional Development*

*Unit 26: Compositional Techniques*

*Unit 27: Fundamentals of Composition*

*Unit 29: Media Composition*

*Unit 30: Arranging and Remixing*

*Unit 31: Creative Research Project*

*Unit 43: Creative Portfolio*

*Unit 50: Advanced Composition Techniques*

*Unit 51: Composing to a Brief*

*Unit 52: Advanced Composing using Technology*

*Unit 53: Notation and Transcriptions*

*Unit 54: Experimental Composition*

## Unit 31: Creative Research Project (Pearson-set)

<b>Unit code</b>	<b>Y/616/0222</b>
<b>Unit type</b>	<b>Core</b>
<b>Unit Level</b>	<b>5</b>
<b>Credit value</b>	<b>30</b>

### Introduction

This unit is assessed by a Pearson-set assignment. Students will choose their own project based on a theme provided by Pearson (this will change annually). The project must be related to their specialist pathway of study. This will enable students to explore and examine a relevant and current topical aspect of Music in the context of a sport environment and their chosen specialist pathway

This core unit will equip students from any area of interest with core research skills. Alongside learning qualitative and quantitative research methods, students will have the opportunity to apply these methods in the completion of a mini dissertation. With a strong emphasis on taking a creative approach to research, the completion of this dissertation will, in addition, demonstrate the academic requirements to progress into Level 6.

Furthermore, the dissertation will also be an opportunity for students to gather data that will have useful and practical application to their desired area of expertise, which will have the potential to create a strong foundation for career entry. For example, a research project could include investigating gender roles within artist management; the value of releasing vinyl in a digital age, or the role and audience impact of visual effects in concert touring. The research project can be undertaken as individuals or in small groups. The written work must be completed individually.

By the end of this unit, students will be armed with the necessary tools to not only enter the final year of a university degree, but to embark upon any career path within the music industry.

**\*Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit**



## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Plan a creative research study through qualitative and/or quantitative research methods
- 2 Creatively engage with a topic of your choice within your chosen field of interest
- 3 Analyse research data collected and present it as part of a written dissertation
- 4 Evaluate how the creative research project has influenced career planning.

## Essential Content

### L01 **Plan a creative research study through qualitative and/or quantitative research methods**

*Introduction to qualitative and quantitative research methods*

*Define scope of study*

*Methodology and methods – setting up the study framework*

*Develop research questions*

### L02 **Creatively engage with a topic of your choice within your chosen field of interest**

*Develop list of research objectives*

*Planning a research timeline*

*Strategies to execute research*

*Collection of research data*

### L03 **Analyse research data collected and present it as part of a written dissertation**

*Preparing materials for analysis*

*Methods of data analysis – such as discourse analysis, coding, semiotics*

*Role of the researcher – bias, interpretation*

*Interpret multiple sources of data and develop evidence-based conclusions and recommendations*

### L04 **Evaluate how the creative research project has influenced career planning**

*Critically evaluate the research design*

*Identify practical outcomes of their research*

*Present key findings to peers for feedback*

*Engage with industry for professional feedback*

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Plan a creative research study through qualitative and/or quantitative research methods			LO1 and LO2  D1 Critically analyse and evaluate the importance of research methodology and methods in the production of meaningful data
P1 Explain key research methods	M1 Discuss links between methodology and methods		
P2 Define scope of study and develop research questions	M2 Justify the study design		
LO2 Creatively engage with a topic of your choice within your chosen their field of interest			
P3 Describe research objectives and how the data was collected	M3 Discuss the effectiveness of research methods on the data collection		
P4 Describe what data was collected			
LO3 Analyse research data collected and present as part of a written dissertation			
P5 Describe the key findings from the research	M4 Demonstrate the effectiveness of the research methodology and methods through the production of a dissertation		
P6 Produce a dissertation based on the research data	M5 Demonstrate application of more than one tool for data analysis		D3 Critically interpret multiple sources of data through the production of a dissertation which shows evidence based conclusions and recommendations
LO4 Evaluate how the creative research project has influenced career planning			
P7 Evaluate own research process and how this has influenced own career planning	M6 Analyse industry feedback on the research project.		D4 Critically evaluate the research process and findings and implement clear strategies for career development

## Recommended Resources

### Textbooks

- ADAMS, S. (2009) *Interviewing for Journalists*. Abingdon: Routledge.
- BAZELEY, P. (2013) *Qualitative Data Analysis with Nvivo*. London: Sage Publications.
- DAVIES, M. and HUGHES, N. (2014) *Doing a Successful Research Project: Using Qualitative and Quantitative Methods*. Basingstoke: Palgrave.
- DAWSON, C. (2009) *Introduction to Research Methods*. Oxford: How To Books Ltd.
- GREETHAM, B. (2014) *How to Write Your Undergraduate Dissertation*. Basingstoke: Palgrave.
- KARA, H. (2015) *Creative Research Methods in the Social Sciences: A Practical Guide*. Bristol: Policy Press.
- SALDANA, J. (2015) *The Coding Manual for Qualitative Researchers*. London: Sage Publications.
- WILLIAMS, K. (2013) *Planning Your Dissertation*. Basingstoke: Palgrave.
- WINSTANLEY, C. (2009) *Writing a Dissertation for Dummies*. Hoboken: John Wiley and Sons.

### Links

This unit links to the following related units:

- Unit 1: The Music Industry*
- Unit 2: Marketing and Promotion for Musicians*
- Unit 3: Professional Development*
- Unit 9: The DJ Business and Culture*
- Unit 10: Music and Society*
- Unit 43: Creative Portfolio*
- Unit 50: Working in Music Education*
- Unit 55: Musicology*

## Unit 36: Advanced Music Event Management

<b>Unit code</b>	<b>M/616/0226</b>
<b>Unit Level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

This unit builds on skills introduced in unit 08: Event Management, and focuses on more advanced aspects of event management in the music sector. Particular focus is placed on the use of online promotional strategies and tools to generate and monitor user interaction; an enhanced understanding of performance rights and their management through contractual arrangements; and the negotiation of streaming/broadcast licenses.

The unit develops on an existing understanding of the world of live music and common industry practices associated with it. Students will enhance their understanding of the live music supply chain and their potential roles within it. The unit will cover all areas of the live music industry, from event planning, to marketing and promotion, legal, financial and technical considerations, and essential details such as Health and Safety and public liability.

Topics included in this unit cover analysis of existing live events, the live music supply chain, roles and responsibilities, rights, contracts and legalities, event planning and execution, finance and budgeting, sound, lights and technology, promotion and marketing, event Health and Safety and on the night management.

On completion, students will be able to apply a range of industry standard approaches to event management, developed through analysis, synthesis and practical experience. Practical approaches to learning will be implemented wherever possible, with opportunities to test and evaluate techniques while running and managing a real-life music event in a public space.

## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Discuss the organisational structures and operational practices of two contrasting live music events
- 2 Develop a management strategy for a live music event
- 3 Demonstrate project management skills in the execution of a live music event
- 4 Evaluate the event produced, identifying strengths and areas for development.

## Essential Content

### L01 **Discuss the organisational structures and operational practices of two contrasting live music events**

*Analysis of existing event management operations and strategies:*

Types of event - gig, concert, club night, festival

Event management team (roles and responsibilities)

Audience expectations and demographics

Advanced marketing and promotional strategies to include social

Media management and viral and guerrilla techniques

Technical and production considerations

### L02 **Develop a management strategy for a live music event**

*Planning a live event:*

Live music supply chain – agents, managers, promoters, venues

Roles and responsibilities – management, financial, technical,

Licensing and legal, health and safety

Rights and contracts – performing rights, licensing, event contracts (artist/venue)

Event strategy – audience expectations, target demographics,

Marketplace competition

Budget and finance – revenue income and profit, costing and 'break-even' analysis, deal structures, sales strategy and pricing

Technical considerations – sound, light, production

Marketing and promotion – online/social media/physical, sales and

Promotional strategies

Social media monitoring and the development of web-based traffic and interaction

Health and Safety – legal requirements, public liability, risk management, chain of responsibility

**L03 Demonstrate project management skills in the execution of a live music event**

*Event Management Skills:*

Rights and licenses – performing rights and license agreements

Contracts and legalities – development and use of a range of live music event contracts - agency, artist, venue

Time management and working under pressure

Teamwork and personal/collective responsibilities

On the night promotion and public engagement

Financial management and best practice, deal structure and financial splits

Stage/artist management

Public health and safety

**L04 Evaluate the event produced, identifying strengths and areas for development**

Critical analysis of work throughout the unit, to include an assessment of roles and responsibilities informed *through* peer, tutor and stakeholder feedback and evaluation



## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>LO1</b> Discuss the organisational structures and operational practices of two contrasting live music events			
<p><b>P1</b> Discuss the organisational structures and operational practices of two contrasting live music events</p> <p>Similarities and differences should be discussed and rationalised</p> <p><b>P2</b> Explore the roles and responsibilities of the management teams in light of operational specifications and practical considerations</p>	<p><b>M1</b> Assess marketing and promotional considerations (online and physical) and provide links to the target audience and the intended demographic of the events</p> <p><b>M2</b> Assess the technical considerations of the events in light of common industry practice and audience expectations</p>	<p><b>D1</b> Critically analyse the organisational structures and operational practices of two contrasting live music events, to include a review of:</p> <ul style="list-style-type: none"> <li>roles and responsibilities</li> <li>finance and budget</li> <li>technology and production</li> <li>promotion and marketing</li> <li>Health and Safety</li> <li>audience expectations</li> <li>marketplace competition</li> </ul>	
<b>LO2</b> Develop a management strategy for a live music event			
<p><b>P3</b> Develop a management strategy for a live music event</p> <p><b>P4</b> Justify the responsibilities of the management team and the roles they will play in the success of the planned event</p> <p><b>P5</b> Discuss public liability and Health and Safety considerations, and the steps taken to ensure a safe and legal event</p>	<p><b>M3</b> Critically evaluate the marketplace in the development of the event, evidencing contextual awareness to meet the needs of a viable target audience</p> <p><b>M4</b> Explore a range of promotional strategies (online and physical) highlighting their relevance to your target audience and the tools required for successful management and implementation</p>	<p><b>D2</b> Produce a management strategy for a live music event reflecting current industry practice in the following areas:</p> <ul style="list-style-type: none"> <li>roles and responsibilities</li> <li>rights and contracts</li> <li>finance and budget</li> <li>technology and production</li> <li>promotion and marketing</li> <li>Health and Safety</li> <li>audience expectations</li> <li>marketplace competition</li> </ul>	

Pass		Merit	Distinction
<b>L03</b> Demonstrate project management skills in the execution of a live music event			<b>D3</b> Stage and manage the event to a professional standard, reflecting best practice throughout and ensuring a safe environment for all parties
<b>P6</b> Demonstrate project management skills in the execution of a live music event	<b>P7</b> Demonstrate an awareness of your role and its relationship to those in your team, the public and external stakeholders	<b>M5</b> Undertake the event in line with industry expectations <b>M6</b> Demonstrate effective management and communication skills, working with your team, the public and other professionals	
<b>L04</b> Evaluate the event produced, identifying strengths and areas for development			<b>D4</b> Critically evaluate the event produced, in light of initial aims and objectives, reflecting on your management skills
<b>P8</b> Evaluate the event produced, identifying strengths and areas for development		<b>M7</b> Evaluate the event produced, reflecting on your own role, using feedback from the audience and other professionals	

## Recommended Resources

### Textbooks

- BOWDIN, G. (2012) *Events Management*. 3rd edn. Abingdon: Routledge.
- CONWAY, G.D. (2009) *The Event Manager's Bible: The Complete Guide to Planning and Organising a Voluntary Or Public Event*. 3rd edn. Oxford: How To Books Ltd.
- HARRISON, A. (2014) *Music: The Business*. 7th edn. London: Virgin Books.
- PASSMAN, D. (2014) *All You Need to Know About the Music Business*. 9th edn. New York: Simon & Schuster.
- RICHES, N. (2013) *Music Management Bible*. London: SMT.
- SHONE, A. (2010) *Successful Event Management: A Practical Handbook*. Andover: Cengage Learning.

### Links

This unit links to the following related units:

- Unit 1: The Music Industry*
- Unit 2: Marketing and Promotion for Musicians*
- Unit 3: Professional Development*
- Unit 4: Music Copyright*
- Unit 5: The Monetisation of Music*
- Unit 6: Music Publishing*
- Unit 7: The Live Music Business*
- Unit 8: Music Event Management*
- Unit 10: Music and Society*
- Unit 31: Creative Research Project*
- Unit 32: Music and Brands*
- Unit 33: Artist Management*
- Unit 34: Getting the Right Deals*
- Unit 35: A&R*
- Unit 43: Creative Portfolio*
- Unit 56: Music Synchronisation*

## Unit 46: Musical Direction in Practice

<b>Unit code</b>	<b>Y/616/0236</b>
<b>Unit Level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

It is often remarked that successful bands have benefitted from an additional member. The ability to lead and follow musical direction effectively is key to a band's performance being the best it could possibly be.

In this unit students will explore the various performance scenarios and modes in which musical direction might take place. Students will learn techniques for communicating with the band as well as explore the musical devices that are commonly controlled. Learning how to direct and be directed, to develop music for performance and will rely on the development of critical listening skills to evaluate the effectiveness of rehearsal techniques and the quality of performances, are also covered.

By the end of this unit, students will be able to rehearse, communicate and function effectively as a member of an ensemble under musical direction. Students will also be confident and competent in leading rehearsal sessions or a live performance.

## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Assess the role of a musical director in various music performance contexts and professional scenarios
- 2 Direct a series of rehearsals and live performances
- 3 Respond effectively both as an individual and as a team member in an ensemble under direction
- 4 Report on effective musical direction from experience as performer and musical director.

## Essential Content

### L01 **Assess the role of a musical director in various music performance contexts and professional scenarios**

*Different modes of musical direction:*

Conductor

Brief

Band leader

Producer

Idiomatic musical directing conventions (funk, blues, jazz etc.)

Instrumental roles and responsibilities for musical direction

Scenarios

Musical theatre

Recording session

Band rehearsals

Production rehearsals

Studio session

Writing session

### L02 **Direct a series of rehearsals and live performances**

*Musical direction techniques:*

Communication and interaction

Critical listening skills

Conducting, cueing and counting

Dynamics and sectioning

Arranging

Chart writing

*Selecting repertoire:*

Authentic reproduction

Interpretive and creative reproduction

**L03 Respond effectively both as an individual and as a team member in an ensemble under direction**

*Directed performance contexts:*

Musical theatre

Recording session

Band rehearsals and workshops

Production rehearsals

Directives

Tempo, dynamics, feel and intention elements.

Stylistic elements

Aesthetic and production elements

**L04 Report on effective musical direction from experience as performer and musical director**

*Evaluation:*

Rehearsal strategies

Communication skills and techniques

Observation and case studies

Problem solving

Teamwork

Critical listening skills

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>LO1</b> Assess the role of a musical director in various music performance contexts and professional scenarios			<b>LO1 and LO2</b>  <b>D1</b> Manage the creative process of developing and presenting repertoire through musical direction
<b>P1</b> Assess various contexts musical direction might take place	<b>P2</b> Identify methods for music direction	<b>M1</b> Analyse the function and role of a musical director for a specific performance brief and scenario	
<b>LO2</b> Direct a series of rehearsals and live performances to develop repertoire for a live performance			
<b>P3</b> Apply appropriate techniques for the musical direction of a small performance group	<b>P4</b> Interpret supplied charts or materials to lead a small group performance	<b>M2</b> Direct a group performance for which no rehearsal has taken place	
<b>LO3</b> Respond effectively both as an individual and as a team member in an ensemble under direction			<b>LO3 and LO4</b>  <b>D2</b> Critically reflect on your competencies both as a musical director and performer in this context
<b>P5</b> Demonstrate composure and technical competence in directed performances	<b>P6</b> Follow musical direction whilst reading from a chart	<b>M3</b> Show ensemble interaction, along with rapid and effective responsiveness to musical direction	
<b>LO4</b> Report on effective musical direction from experience as performer and musical director			
<b>P7</b> Identify the effects of musical direction in terms of your individual performance	<b>P8</b> Recognise the effects of musical direction on the overall band performance	<b>M4</b> Assess how specific qualities of performance that were enhanced with musical direction	



## Recommended Resources

### Textbooks

BROWN, J. (2009) *Rick Rubin*. ECW Press.

BYRNE, D. (2013) *How Music Works*. Canongate Books.

MARTIN, G. and HORNSBY, J. (2016) *All You Need is Ears*. Reprint edition. St Martin's Griffin.

RUNSWICK, J.D. (1993) *Rock, Jazz and Pop Arranging: All the Facts and All the Know-how*. London: Faber & Faber.

MCGRAIN, M. (2002) *Music Notation: Theory and Technique for Music Notation*. Berklee Guide. Wisconsin: Hal Leonard.

RANDALL, R. (1998) *Lead Sheet, Bible*. Omnibus Press: Omnibus Press.

ROOKSBY, R. (2007) *Arranging Songs: How to Put the Parts Together*. San Francisco: Backbeat Books.

WINTERSON, J. and HARRIS, P. (2014) *Rock and Pop Theory: The Essential Guide*. London: Faber Music Ltd.

### Links

This unit links to the following related units:

*Unit 1: The Music Industry*

*Unit 3: Professional Development*

*Unit 21: The Evolution of The Instrument*

*Unit 23: Performance*

*Unit 24: Instrumental Technique*

*Unit 31: Creative Research Project*

*Unit 43: Creative Portfolio*

*Unit 47: Advanced Performance Skills*

*Unit 48: Live Arrangement Skills*

*Unit 50: Advanced Composition Techniques*

*Unit 51: Composing to a Brief*

*Unit 53: Notation and Transcriptions*

## Unit 47: Advanced Performance Skills

<b>Unit code</b>	<b>D/616/0237</b>
<b>Unit Level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

The development of technical ability is redundant without the inspiration to perform with intent, expression and meaning. Advanced performance skills rely heavily upon a comprehensive understanding of instrumental concepts, musical context and flair, that can then only be delivered through accomplished technical facility.

Advancements in technology have required musicians to strive for a higher quality of performance than ever before, recreating and representing the flawless accuracy and consistency now possible through synthetic instrumentation, programming and post production techniques. All of this has now come to set a new industry standard of presentation and expectation upon musicians.

In this unit, students will investigate performance health issues, create virtuosic and stylistically authentic vocabulary for their own instrument, employ music technology to enhance group and solo performance, as well as explore their own artistic influences.

## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Investigate the relationship between own instrument and the biomechanics of performance
- 2 Demonstrate the application of instrumental techniques, appropriate to performance scenarios
- 3 Demonstrate application of music technology equipment in live music performance contexts
- 4 Illustrate the processes in development of a unique creative voice.

## Essential Content

### L01 **Investigate the relationship between own instrument and the biomechanics of performance**

*Performance health*

*Ergonomics, postural and set up considerations*

*Typical performance injuries and prevention*

*Performance anxiety and physical effects*

*Endurance and stamina*

*The evolution of instrument and performance conventions.*

*Technology developments*

*Pioneers of new techniques and concepts*

### L02 **Demonstrate the application of instrumental techniques, appropriate to performance scenarios**

*Stylistic concepts and vocabulary*

*Authenticity of tone*

*Equipment set up and tuning*

*Feel and note placement*

*Performance character*

*Development of a theme*

*Technique*

*Accuracy, consistency, fluency, range, speed*

*Performing to brief*

*Creative interpretation*

### L03 **Demonstrate application of music technology equipment in live music performance contexts**

*Platforms for playback*

*Preparing backing tracks for performance*

*Using click track and backing tracks in live performance scenarios*

*Use of MIDI and sampling*

*Creating samples and looping*

*Use of MIDI automation in performance*

*Use of DAW in live performance*

*Real time audio effects*

*Use of live gate, compressor, equalizer, reverb, delay*

*Instrument specific hardware*

**L04 Illustrate the processes in development of a unique creative voice**

*Study of key practitioners in your discipline*

*Musical characteristics: tone, phrasing, subdivision, range, feel, etc.*

*Technical characteristic: technical concepts, posture, set up etc.*

*Unique characteristics: idiosyncrasies, unconventionality, innovation*

*Artistic influence and referencing*

*Transcription and transcription analysis*

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>LO1</b> Investigate the relationship between own instrument and the biomechanics of performance			<b>D1</b> Critically analyse the biomechanics and ergonomic aspects of approach to own playing
<b>P1</b> Describe the biomechanics and ergonomic aspects of performance within own discipline <b>P2</b> Discuss performance injuries and symptoms typical to your discipline	<b>M1</b> Evaluate the use of technique for efficient and sustainable practice as a professional musician		
<b>LO2</b> Demonstrate the application of instrumental or vocal techniques, appropriate to performance scenarios			<b>LO2 and LO3</b>  <b>D2</b> Perform musical vocabulary that is stylistically expressive and performed with effortless technical facility
<b>P3</b> Demonstrate appropriate and effective stylistic concepts in a minimum of two contrasting solo performances <b>P4</b> Demonstrate techniques for consistent and efficient tone production	<b>M2</b> Perform with control of dynamic, tonal range and effective communication of intentions		
<b>LO3</b> Demonstrate application of music technology equipment in live music performance contexts			
<b>P5</b> Operate electronic hardware during performance to manipulate sound and demonstrate a range of possible effects <b>P6</b> Demonstrate instrumental competence and ensemble skills whilst performing to a click and partial backing track	<b>M3</b> Integrate the use of samples to enhance a live performance successfully and with confidence		

Pass	Merit	Distinction
<b>L04</b> Assess the processes in development of a unique creative voice		<b>D3</b> Critically analyse the significance of own key musical influences, in shaping own musical vocabulary and voice
<b>P7</b> Assess the musical and technical characteristics of influential practitioners within own discipline  <b>P8</b> Assess idiosyncratic and innovative characteristics of influential practitioners within own discipline	<b>M4</b> Appraise own key musical influences, in terms of creativity and technical capability	

## Recommended Resources

### Textbooks

- BERLIN, J. *Bass Logic*. Players School of Music.
- CHAFEE, G. (1990) *Patterns Vol.4: Technique Patterns*. Warner Bros Publications. Distribution by CPP Belwin Inc.
- CHESTER, G. *New Breed*. Wisconsin: Hal Leonard.
- EVANS, G. (2013) *Stretching Exercises for Guitarists*. Intuition Publications.
- FRIEDLAND, E. (2001) *The Working Bassist's Toll Kit*. Wisconsin: Hal Leonard.
- GALLWAY, W.T. and GREEN, B. (2015) *The Inner Game of Music*. Pan.
- GOODRICK, M. (1987) *The Advancing Guitarist*. Wisconsin: Hal Leonard.
- GUILIANA, M. (2016) *Exploring Your Creativity on the Drumset*. Wisconsin: Hal Leonard.
- KERTZ, R. (2005) *The Bassist's Guide to Injury Management, Prevention and Better Health*. 2nd edition. Randall Kertz.
- LOVE, R. (2010) *Set your voice free*. Expanded edition. Little, Brown and Company.
- MASON, T. (1986) *Ear training for improvisers – a total approach*. Alfred Pub. Co.
- PASS, J. and THRESHER, B. (1987) *Joe Pass guitar style*. Gwynn Publications.
- PECKHAM, A. (2010) *The Contemporary Singer*. 2nd edn. Boston: Berklee Press.
- STOLOFF, B. (1999). *Scat!: Vocal improvisation techniques*. Gerard and Sarzin Publishing.
- WERNER, K. (1996) *Effortless Mastery*. Jamey Abersold Jazz.
- WORKMAN, D. (2006) *The Percussionists' Guide to Injury Treatment and Prevention*. Abingdon: Routledge.

### Websites

- |                          |   |
|--------------------------|---|
| bapam.org.uk             | British Association of Performing Arts Medicine<br>(General Reference)    |
| alexandertechnique.co.uk | The Society of Teachers of the Alexander<br>Technique (General Reference) |

### Links

This unit links to the following related units:

*Unit 1: The Music Industry*

*Unit 3: Professional Development*

*Unit 21: The Evolution of The Instrument*

*Unit 23: Performance*

*Unit 24: Instrumental Technique*



*Unit 31: Creative Research Project*

*Unit 43: Creative Portfolio*

*Unit 46: Directed Performance Skills*

*Unit 48: Live Arrangement Skills*

*Unit 53: Notation and Transcriptions*

## Unit 48: Live Arrangement Skills

<b>Unit code</b>	<b>H/616/0238</b>
<b>Unit Level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Changes to the landscape of the music business have led to a boom in the live music industry that has in turn led to an increase of employment opportunities for musicians on stage as opposed to in the studio.

Along with traditional bands, solo artists and electronic bands must be able to present themselves as a convincing live act to prove a viable investment to record companies. Session musicians then become the key to transforming studio recordings into a live arrangement, bringing an energy and aesthetic that will produce the element of performance, whilst delivering instrumental expertise and musicianship to represent the character and intent of the original recordings.

In this unit students will explore the techniques and processes surrounding the arrangement of contemporary music for a live band. These techniques will explore through studies pre-existing material as well as creating new and original arrangements for a group context.

By the end of this unit, students will have developed their arranging skills and be able to create arrangements relevant to a range of contemporary music ensembles.

## **Learning Outcomes**

By the end of this unit students will be able to:

- 1 Investigate the musical devices and techniques that are employed the arrangement of music for a band
- 2 Produce reworked arrangements of existing repertoire
- 3 Produce original musical arrangements for a live band
- 4 Demonstrate ability to make positive contributions to live arrangements for contemporary ensembles.

## Essential content

### L01 **Investigate the musical devices and techniques that are employed the arrangement of music for a band**

#### *Musical devices:*

Rhythm studies; subdivision, pulse, feel, displacement

Melodic devices; phrasing, scalar, tension and release

Structural; time signature, form, endings, dynamics, repetition

#### *Arrangement techniques:*

Instrumental roles

Space and intensity

Rhythm section

Tension and release

#### *Analysis:*

Studio

Live

Acoustic

Cover

Instrumental versions

### L02 **Produce reworked arrangements of existing repertoire**

#### *Application of devices and techniques:*

Form

Feel

Instrumentation

Tone

Dynamics

Tightness

Instrumental freedom

Attitude

Technology

Techniques

*Rearrangement:*

Orchestration

Interpretation

Intros and outros or endings

Abridged versions

**LO3 Produce original musical arrangements for a live band**

*Further application of devices and techniques:*

Form

Feel

Instrumentation

Tone

Dynamics

Tightness

Instrumental freedom

Attitude

Technology

Techniques

*Rearrangement:*

Orchestration

Interpretation

Intros and outros or endings

Abridged versions

**LO4 Demonstrate ability to make positive contributions to live arrangements for contemporary ensembles**

*Creation of materials:*

Writing leadsheets

Traditional and alternative notation types

Use of technology based notation platforms

*The role of a musical director:*

Communication and direction in rehearsals

Professionalism and artistic collaboration in rehearsals

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>L01</b> Investigate the musical devices and techniques that are employed in the arrangement of music for a band			<b>D1</b> Critically evaluate the individual instrumental roles in the arrangement and orchestration of contemporary music styles
<b>P1</b> Identify melodic and harmonic devices and how they may be used in the arrangement of musical works	<b>P2</b> Identify rhythmic and structural devices and how they may be used in the arrangement of musical works	<b>M1</b> Evaluate musical devices and characteristics in terms of their stylistic or contextual use in arranging	
<b>L02</b> Produce reworked arrangements of existing repertoire			<b>L02, L03 and L04</b>  <b>D2</b> Demonstrate innovation and creative processes in the production of live arrangements
<b>P3</b> Manipulate melodic and harmonic devices in the rearrangement of supplied material	<b>P4</b> Manipulate rhythmic and structural devices in the rearrangement of supplied material	<b>M2</b> Present an arrangement that represents appropriate instrumental and stylistic conventions	
<b>L03</b> Produce original musical arrangements for a live band			
<b>P5</b> Demonstrate relevant music genre conventions through musical arrangements	<b>P6</b> Employ relevant instrumental techniques in performance contexts	<b>M3</b> Present the effective interpretation of a stimulus or brief through musical arrangements	
<b>L04</b> Demonstrate ability to make positive contributions to live arrangements for contemporary ensembles			
<b>P7</b> Report on the creative process of directing other musicians in rehearsals	<b>P8</b> Produce a portfolio of charts and transcriptions that illustrate the development of arrangements	<b>M4</b> Demonstrate ability to identify key areas of problems and choose appropriate methods for their solution	

## Recommended resources

### Textbooks

ADLER, S. (2002) *The Study of Orchestration*. 3rd edn. London: W.W. Norton and Company.

HUBER, D. and RUNSTEIN, R. (2009) *Modern Recording Techniques*. Massachusetts: Focal Press.

TAYLOR, E. (1989) *The AB Guide to Music Theory, Part I*. Oxford: Oxford University Press.

TAYLOR, E. (1989) *The AB Guide to Music Theory, Part II*. Oxford: Oxford University Press.

### Links

This unit links to the following related units:

*Unit 1: The Music Industry*

*Unit 3: Professional Development*

*Unit 24: Performance*

*Unit 31: Creative Research Project*

*Unit 43: Creative Portfolio*

*Unit 46: Musical Direction in Practice*

*Unit 47: Advanced Performance Skills*

## Unit 51: Composing to a Brief

<b>Unit code</b>	<b>L/616/0248</b>
<b>Unit Level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

This unit builds on material introduced in Unit 26: Compositional Techniques and focuses on the practical application of advanced compositional techniques. These can be applied practically across all genres to create more sophisticated musical material with a greater degree of complexity and will greatly expand the range of professional opportunities available in the industry. The skills and knowledge covered will provide a basis and point of reference for practical composition work and written contextual work across all other music units and facilitates the potential for in-depth communication with other musicians.

Working to a set brief allows for a wide range of compositional contexts, styles and formats to be explored which could include songwriting, film soundtracks and music for games, dependent on the brief set.

On successful completion of this unit, students will produce three short compositions, in which they will apply all of the compositional skills learnt over the course of study. In addition, students will produce visual representations of their studies, and explore the purpose of communicating in the context of the brief. Students will also be assessing their work in the light of common practice and convention.



## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Discuss a range of compositional techniques that could be used in response to a set brief
- 2 Compose music using a range of advanced compositional techniques in response to a given brief
- 3 Illustrate compositions effectively identifying and labelling key musical characteristics
- 4 Evaluate own compositional process of working to a given brief.

## Essential Content

### **L01 Discuss a range of compositional techniques that could be used in response to a set brief**

*Working with briefs: aims and objectives, intended audience, intended audience engagement, context, format, style and genre, time frame*

*Defining genres through the use of appropriate musical characteristics, to include tempo, time signature and meter; melody and harmony; instrumentation, texture and timbre*

*Varying musical material (e.g. motifs and themes) using standard permutational procedures (e.g. prime, retrograde, inversion, retrograde-inversion; transposition; isorhythm)*

*Introduction to complex multi-part musical structures*

*Counterpoint and voice leading*

*Concept of foreground and background*

*Conventional function and role of bass line (i.e. supporting harmony)*

*Approaches to accompaniment, to include linear, contrapuntal, chordal, arpeggiated*

*Advanced rhythmic skills and devices: Tuplets (triplets, quintuplets, septuplets), concept of additive rhythm, cross rhythm, polymeter, polytempo, tempo curves, changing time signature within a piece*

### **L02 Compose music using a range of advanced compositional techniques in response to a given brief**

*Application of appropriate musical material to meet requirements of brief, should include a range of the following:*

*Standard permutational procedures (e.g. Prime, retrograde, inversion, retrograde-inversion; transposition; isorhythm)*

*Complex multi-part musical structures. Counterpoint and voice leading*

*Concept of foreground and background. Conventional function and role of bass line (i.e. Supporting harmony)*

*Linear, contrapuntal, chordal, arpeggiated approach to accompaniment*

*Advanced rhythmic skills and devices: tuplets (triplets, quintuplets, septuplets), concept of additive rhythm, cross rhythm, polymeter, polytempo, tempo curves, changing time signature within a piece*

*Scales, to include modes, whole tone, chromatic, octatonic*

*Building chords and harmonic progressions: chord extensions (7ths, 9ths, 11ths, 13ths), chord substitutions (alternative dominants and pre-dominants, tri-tone)*

*Modulating to a new tonal centre: common modulations (e.g. Moving to dominant, sub-dominant, relative minor) and use of pivot chords*

**L03 Illustrate compositions effectively identifying and labelling key musical characteristics**

*Communication through illustration and variety of methods that are fit for purpose: scores, chord sheets, graphic scores, evidencing specific use of technology*

*Key musical characteristics, relevant to composition: changes in meter and tempo; key or mode; chord progressions, inversions and extensions; harmonic modulations; tied notes and syncopation; expressive and dynamic markings and performance indications, use of technology (FX)*

**L04 Evaluate own compositional process of working to a given brief**

*Reflective practice: measuring engagement, effectiveness of communication skills, range of compositional techniques used and explored, fit for purpose, application of compositional techniques used, contextual and stylistic awareness*

## Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
<b>L01</b> Discuss a range of compositional techniques that could be used in response to a set brief			<b>L01 and L02</b>  <b>D1</b> Demonstrate advanced implementation of a diverse range of compositional techniques
<b>P1</b> Interpret the final intentions of a given composition brief <b>P2</b> Explore a wide range of compositional techniques to meet the requirements of a given brief	<b>M1</b> Analyse the potential impact a diverse range of compositional techniques would have on final outcomes, in response to a given brief		
<b>L02</b> Compose music using a range of advanced compositional techniques in response to a given brief			
<b>P3</b> Compose music in response to set brief <b>P4</b> Apply advanced compositional techniques that align with requirements of given brief	<b>M2</b> Demonstrate the application of a diverse range of compositional techniques that effectively communicate intentions and securely align with given brief		
<b>L03</b> Illustrate compositions effectively identifying and labelling key musical characteristics			<b>D2</b> Demonstrate a diverse range of communication methods through visual representations of own compositions
<b>P5</b> Create detailed visual representations of compositions, identifying and labelling key musical characteristics <b>P6</b> Demonstrate effective communication skills that are fit for purpose	<b>M3</b> Produce a range of visual representations of compositions that communicate intentions effectively		
<b>L04</b> Evaluate own compositional process of working to a given brief			
<b>P7</b> Evaluate own application of advanced compositional techniques in response to given compositional brief <b>P8</b> Assess the success of own compositions in relation to accepted stylistic conventions and intentions	<b>M4</b> Analyse own strengths and areas for development in the application of advanced compositional techniques including working within the context of a brief		<b>D3</b> Critically evaluate own compositions taking into account stylistic conventions, aesthetic intentions, response to brief and the impact on intended audience

## Recommended Resources

### Textbooks

BRINGS, A., KRAFT, L., BURKHART, C., and KAMIEN, R. (1991) *A New Approach to Keyboard Harmony*. London: W.W. and Company.

BUTTERWORTH, A. (1999) *Harmony in Practice*. Oxford: Oxford University Press.

LEVINE, M. (1995) *The Jazz Theory Book*. Petaluma: Chuck Sher.

PISTON, W. (1989) *Harmony*. 5th edn. London: W.W. Norton and Company.

TAYLOR, E. (2008) *Music Theory in Practice, (Grades 1 - 8)*. Oxford: Oxford University Press.

TAYLOR, E. (1989) *The AB Guide to Music Theory, Part I*. Oxford: Oxford University Press.

TAYLOR, E. (1989) *The AB Guide to Music Theory, Part II*. Oxford: Oxford University Press.

### Links

This unit links to the following related units:

*Unit 1: The Music Industry*

*Unit 2: Marketing and Promotion for Musicians*

*Unit 3: Professional Development*

*Unit 43: Creative Portfolio*

*Unit 51: Composing to a Brief*

*Unit 52: Advanced Composing using Technology*

*Unit 53: Notation and Transcription*

*Unit 54: Experimental Composition*

*Unit 55: Musicology*

## Unit 53: Notation and Transcriptions

<b>Unit code</b>	<b>H/616/0255</b>
<b>Unit Level</b>	<b>5</b>
<b>Credit value</b>	<b>15</b>

### Introduction

Notation and transcription play a fundamental role in many forms of music. Notation enables efficient communication of musical ideas between performers, composers and producers, and facility with transcription greatly expands the range of professional opportunities available in the music industry, including creating scores and instrumental parts for live performance and recording sessions including film and TV work, and typesetting sheet music for publication.

This unit explores a wide variety of notation and transcription techniques used across a broad range of music genres, in different historical, geographical and professional contexts. The specialist skills and knowledge learnt will open up professional opportunities in the music industry and also develop important transferable skills, such as proofreading and attention to detail.

The topics included in this unit introduce a combination of theoretical concepts and practical skills, including a historical overview of the development of various forms of notation and their implications for musical practice, skills development - creating handwritten scores and learning industry standard typesetting software, and students will develop their aural analysis abilities through transcription of recordings.

On successful completion of this unit, students will create a portfolio of notated music, implementing a variety of notational strategies applying all of the skills learnt over the course of study; transcribe music from audio and non-audio sources; and complete an evaluation in which they reflect on their work in light of current industry practice.

## **Learning Outcomes**

By the end of this unit a student will be able to:

- 1 Create a portfolio of notated music, implementing a variety of notational strategies to include one handwritten and one typeset piece
- 2 Transcribe a piece of music from a non-audio source such as a MIDI file or pre-existing notation, adhering to notational conventions appropriate to the genre
- 3 Transcribe a piece of music of any genre from an audio recording into a form of music notation suitable for live performance and/or publication
- 4 Assess the portfolio of work, highlighting current industry practice, notational strategies and transcription techniques applied.

## Essential Content

### L01 **Create a portfolio of notated music, implementing a variety of notational strategies to include one handwritten and one typeset piece**

*This learning outcome must be met with a minimum three pieces of work including at least one for multiple instruments with score and parts.*

*History of notation and study of different notational approaches:*

Development of Western notation from single line staff through to orchestral multiple stave scores

Pop and jazz (e.g. Chord charts, lead sheets, tablature)

Ethnomusicology (e.g. Gamelan)

Musicology (e.g. Schenkerian analysis)

Alternative, experimental and avant-garde (e.g. Graphic notation, text scores)

*Practical introduction to handwritten notation:*

Choice of appropriate materials (i.e. Pens, pencils, paper)

Common practice conventions in western staff notation (e.g. Placement of objects, direction of stems, beaming)

*Introduction to one or more industry standard forms of music typesetting software (e.g. Sibelius, Finale, Dorico):*

'Data entry', to include: inputting pitches and rhythms, clefs, time signatures, key signatures, performance markings, dynamic information, text (expression, technique, lyrics)

Formatting, to include: page setup, margins, size of noteheads, number of bars per page, space between staves and systems, choice of text font and size

Proofreading, to include importance of attention to detail

How to create a score and extract individual parts

Practical and pragmatic considerations, to include general legibility, rhythmic spacing and spelling, pitch spelling, page turns, cues



**L02 Transcribe a piece of music from a non-audio source such as a MIDI file or pre-existing notation, adhering to notational conventions appropriate to the genre**

*This learning outcome must be met with a piece of music that is a minimum length of two minutes*

*Researching genre-specific notational conventions (e.g. amount of information on the page, layout and formatting, relationship to specific practical function)*

*Transcribing pre-existing sheet music, and associated editorial considerations*

*Exporting musical information from a DAW (Digital Audio Workstation), to create MIDI files*

*Importing MIDI files and Music XML files into typesetting software*

**L03 Transcribe a piece of music of any genre from an audio recording into a form of music notation suitable for live performance and/or publication**

*Developing listening skills and aural analysis skills to identify key musical information (e.g. rhythm, melody, harmony, instrumentation)*

*Practical techniques for transcription, to include using a DAW to loop audio and isolate or slow down sections of music*

*Examination of different transcription strategies, to include both practical/functional and 'descriptive'/analytical*

**L04 Assess the portfolio of work, highlighting current industry practice, notational strategies and transcription techniques applied**

*Current industry practice:*

*Case studies of pre-existing notation in a variety of contexts*

*Discussion of standard literature to include recommended unit resources*

## Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<b>L01</b> Create a portfolio of notated music, implementing a variety of notational strategies to include one handwritten and one typeset piece		<b>L01, L02 and L03</b>  <b>D1</b> Create a professional portfolio of work ready for commercial use, publication and distribution
<b>P1</b> Create a portfolio of notated music that effectively communicates musical intentions  <b>P2</b> Apply at least two different notational strategies to include one handwritten and one typeset piece	<b>M1</b> Communicate musical information taking into account formatting appropriate to accepted stylistic conventions, and pragmatic performance considerations	
<b>L02</b> Transcribe a piece of music from a non-audio source such as a MIDI file or pre-existing notation, adhering to notational conventions appropriate to the genre		
<b>P3</b> Transcribe a piece of music from a non-audio source (e.g. MIDI file, pre-existing notation), creating a substantial piece of music notation that adheres to notational conventions appropriate to the genre	<b>M2</b> Transcribe the music accurately, to include accurate identification of musical information; correct 'spelling' of pitch and rhythm; consistent approach to beaming and polyphonic voicing; suitable formatting with good spacing, no extraneous markings or overlapping objects	
<b>L03</b> Transcribe a piece of music of any genre from an audio recording into a form of music notation suitable for live performance and/or publication		
<b>P4</b> Transcribe a piece of music of any genre from an audio recording into a form of music notation suitable for live performance and/or publication  <b>P5</b> Identify correct instrumentation, time signature, tempo and key signature as appropriate, through the application of listening skills	<b>M3</b> Transcribe the music accurately, including dynamics; expressive markings; and tempo fluctuations if appropriate	

Pass	Merit	Distinction
<p><b>L04</b> Assess the portfolio of work, highlighting current industry practice, notational strategies and transcription techniques applied</p>		
<p><b>P6</b> Assess the portfolio of work, highlighting current industry practice, notational strategies and transcription techniques applied</p> <p><b>P7</b> Identify strengths and areas for development</p>	<p><b>M4</b> Evaluate the portfolio of work, highlighting current industry practice, notational strategies and transcription techniques applied</p> <p><b>M5</b> Identify strengths and areas for development, using tutor and peer feedback</p>	<p><b>D2</b> Critically evaluate the portfolio of work, highlighting current industry practice, notational strategies and transcription techniques applied.</p>

## Recommended Resources

### Textbooks

- GEROU, T. and LUSK, L. (1996) *Essential Dictionary of Music Notation*. Van Nuys: Alfred Music.
- CAGE, J. and KNOWLES, A. (1969) *Notations*. Vermont: Something Else Press.
- GOULD, E. (2011) *Behind Bars*. London: Faber Music Ltd.
- SAUER, T. (2009) *Notations 21*. New York: Mark Batty Publisher.
- STONE, K. (1980) *Music Notation in the Twentieth Century: A Practical Guidebook*. London: W.W. Norton and Company.

### Links

This unit links to the following related units:

- Unit 1: The Music Industry*
- Unit 2: Marketing and Promotion for Musicians*
- Unit 3: Professional Development*
- Unit 22: Applied Music Theory Skills*
- Unit 23: Performance*
- Unit 24: Instrumental Technique*
- Unit 25: Songwriting*
- Unit 27: Fundamentals of Composition*
- Unit 31: Creative Research Project*
- Unit 43: Creative Portfolio*
- Unit 50: Advanced Composition Techniques*
- Unit 51: Composing to a Brief*
- Unit 52: Advanced Composing using Technology*
- Unit 54: Experimental Composition*