BTEC
HIGHER NATIONALS

Music (Session Musician)

Specification

First Teaching from September 2019

First Certification from September 2020

Higher National Certificate Lvl 4

Higher National Diploma Lvl 5

P Pearson

Programme Structure

Year 1 [120 credits]

Note: at the end of Year 1 students who successfully complete but choose not to continue will be eligible for an HNC in Music (General)

	603/2275/5	Pearson BTEC Level 4 Higher National Certificate in Music (General)		
Unit code	Unit No	Core unit	Level	Credit
22620K	1	The Music Industry	4	15
22621K	2	Marketing and Promotion for Musicians	4	15
22622K	3	Professional Development	4	15
		Specialist units		
22639K	20	Live Sound Techniques	4	15
22641K	22	Applied Music Theory	4	15
22642K	23	Performance	4	15
22642K	24	Instrumental Technique	4	15
		Optional units		
22646K	27	Fundamentals of Composition	4	15

Year 2 [120 credits]

	603/2274/3	Pearson BTEC Level 5 Higher National Diploma in Music (Session Musician)		
Unit code	Unit No	Core unit	Level	Credit
22650K	31	Creative Research Project	5	30
		Specialist units		
22665K	46	Music Direction in Practice	5	15
22666K	47	Advance Performance Skills	5	15
22667K	48	Live Arrangement Skills	5	15
		Optional units		
22657K	38	Advanced Sound Engineering	5	15
22670K	51	Composing to a brief	5	15
22672K	52	Notation and Transcriptions	5	15

Unit 1: The Music Industry

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

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

LO1 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

Music Therapy and wellbeing

Relationships within the industry:

Management/hierarchies

Creative

Supportive

Production

Technical

Portfolio careers

Diversity of the workforce

LO2 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

Music Therapy and wellbeing

Employment Types:

Freelancing/self-employment and employment

LO3 **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

LO4 **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
LO1 Explore the structure of the music industry		
P1 Explore the structure of the music industry **P2** Explain the impact the development of technology has had on the music industry	**M1** Assess the impact the development of distribution has had on the music industry	**LO1 and LO2** **D1** 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
LO2 Investigate where own planned career role is placed in the music industry.		
P3 Explain where own planned career role is placed in the music industry **P4** Explore your chosen area of the music industry in a local, national and international setting	**M2** Review own planned career role from a global perspective including areas for personal development	
LO3 Explore revenue streams in the music industry		
P5 Explain revenue streams in the music industry	**M3** Demonstrate the importance of collection societies/performing rights societies in relation to revenue in your chosen specialist area	**LO3 and LO4** **D2** Create a revenue plan for own product, including potential areas for growth
LO4 Explain which of those revenue streams are most relevant to own personal career goals		
P6 Identify revenue streams relevant to own area of specialism **P7** Justify the relevance of identified revenue streams	**M4** 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

www.musicweek.com	Music Week	
	(General Reference)	
www.musicthinktank.com	Music Think Tank	
	(General Reference)	
www.hypebot.com	Hypebot	
	(General Reference)	
www.musiciansunion.org.uk	Musicians Union	
	(General Reference)	
www.prsformusic.com	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*)

Unit code	**M/616/0193**
Unit type	**Core**
Unit level	**4**
Credit value	**15**

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

LO1 **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

LO4 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**
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	**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
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**
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	**D2** Critically analyse the development of offline and online marketing activities in the music industry and how they could affect own marketing strategy
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	

01/09/20

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

www.aristake.com	Ari's Take The Biz Behind Full-Time Independent Music (General Reference)
https://members.cdbaby.com	CD Baby 'Promote Your Music – Free Musician Guides' (Tutorials)
http://cyberprmusic.com	Cyber PR (General Reference)
www.musicthinktank.com	Music Think Tank Music industry marketing resources (General Reference)

www.hypebot.com   Hypebot
                                Music industry marketing resources
                                (General Reference)

www.musiciansunion.org.uk   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

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

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 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

LO1 **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

LO2 **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

Health and wellbeing: awareness, strategies, healthy eating, stress, anxiety, coping with rejection, social media and mental health, reflective practice, hearing health awareness and protection, physical care and injury prevention.

LO3 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.

Skill development based on set goals eg. instrumental skills, teaching skills, notation development, software application.

LO4 Evaluate own continuing professional development in line with wider commercial awareness of industry trends and the employment market

Industry developments:

Political, legal, cultural and societal

Technology

Artistic

Commercial

Globalisation

Workforce diversity

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Investigate the range and accessibility of employment opportunities that relate to your discipline or specialism		**LO1 and LO2**
P1 Identify employment opportunities that relate to your discipline or specialism **P2** Explore the progression routes that lead to employment opportunities that relate to your discipline or specialism	**M1** Demonstrate the viability of employment opportunities that relate to your discipline or specialism	**D1** Synthesise commercial and artistic factors to identify sustainable professional opportunities for own specialist area
LO2 Design a personal professional development strategy that will outline targets for pro-active skills development		
P3 Identify the key professional attributes that relate to your specialism **P4** Undertake a skills audit to assess professional attributes **P5** Illustrate short, medium and long-term career targets	**M2** Identify experiential activity that will address the development of relevant professional attributes	
LO3 Undertake the personal development plan over an agreed timeframe		**LO3 and LO4**
P6 Undertake personal development plan over agreed timescale based on targets identified	**M3** Review progress throughout timescale agreed and adapt personal development plan as appropriate	**D2** Analyse your professional development plan in relation to developments in the areas of the industry that relate to your specialism
LO4 Evaluate own continuing professional development in line with wider commercial awareness of industry trends and the employment market		
P7 Undertake a review of your skill set to identify development in identified target areas **P8** Evidence and reflect on your ability to respond to feedback	**M4** 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 20: Live Sound Techniques

Unit code	K/616/0211
Unit Level	4
Credit value	15

Introduction

'Live sound' generally refers to the operation of equipment for the amplification of audio for five activities; music concerts, theatre, broadcasted events such as award shows, corporate events and in houses-of-worship. The student is studying a music-related qualification and so this unit will focus on sound reinforcement operation and practice for the first area only – music concerts. Knowledge gained and skills developed will be transferable to live sound work and opportunities in the other four areas as well.

The unit will build on Unit 17: Sound Engineering Fundamentals, by supplementing students' knowledge of the practicalities involved in setting up and operating a sound reinforcement system for live music. Students will be assessed on their knowledge of planning, setting up, and operating an appropriate live sound system, as well as their ability to operate the equipment to achieve a distortion and feedback-free front-of-house (FOH) mix for the audience and stage monitor mix for the artist.

By the end of this unit a student will be able to set up a PA system and provide effective live sound for a small music or other related event.

Learning Outcomes

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

1 Assess the logistics and practicalities of supplying an appropriate PA system for any live music event

2 Build a PA system suitable for amplifying a small gig

3 Demonstrate a distortion and feedback-free FOH mix for an artist at a small gig

4 Demonstrate a distortion and feedback-free stage monitor mix for an artist at a small gig.

Essential Content

LO1 **Assess the logistics and practicalities of supplying an appropriate PA system for any live music event**

The venue or environment of the show -acoustics, volume limits

The artist's technical requirements

Cost

Time and space logistics

Mains power and system connections

Amplifiers

Loudspeaker systems.

System design

Staff and crew considerations

LO2 **Build a PA system suitable for amplifying a small gig**

The PA system:

The mixing desks(s)

Amplifiers

Loudspeakers – front of house (FOH) and monitors

Speaker management systems

Cabling and connections

Venue and volume considerations

The artist's technical requirements

LO3 **Demonstrate a distortion and feedback-free FOH mix for an artist at a small gig**

A FOH mix for an artist:

Operating without assistance – checklist and methodical thinking.

Distortion and feedback-free:

Correct use of gain throughout the system

Referencing using meters and ears

Empathy and communication with the audience, venue operators, and artist's team

LO4 **Demonstrate a distortion and feedback-free stage monitor mix for an artist at a small gig**

A monitor mix for an artist:

Operating without assistance – checklist and methodical thinking

Distortion and feedback-free:

Correct use of gain throughout the system

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Assess the logistics and practicalities of supplying an appropriate PA system for any live music event		
P1 Choose the components required for an appropriate PA system **P2** Determine the logistics involved in supplying a PA system for a music event	**M1** Justify the rationale for choosing the components for an appropriate PA system, and weigh up the practicalities of the logistics involved	**D1** Analyse the suitability of a PA system, taking into account the logistics, of supply, transport, cost, and operation of the system
LO2 Build a PA system suitable for amplifying a small music gig		
P3 Implement a plan to supply sound reinforcement for a small music event, and then to build the proposed system	**M2** Analyse the success of the PA system built and review areas for future improvements	**D2** Critically analyse the PA system built and management of the set up process including areas for future development
LO3 Demonstrate a distortion and feedback-free FOH mix for an artist at a small gig		
P4 Demonstrate a distortion-free FOH mix **P5** Demonstrate a feedback-free FOH mix with assistance	**M3** Demonstrate a distortion and feedback-free FOH mix, with an appropriate balance of sound sources	**D3** Demonstrate a distortion and feedback-free FOH mix, with a creative balance of sound sources and effects processing
LO4 Demonstrate a distortion and feedback-free stage monitor mix for an artist at a gig		
P6 Demonstrate a distortion-free monitor mix **P7** Demonstrate a feedback-free monitor mix	**M4** Demonstrate a distortion and feedback-free monitor mix, with an appropriate balance of sound sources and onstage mixes	**D4** Demonstrate a distortion and feedback-free monitor mix, with an empathic balance of sound sources and onstage mixes

Recommended Resources

Textbooks

GIBSON, W. (2011) *The Ultimate Live Sound Operator's Handbook*. 2nd edn. Wisconsin: Hal Leonard.

SWALLOW, D. (2011) *Live Audio: The Art of Mixing a Show*. Massachusetts: Focal Press.

WHITE, P. (2015) *The SOS Guide to Live Sound*. Massachusetts: Focal Press.

Websites

www.soundonsound.com   Sound on Sound
Live Sound and Performance Forum
(General Reference)

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 17: Sound Engineering Fundamentals

Unit 31: Creative Research Project

Unit 38: Advanced Sound Engineering

Unit 43: Creative Portfolio

Unit 44: Live Mixing

Unit 22: Applied Music Theory

Unit code	T/616/0213
Unit Level	4
Credit value	15

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

LO1 **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

LO2 **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

LO3 **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

LO4 **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
LO1 Explain the basic theory principles that are used in the composition and performance of contemporary music		**LO1 and LO2**
P1 Illustrate harmonic and melodic theory concepts **P2** Illustrate rhythm and meter theory concepts	**M1** Relate theory principles to a range of stylistic conventions in music	**D1** Create lead sheets suitable for ensemble or solo performance
LO2 Demonstrate aural perception skills to produce transcriptions of musical elements		
P3 Create transcriptions of melodies **P4** Create transcriptions of rhythms **P5** Create transcriptions of chord progressions	**M2** Create transcriptions of musical elements by ear	
LO3 Apply theoretical knowledge in performance on keyboard or a second harmonic instrument		
P6 Perform a range of scales and modes on keyboard or second instrument **P7** Perform harmonic progressions and arpeggios on keyboard or a second instrument	**M3** Demonstrate ability to perform a chord chart in a range of key signatures on keyboard or a second instrument	**D2** Create stylistically appropriate vocabulary on keyboard or a second instrument in performance from a chord chart
LO4 Identify musical concepts and conventions		
P8 Identify structural elements used within a performance or recording **P9** Identify stylistic elements used within a performance or recording	**M4** Assess the use of music theory concepts in a performance or recording	**D3** Evaluate the use and function 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

Unit code	A/616/0214
Unit Level	4
Credit value	15

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

LO1 **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

LO3 **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

Hearing health, awareness and protection

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

LO4 **Evaluate own personal performance skills and areas for development**

Repertoire:

Suitability

Audience reaction and interaction

Identity/Branding:

Effectiveness of communication

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

Pass	Merit	Distinction
LO4 Evaluate own personal performance skills and areas for development.		**D3** Critically evaluate own personal performance skills considering musical identity, communication skills, performance technique and areas for development
P8 Review the success of live performance through feedback from audience/peers and tutors **P9** Create a personal development plan with strategies for further personal performance skills development	**M4** 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

Unit code	F/616/0215
Unit Level	4
Credit value	15

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.

Please note, the voice is considered an instrument and therefore appropriate for this unit

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

LO1 **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

LO2 **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

LO3 **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

LO4 Evaluate the success of this process highlighting strengths and areas that require further development

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

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

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

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

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

Unit code	R/616/0218
Unit Level	4
Credit value	15

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

LO1 **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

LO2 **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

LO3 **Create coherent chord progressions and melodic material in three different compositions**

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)

LO4 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
LO1 Compose three short studies in any genre applying fundamental music theory and composition techniques			**LO1, LO2 and LO3**
P1 Compose three short studies in any genre applying fundamental music theory and composition techniques **P2** Demonstrate through the musical studies research and awareness of the genres		**M1** 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	**D1** 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
LO2 Apply three different types of time signature to three different compositions			
P3 Apply a simple time signature to compositions **P4** Apply a compound and an irregular time signature to compositions		**M2** Demonstrate clear rhythmic contrast between studies through the use of tempo, swing/groove, syncopation or cross rhythms	
LO3 Create coherent chord progressions and melodic material in three different compositions			
P5 Create coherent chord progressions in a clearly defined key, incorporating 7th chords and chord inversions in a composition **P6** Create coherent melodic material in a defined key taking into account principles of melodic writing in a composition		**M3** Demonstrate clear melodic and harmonic contrast between studies through the use of tonality, melodic contour, harmonic movement or chord voicing/inversion	

Pass	Merit	Distinction
LO4 Illustrate the studies composed, identifying key musical characteristics		
P7 Create visual representations of the studies composed that communicate intentions. identifying structure, time signature, tempo and key signature, and labelling chord progressions	**M4** Assess the effectiveness of the illustrative communication tools used and areas for further development	**D2** Evaluate the effectiveness of tools used to effectively communicate compositional intentions taking into account stylistic conventions and aesthetic intention

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 28: Composing Using Technology

Unit code	Y/616/0219
Unit Level	4
Credit value	15

Introduction

Music technology is a ubiquitous tool in contemporary composition and an industry standard practice in the music and entertainment industries. Technological developments have significantly changed the practice of composition in recent years and are the focus of this unit.

This unit introduces the skills needed to compose, produce, mix and master your creative ideas within a framework of current studio and industry practice. The unit will develop a core level of ability, across a range of connected fields, providing a platform for progression through self-directed learning or further study. The unit aims to explore these concepts through practical work as much as possible and encourages a professional approach to technology and workflow.

By the end of this unit a student will be able to write music in a range of styles, aided by development in critical listening and analytical skills, and enhanced contextual awareness. They will be competent composing and producing music using industry standard DAW platforms, and have a good command of core and common functionality. In addition, reflective practice and critical thinking are used to analyse and evaluate progress throughout.

Learning Outcomes

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

1   Compose a piece of music in a chosen style using an industry standard DAW

2   Apply relevant audio and MIDI sequencing skills appropriate to the chosen style in the completion of a composition

3   Apply mixing skills to a composition, to create a stereo audio file exhibiting correct gain structure throughout

4   Review the composition highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development.

Essential Content

LO1 **Compose a piece of music in a chosen style using an industry standard DAW**

Genre definition:

Musical characteristics

Tempo

Time signature and meter

Melody and harmony

Instrumentation

Texture and timbre

Structure and arrangement

Production conventions

DAW:

Arrange, mix, and edit windows

Transport and timeline, setting time signature and tempo

Audio, midi preferences and configuration

LO2 **Apply relevant audio and MIDI sequencing skills appropriate to the chosen style in the completion of a composition**

MIDI skills:

Recording And Programming, To Include Real Time And Step Time

MIDI editing, to include MIDI regions (trim, edit, arrange) and MIDI

Data (Quantise, Groove, Velocity)

MIDI transform, to include transposition, arpeggiation and randomisation

Introductory Audio skills:

Recording and importing audio to a DAW

Editing and arranging

Position and placement

Setting start and end points

Trim

Fade

Crossfade

Arrange and normalization

Time and pitch operations

Synthesis and sampling:

VST instruments, to include emulators, synthesizer, samplers and drum machines

Introductory synthesis, to include oscillators and LFOs, filters and envelopes

Sampling, sample patch creation, playback options, velocity layering

LO3 **Apply mixing skills to a composition, to create a stereo audio file exhibiting correct gain structure throughout**

Mixing skills:

Balance

Stereo position

Signal routing:

Channel

Auxiliary

Group and master buss signals

Insert and send effects

FX categories:

Time-based

Dynamic

Harmonic

Modulation

Spatial

Automation to control channel parameters (volume and pan):

Instrument parameters

Mixer and global parameters

Automation modes, read, latch, write and touch

LO4 **Review the composition highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development**

Analysis of relevant pre-existing works:

Production values

Engineering techniques

Compositional processes

Key technologies used

Visual representation of composition:

Music notation

Chord charts

Lead sheets

Annotated daw screenshots, or a combination

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Compose a piece of music in a chosen style using an industry standard DAW		**LO1, LO2 and LO3**
P1 Compose a piece of music in a chosen style using an industry standard DAW **P2** Outline the key characteristics of the DAW used in the submission **P3** Demonstrate the style through the use of appropriate instrumentation, arrangement and structure	**M1** Apply production techniques relevant to the style (e.g. use of contextualised techniques such as synthesis and sampling) **M2** Demonstrate general DAW project management skills	**D1** Produce a demo-ready pre-master, suitable for dissemination to other professionals within the audio industry
LO2 Apply relevant audio and MIDI sequencing skills appropriate to the chosen style in the completion of a composition		
P4 Apply basic audio arranging skills including position and placement, and setting start and end points without unwanted audio artefacts (pops and clicks) and normalize as appropriate **P5** Apply basic MIDI sequencing skills including step and real-time record, quantization, and velocity editing	**M3** Apply a range of audio manipulation skills **M4** Apply a range of MIDI sequencing techniques	

01/09/20

Pass	Merit	Distinction
LO3 Apply mixing skills to a composition, to create a stereo audio file exhibiting correct gain structure throughout		
P6 Apply a minimum of four audio effects, each from a different category: time-based, dynamic, harmonic, modulation and spatial **P7** Automate volume and pan functions throughout the arrangement as appropriate **P8** Produce a well-balanced stereo audio file free of unwanted noise and distortion	**M5** Demonstrate the use of both insert and send effects **M6** Demonstrate the use of automation on at least two of the following: ● VST Instrument or effects ● bus and master channel ● global parameters	
LO4 Review the composition highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development		
P9 Review the composition using feedback to identify strengths and areas for development	**M7** Assess the composition highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development	**D2** Evaluate the composition highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development

Recommended Resources

Textbooks

HUBER, D. and RUNSTEIN, R. (2017) *Modern Recording Techniques.* Massachusetts: Focal Press.

IZHAKI, I. (2011) *Mixing Audio.* Abingdon: Routledge.

LELLIS FERREIRA, C. (2013) *Music Production and Recording.* Massachusetts: Focal Press*.*

OWSINSKI, B. (2006) *The Mixing Engineer's Handbook.* Boston: Course Technology.

OWSINSKI, B. (2009) *The Recording Engineer's Handbook.* Boston: Course Technology.

RUMSEY, F. and MCCORMICK, T. (2002) *Sound and Recording.* Massachusetts: Focal Press.

SENIOR, M. (2011) *Mixing Secrets for the Small Studio.* Massachusetts: Focal 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 26: Compositional Techniques

Unit 28: Composing using Technology

Unit 29: Media Composition

Unit 30: Arranging and Remixing

Unit 51: Composing to a Brief

Unit 52: Advanced Composing Using Technology

Unit 31: Creative Research Project (Pearson-set)

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

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 music 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

LO1 **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

LO2 **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

LO3 **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

LO4 **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**
P1 Explain key research methods **P2** Define scope of study and develop research questions	**M1** Discuss links between methodology and methods **M2** Justify the study design	**D1** Critically analyse and evaluate the importance of research methodology and methods in the production of meaningful data
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 **P4** Describe what data was collected	**M3** Discuss the effectiveness of research methods on the data collection	
LO3 Analyse research data collected and present as part of a written dissertation		
P5 Describe the key findings from the research **P6** Produce a dissertation based on the research data	**M4** Demonstrate the effectiveness of the research methodology and methods through the production of a dissertation **M5** Demonstrate application of more than one tool for data analysis	**D2** 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.	**D3** 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 38: Advanced Sound Engineering

Unit code	A/616/0228
Unit Level	5
Credit value	15

Introduction

The skill set of a modern sound engineer is extensive. It is often crucial to have a complete understanding of the operational setup of the system they are working with, and have the ability to be thrown into new situations and quickly map out the wiring and functionality of their equipment. The sound engineer is expected to have the technical expertise, along with the critical listening mastery, to enable high-quality sound reproduction in a range of scenarios.

The aim of this unit is to develop the skill set in planning, setting up, problem solving and delivery capabilities of the sound engineer, to produce two high-quality productions in contrasting situations and environments. Topics included in this unit are: project, system requirement, personnel and compliance planning; system design, project delivery, recording and reproduction of project material.

On successful completion of this unit the student will have overseen two sound engineering projects from conception to delivery, collaborating with a variety of people. The student will then produce two finalised recordings to add to their portfolio and gain critical feedback from their client about the operational successes of their projects.

Learning Outcomes

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

1 Produce an operational plan for two sound engineering projects

2 Deliver two engineered projects using active collaboration with personnel derived from operational plan

3 Produce edited and finalised recordings of both studio sound and live sound engineered projects

4 Analyse the successes and areas for development of the recording process used.

Essential Content

LO1 Produce an operational plan for two sound engineering projects

Project planning (studio sound):

Date and time of recording session

Personnel involved (recording team and artist/client)

Contact details

Pre-session meeting minutes

Complete equipment requirements (microphones, stands, cables, DI, outboard, desk, hardware, software etc.)

Venue requirements

Suggested reference track for mixing purposes

Recording methodology and microphone placement planning and acoustic considerations

Detailed timetabling

Mixing consultation date and project completion date.

Project planning (live sound):

Date and time of recording session

Personnel involved (technical/engineering team and artist/client)

Contact details

Pre-event meeting minutes

Complete equipment requirements for front of house and monitoring systems (microphones, stands, cables, di, outboard, desk, hardware, software etc.)

Venue specification

Venue access details

Power requirements

Floor plan and equipment placement illustration

Health and safety requirements

Compliance details

Post event meeting date and time

LO2 **Deliver two engineered projects using active collaboration with personnel derived from operational plan**

Studio engineering session delivery, collaborating with artist/client:

Variety of microphone types, with justification for each

DI for backup recording, re-amplification and any additional instruments

Stereo microphone techniques

Ambient/room microphone techniques

Dual microphone techniques (e.g. guitar amps)

Filtering

Appropriate gain structuring

Outboard processing where appropriate

Live sound engineering delivery, collaborating with artist/client:

Variety of microphone types, with justification for each

DI for clean signals or additional instruments

Front of house and monitor mixing solutions

Outboard processing where appropriate (gating, compression, master bus EQ)

Compliance and Health and Safety recurrence as detailed in the operational plan

LO3 **Produce edited and finalised recordings of both studio sound and live sound engineered projects**

Edited and finalised recordings studio sound session:

Composite tracks from multiple takes

Deletion of unused audio

Application of quantisation where appropriate

Appropriate labelling and audio naming

Creation of a final edited project file or stem set

Edited and finalised recordings of live sound session:

A minimum of a 4-track recording of the entire event

Apply levelling and processing as required

Edit each performance/act to a separate file

Appropriate naming and file structuring

LO4 **Analyse the successes and areas for development of the recording process used**

Reflection on studio sound project delivery:

Successes and shortcomings of the planned session and the use of personnel

Discuss the quality of the final product in terms of sonic character and clarity

Feedback from the artist/client and minutes from final meeting

Reflection on live sound project delivery:

Successes and shortcomings of the designed system, the use of personnel and the compliance achieved

Successes and shortcomings of the running of the event

Feedback from the artist/client and minutes from final meeting

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Produce an operational plan for two sound engineering projects		
P1 Produce a plan for a studio recording session that acts as a usable, working document. **P2** Produce a plan for a live sound session that acts as a usable, working document	**M1** Produce detailed description and justification for planned equipment along with clear rationale for decisions made	**D1** Critically analyse equipment choice for studio and live engineering sessions
LO2 Deliver two engineered sessions using active collaboration with personnel derived from operational plan		
P3 Deliver the session as detailed by the plans proposed **P4** Produce multiple takes and backup recordings to enable detailed editing of project files	**M2** Produce recordings, with attention to phase relationships and demonstration of purposeful stereo microphone techniques	**D2** Demonstrate use of collaborative resources that ensure projects are completed within planned timeframes
LO3 Produce edited and finalised recordings of both studio sound and live sound engineered projects		
P5 Produce accurately edited and labelled recordings of both projects **P6** Eliminate all unused audio and create project folders with use of clear file management for archiving	**M3** Produce composite tracks and use audio editing to correct significant timing issues	**D3** Demonstrate editing and finalising skills through studio and live sound recordings that clearly eliminate all relevant issues
LO4 Analyse the successes and areas for development of the recording process used		
P7 Analyse both sessions, with clear assessment of the achievements and where improvements can be made in future projects **P8** Assess how personnel was used and how compliance was achieved during each session	**M4** Analyse feedback provided by clients and personnel from each session	**D4** Critically analyse the recording process, with reference to how employability prospects could be enhanced by good practice

Recommended Resources

Textbooks

HUBER, M.D. and RUNSTEIN, R. (2013) *Modern Recording Techniques*. Massachusetts: Focal Press.

WHITE, P. (2013) *SOS Guide to Live Sound*. *1st edition*. Taylor and Francis.

Websites

soundonsound.com   Sound on Sound (General Reference)

prosoundweb.com   Pro Sound Web (General Reference)

musicradar.com   Music Radar (General Reference)

Links

This unit links to the following related units:

Unit 1: The Music Industry

Unit 3: Professional Development

Unit 12: Applied Sound Principles

Unit 13: Recording Technology

Unit 14: Creative Software Techniques

Unit 17: Sound Engineering Fundamentals

Unit 20: Studio Sound Techniques

Unit 21: Live Sound Techniques

Unit 31: Creative Research Project

Unit 43: Creative Portfolio

Unit 46: Musical Direction in Practice

Unit code	Y/616/0236
Unit Level	5
Credit value	15

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

LO1 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

LO2 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

LO3 **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

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

Unit code	D/616/0237
Unit Level	5
Credit value	15

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

LO1 **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

LO2 **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

LO3 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

LO4 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
LO1 Investigate the relationship between own instrument and the biomechanics of performance		
P1 Describe the biomechanics and ergonomic aspects of performance within own discipline **P2** Discuss performance injuries and symptoms typical to your discipline	**M1** Evaluate the use of technique for efficient and sustainable practice as a professional musician	**D1** Critically analyse the biomechanics and ergonomic aspects of approach to own playing
LO2 Demonstrate the application of instrumental or vocal techniques, appropriate to performance scenarios		**LO2 and LO3**
P3 Demonstrate appropriate and effective stylistic concepts in a minimum of two contrasting solo performances **P4** Demonstrate techniques for consistent and efficient tone production	**M2** Perform with control of dynamic, tonal range and effective communication of intentions	**D2** Perform musical vocabulary that is stylistically expressive and performed with effortless technical facility
LO3 Demonstrate application of music technology equipment in live music performance contexts		
P5 Operate electronic hardware during performance to manipulate sound and demonstrate a range of possible effects **P6** Demonstrate instrumental competence and ensemble skills whilst performing to a click and partial backing track	**M3** Integrate the use of samples to enhance a live performance successfully and with confidence	

Pass	Merit	Distinction
LO4 Assess the processes in development of a unique creative voice		
P7 Assess the musical and technical characteristics of influential practitioners within own discipline **P8** Assess idiosyncratic and innovative characteristics of influential practitioners within own discipline	**M4** Appraise own key musical influences, in terms of creativity and technical capability	**D3** Critically analyse the significance of own key musical influences, in shaping own musical vocabulary and voice

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 (General Reference)
alexandertechnique.co.uk	The Society of Teachers of the Alexander 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

Unit code	H/616/0238
Unit Level	5
Credit value	15

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

LO1 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, scalic, 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

LO2 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
LO1 Investigate the musical devices and techniques that are employed in the arrangement of music for a band			
P1 Identify melodic and harmonic devices and how they may be used in the arrangement of musical works **P2** Identify rhythmic and structural devices and how they may be used in the arrangement of musical works		**M1** Evaluate musical devices and characteristics in terms of their stylistic or contextual use in arranging	**D1** Critically evaluate the individual instrumental roles in the arrangement and orchestration of contemporary music styles
LO2 Produce reworked arrangements of existing repertoire			**LO2, LO3 and LO4**
P3 Manipulate melodic and harmonic devices in the rearrangement of supplied material **P4** Manipulate rhythmic and structural devices in the rearrangement of supplied material		**M2** Present an arrangement that represents appropriate instrumental and stylistic conventions	**D2** Demonstrate innovation and creative processes in the production of live arrangements
LO3 Produce original musical arrangements for a live band			
P5 Demonstrate relevant music genre conventions through musical arrangements **P6** Employ relevant instrumental techniques in performance contexts		**M3** Present the effective interpretation of a stimulus or brief through musical arrangements	
LO4 Demonstrate ability to make positive contributions to live arrangements for contemporary ensembles			
P7 Report on the creative process of directing other musicians in rehearsals **P8** Produce a portfolio of charts and transcriptions that illustrate the development of arrangements		**M4** 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

Unit code	L/616/0248
Unit Level	5
Credit value	15

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

LO1 **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 (e.g. triplets, quintuplets, septuplets), concept of additive rhythm, cross rhythm, polymetre, polytempo, tempo curves, changing time signature within a piece

LO2 **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 (e.g. triplets, quintuplets, septuplets), concept of additive rhythm, cross rhythm, polymetre, 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, tritone)

Modulating to a new tonal centre: common modulations (e.g. moving to dominant, subdominant, relative minor) and use of pivot chords

LO3 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)

LO4 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
LO1 Discuss a range of compositional techniques that could be used in response to a set brief		**LO1 and LO2**
P1 Interpret the final intentions of a given composition brief **P2** Explore a wide range of compositional techniques to meet the requirements of a given brief	**M1** Analyse the potential impact a diverse range of compositional techniques would have on final outcomes, in response to a given brief	**D1** Demonstrate advanced implementation of a diverse range of compositional techniques
LO2 Compose music using a range of advanced compositional techniques in response to a given brief		
P3 Compose music in response to set brief **P4** Apply advanced compositional techniques that align with requirements of given brief	**M2** Demonstrate the application of a diverse range of compositional techniques that effectively communicate intentions and securely align with given brief	
LO3 Illustrate compositions effectively identifying and labelling key musical characteristics		
P5 Create detailed visual representations of compositions, identifying and labelling key musical characteristics **P6** Demonstrate effective communication skills that are fit for purpose	**M3** Produce a range of visual representations of compositions that communicate intentions effectively	**D2** Demonstrate a diverse range of communication methods through visual representations of own compositions
LO4 Evaluate own compositional process of working to a given brief		
P7 Evaluate own application of advanced compositional techniques in response to given compositional brief **P8** Assess the success of own compositions in relation to accepted stylistic conventions and intentions	**M4** Analyse own strengths and areas for development in the application of advanced compositional techniques including working within the context of a brief	**D3** 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 52: Advanced Composition Using Technology

Unit code	R/616/0249
Unit Level	5
Credit value	15

Introduction

This unit builds on material introduced in Unit 28: Composing with Technology, and introductory skills learnt at Level 4 are consolidated and developed in light of current industry best practice. The confident use of technology within the compositional environment is pivotal to professional practice in the music and entertainments industries. Speed, proficiency and workflow, in addition to an effective understanding of key techniques and processes are vital to a successful future career.

This unit explores the finer points of composition with technology, with a focus on greater control and manipulation of musical ideas throughout the creative process. Advanced techniques for the manipulation of audio and MIDI are explored, as well as mixing, mastering and workflow. The unit will develop an advanced level of ability across a range of connected fields providing a platform for progression into the creative industries.

Topics included in this unit are advanced DAW operation, listening and analysis skills, advanced MIDI sequencing, editing, manipulation and arrangement, advanced audio sequencing, editing, manipulation and arrangement, VST instruments, samplers and effects, synthesis and sampling, DAW signal flow and routing, mixing and mastering, session management and workflow.

On successful completion of this unit, students will be competent composing and producing music using industry standard DAW platforms in a professional context, and have a command of advanced processes and procedures. In addition, reflective practice and critical thinking are used to analyse and evaluate progress throughout.

Learning Outcomes

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

1   Compose two contrasting pieces using an industry standard DAW

2   Apply advanced audio and MIDI sequencing skills appropriate to the chosen styles

3   Apply advanced mixing skills (including FX and automation) to create stereo audio files exhibiting correct gain structure throughout

4   Assess the composition highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development.

Essential Content

LO1 **Compose two contrasting pieces using an industry standard DAW**

The compositions must be a minimum duration of 3 minutes each

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

Research and analysis into broader context with respect to music genres, to include musical precursors and influences, function and context

LO2 **Apply advanced audio and MIDI sequencing skills appropriate to the chosen styles**

Advanced DAW usage:

All screens (event list, score, piano roll, audio)

Connectivity and communication (networked devices and synchronisation – MTC, MMC, MIDI clock, studio routing).

General 'housekeeping' (naming tracks, regions and audio files and the use of groups, folders and markers)

Workflow and professional practice (customised key commands, user-defined templates, control surfaces)

LO3 **Apply advanced mixing skills (including FX and automation) to create stereo audio files exhibiting correct gain structure throughout**

Advanced MIDI skills:

Recording and programming, real time/step time, hyperedit and velocity

Advanced MIDI editing and transform tools, to include MIDI

Messages and protocol and MIDI transforms (randomise and humanise, velocity, pitch and length functions, groove extract and templates)

Advanced audio skills:

Recording – record modes, loop/cycle record, overdub and drop in

Editing, arranging and manipulation skills to include, warp and slice

Functions, bounce in place, consolidate, convert to sampler instrument

Synthesis and Sampling:

VST instruments, to include emulators, synthesizer, samplers and drum machines

Synthesis tools and techniques – oscillators and generators, filters envelopes, modulators

Synthesis types – additive, subtractive, AM, FM, wavetable

Sampling, to include sample library creation, advanced playback and manipulation tools, velocity and multi layering

Mixing and mastering skills to include balance and stereo position, width and space, gain structuring, dynamic range and optimal output levels

Mix approach – style and aesthetic, referencing, metering and monitoring

Signal routing to include, channel, auxiliary, group and master buss signals

Insert and send effects

External communication and routing

Advanced FX, to include time-based, dynamic, harmonic, modulation and spatial. Consideration given to single and multiband devices and advanced techniques such as parallel and Mid and Side processes, and external and side-chain control

Complete automation of channel parameters (volume and pan); instrument parameters; mixer and global parameters

Automation modes (read, latch, write and touch)

LO4 **Assess the composition highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development**

Critical analysis of relevant pre-existing works, to include production

Values, engineering techniques, compositional processes and key technologies used

Visual representation of composition to include music notation, chord

Charts, lead sheets, annotated DAW screenshots, or a combination

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Compose two contrasting pieces using an industry standard DAW		**LO1, LO2 and LO3**
P1 Compose two contrasting pieces using an industry standard DAW **P2** Demonstrate the key characteristics of each composition and the technical skills that have been implemented to support your aesthetic intentions	**M1** Apply advanced production techniques relevant to the style (e.g. resampling, multi-sampling)	**D1** Produce a release ready pre-master, suitable for dissemination within the audio industry
LO2 Apply advanced audio and MIDI sequencing skills appropriate to the chosen styles		
P3 Apply advanced audio editing skills such as time and pitch operations **P4** Apply advanced MIDI sequencing skills such as velocity editing and tempo changes, groove quantise and humanisation	**M2** Apply at least two of the following advanced audio manipulation skills: flex/warp time, bounce in place/consolidate, convert to sampler instrument **M3** Apply advanced MIDI sequencing skills including MIDI transform functions and the creation of groove templates	
LO3 Apply advanced mixing skills (including FX and automation) to create stereo audio files exhibiting correct gain structure throughout		
P5 Apply a minimum of one effect from each of the following categories: ● time-based ● dynamic ● spatial ● modulation ● distortion/saturation **P6** Produce a well-balanced stereo audio file free of unwanted noise and distortion	**M4** Demonstrate the use of two of the following advanced mixing techniques: sidechain control, parallel processes, NY compression, M/S processing **M5** Apply dynamic or time-based effects to the resulting groups **M6** Apply live mixing or pre-recorded automation (ducking/vocal riding) to achieve a dynamic mix	

Pass	Merit	Distinction
LO4 Assess the composition highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development		**D2** Critically evaluate the composition highlighting current industry practice in comparison to own strengths and development areas
P7 Assess the composition highlighting current industry practice **P8** Identify strengths and areas for development using tutor and peer feedback	**M7** Evaluate the composition highlighting current industry practice	

01/09/20

Recommended Resources

Textbooks

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

IZHAKI, I. (2011) *Mixing Audio.* Abingdon: Routledge*.*

KATZ, B. (2014) *Mastering Audio.* Massachusetts: Focal Press.

LELLIS FERREIRA, C. (2013) *Music Production and Recording*. Massachusetts: Focal Press.

OWSINSKI, B. (2006) *The Mixing Engineer's Handbook.* Boston: Course Technology*.*

OWSINSKI, B. (2009) *The Recording Engineer's Handbook*. Thomson Course Technology.

RUMSEY, F. and MCCORMICK, T. (2002) *Sound and Recording.* Massachusetts: Focal press.

SENIOR, M. (2011) *Mixing Secrets for the Small Studio*. Massachusetts: Focal 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 26: Compositional Techniques

Unit 27: Fundamentals of Composition

Unit 28: Composing Using Technology

Unit 37: Advanced Music Production

Unit 39: Advanced Sound Design for Interactive Media

Unit 40: Mixing, Mastering and Delivery

Unit 42: Advanced Synthesis and Processing

Unit 43: Creative Portfolio

Unit 50: Advanced Composition Techniques

Unit 53: Notation and Transcriptions

Unit 54: Experimental Composition