

BTEC

HIGHER NATIONALS

Music

Specification

First Teaching from September 2018

First Certification from September 2019



**Higher National
Certificate Lvl 4**

**Higher National
Diploma Lvl 5**

About Pearson

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Summary of changes in Pearson BTEC Higher Nationals in Music Issue 4

Summary of changes made between previous issue and this current issue	Page number
<p><i>Branding</i></p> <p>Added new front cover</p> <p>Applied updated Pearson BTEC Higher Nationals branding colour, font and tables throughout the spec</p>	1-514
<p><i>2.5.1 Progression to university</i></p> <p>University recognition and articulations section updated and reflects new website.</p>	9
<p><i>2.7 How Pearson BTEC Higher Nationals in Music provide both transferable employability skills and academic study skills</i></p> <p>Correction. Changed word from moderated to verified</p>	12
<p><i>3.2.1 English language requirements</i></p> <p>Reverted wording back to previous issue</p>	15
<p><i>4.2.3 Meeting local needs (MLN)</i></p> <p><i>4.2.4 Pearson BTEC Higher National Commissioned Development</i></p> <p>Updated section and guidance</p>	60-61
<p><i>6.3.2 Making assessment decisions using criteria</i></p> <p>Correction. Changed word from moderated to 'verified'</p> <p>Correction. Changed word from mark to 'grade'</p> <p>Correction. Changed word from marks to 'grades'</p>	87
<p><i>6.5.2 Compensation of HNC.</i></p> <p>Clarified statement by inserting words "<i>attempted but</i>" as is the case with the wording on compensation of HND</p>	91
<p><i>Corrections</i></p> <p>Corrections of typos and spelling and grammatical, and errors across the spec</p>	124, 169, 201, 241, 260, 290, 302
<p><i>Unit 1: The Music Industry</i></p> <p>Additional essential content LO1 'Music Therapy and wellbeing'</p>	101-106
<p><i>Unit 3: Professional Development</i></p> <p>Additional essential content LO2 '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.</p>	116-121

Summary of changes made between previous issue and this current issue	Page number
<p>Additional essential content LO3 'Skill development based on set goals eg. instrumental skills, teaching skills, notation development, software application'</p> <p>Additional essential content LO4 'workforce diversity'</p>	
<p><i>Unit 8: Music Event Management</i></p> <p>Additional essential content LO2 and LO3 'Wellbeing: audience wellbeing, mental health awareness, ear health awareness and protection, legal and illegal substance consideration and recommendations'</p>	149-154
<p><i>Unit 11: The International Music Market</i></p> <p>Additional essential content LO3 'Diversity and cultural awareness'</p>	168-174
<p><i>Unit 21: The Evolution of the Instrument</i></p> <p>Additional text in unit introduction '*Please note: Voice is considered an instrument and therefore valid for this unit'</p>	237-243
<p><i>Unit 23: Performance</i></p> <p>Additional essential content LO3 'Hearing health, awareness and protection'</p>	249-257
<p><i>Unit 24: Instrumental Technique</i></p> <p>Additional text in unit introduction '*Please note: Voice is considered an instrument and therefore valid for this unit'</p>	258-263
<p><i>Unit 33: Artist Management</i></p> <p>Additional essential content LO1 'Health and wellbeing'</p>	319-324
<p><i>Unit 36: Advanced Music Event Management</i></p> <p>Additional essential content LO2 'and hearing health, awareness and protection'</p>	339-345
<p><i>Unit 43: Creative Portfolio</i></p> <p>Unit introduction. Replaced 'music' with 'creative'</p>	388-392
<p><i>Unit 49: Working in Music Education</i></p> <p>Additional essential content LO2 'holistic assessment'</p>	427-433

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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1 Introduction

BTEC is one of the world's most recognised applied learning brands, engaging students in practical, interpersonal and thinking skills, for more than thirty years.

BTECs are work-related qualifications for students taking their first steps into employment, or for those already in employment and seeking career development opportunities. BTECs provide progression into the workplace either directly or via study at university and are also designed to meet employer's needs. Therefore, Pearson BTEC Higher National qualifications are widely recognised by industry and higher education as the principal vocational qualification at Levels 4 and 5.

When developing the Pearson BTEC Higher National qualifications in Music, we collaborated with a wide range of students, employers, higher education providers, colleges and subject experts to ensure that the new qualifications meet their needs and expectations. We also worked closely with the relevant Professional Bodies, to ensure alignment with recognised professional standards.

There is now a greater emphasis on employer engagement and work readiness. The new BTEC Higher National qualifications in Music are designed to reflect this increasing need for high-quality professional and technical education pathways at Levels 4 and 5, thereby providing students with a clear line of sight to employment and to progression to a degree at Level 6.

1.1 The Student Voice

Students are at the heart of what we do. That is why, from the outset, we consulted with students in the development of these qualifications. We involved them in writing groups, sought their feedback, and added their voices and views to those of other stakeholders.

The result, we believe, are qualifications that will meet the needs and expectations of students worldwide.

1.2 Why choose Pearson BTEC Higher Nationals?

Pearson BTEC Higher Nationals are designed to help students secure the knowledge skills and behaviours needed to succeed in the workplace. They represent the latest in professional standards and provide opportunities for students to develop behaviours for work, for example by undertaking a group project, or responding to a client brief. A student may even achieve exemption from professional or vendor qualifications, or student membership of selected professional bodies, to help them on their journey to professional competence.

At the same time the BTEC Higher Nationals are intended to keep doors open for future study should a student wish to progress further in their education after their level 5 study. They do this by allowing space for the development of higher education study skills, such as the ability to research. Clear alignment of level of demand with the Framework for Higher Education qualification descriptors at level 4 and 5 means that students wishing to progress to level 6 study should feel better prepared. The Pearson BTEC Higher Nationals address these various requirements by providing:

- A range of core, optional and specialist units, each with a clear purpose, so there is something to suit each student's choice of programme and future progression plans.
- Fully revised content that is closely aligned with the needs of employers, professional bodies, vendors and higher education for a skilled future workforce.
- 'The opportunity to develop transferable skills useful for work and for higher education, including research skills, the ability to meet deadlines and communication skills.'
- Learning Outcomes mapped against Professional Body standards and vendor accreditation requirements, where appropriate.
- Assessments and projects chosen to help students progress to the next stage (this means some are set by the centre to meet local needs, while others are set by Pearson). Students are required to apply their knowledge to a variety of assignments and activities, with a focus on the holistic development of practical, interpersonal and higher level thinking skills.
- An approach to demand at level 4 and 5 which is aligned with the Framework for Higher Education Qualifications (FHEQ).
- Support for student and tutors including Schemes of Work and Example Assessment Briefs.

1.3 HN Global

Pearson BTEC Higher Nationals are supported by a specially designed range of digital resources, to ensure that tutors and students have the best possible experience during their course. These are available from the HN Global website <http://www.highernationals.com/>.

With HN Global, tutors can access programme specifications which contain useful information on programme planning and quality assurance processes. Tutors can also view Schemes of Work and Example Assessment Briefs, helping them create meaningful courses and assessments. HN Global also allows tutors to create and annotate reading lists for their students and also keep up-to-date on the latest news regarding HN programmes.

1.4 Qualification Titles

Pearson BTEC Level 4 Higher National Certificate in Music

Specialist pathways are included within brackets in the qualification title:

- Pearson BTEC Level 4 Higher National Certificate in Music (General)
- Pearson BTEC Level 4 Higher National Certificate in Music (Business)
- Pearson BTEC Level 4 Higher National Certificate in Music (Performance)
- Pearson BTEC Level 4 Higher National Certificate in Music (Technology)
- Pearson BTEC Level 4 Higher National Certificate in Music (Composition)

Pearson BTEC Level 5 Higher National Diploma in Music

Specialist pathways are included within brackets in the qualification title:

- Pearson BTEC Level 5 Higher National Diploma in Music (Business)
- Pearson BTEC Level 5 Higher National Diploma in Music (Session Musician)
- Pearson BTEC Level 5 Higher National Diploma in Music (Artist Development)
- Pearson BTEC Level 5 Higher National Diploma in Music (Production)
- Pearson BTEC Level 5 Higher National Diploma in Music (Sound Design)
- Pearson BTEC Level 5 Higher National Diploma in Music (Sound Engineering)
- Pearson BTEC Level 5 Higher National Diploma in Music (Composition)

1.5 Qualification codes

Ofqual Regulated Qualifications Framework (RQF) Qualification numbers:

Pearson BTEC Level 4 Higher National Certificate in Music: 603/2275/5

Pearson BTEC Level 5 Higher National Diploma in Music: 603/2274/3

1.6 Awarding institution

Pearson Education Ltd.

1.7 Key features

Pearson BTEC Higher National qualifications in Music offer:

- A stimulating and challenging programme of study that will be both engaging and memorable for students.
- The essential subject knowledge that students need to progress successfully into further study or the world of work.
- A simplified structure: students undertake a substantial core of learning in the Higher National Certificate and can build on this in the Higher National Diploma, with optional units linked to their specialist area of study.
- Specialist pathways at Level 4 and Level 5, so there is something to suit each student's preference of study and future progression plans.
- Refreshed content that is closely aligned with Professional Body, employer and higher education needs.
- Assessments that consider cognitive skills (what students know) along with affective and applied skills (respectively how they behave and what they can do)
- Unit-specific grading and Pearson-set assignments.
- A varied approach to assessment that supports progression to Level 6 and also allows Centres to offer assessment relevant to the local economy, thereby accommodating and enhancing different learning styles.
- Quality assurance measures – as outlined in sections 6 and 7 of this Programme Specification – to ensure that all stakeholders (e.g. professional bodies, vendors (if appropriate), universities, colleges and students) can feel confident in the integrity and value of the qualifications.
- A qualification designed to meet the needs and expectations of students aspiring to work in an international Music environment.

Qualification frameworks

Pearson BTEC Higher National qualifications are designated higher education qualifications in the UK. They are aligned to the Framework for Higher Education Qualifications (FHEQ) in England, Wales and Northern Ireland, and Quality Assurance Agency (QAA) Subject Benchmark Statements. These qualifications are part of the UK Regulated Qualifications Framework (RQF).

1.8 Collaborative development

Students completing their BTEC Higher Nationals in Music will be aiming to go on to employment or progress to a final year at university. Therefore, it was essential that we developed these qualifications in close collaboration with experts from professional bodies and universities, and with the providers who will be delivering the qualifications.

We are very grateful to the university and further education tutors, employers, Professional Body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications:

- Institute of Contemporary Music Practice (ICMP)
- Ravensbourne
- British Academy of New Music
- University of Southampton
- London Metropolitan University
- Ballyfermot College of Further Education
- University of West London
- University of Westminster
- Kingston College
- Accademia del Suono Srl
- PRS
- Help Musicians UK
- PLASA
- MIA (Music Industry Association)
- Musicians' Union (MU)
- Kobalt Music
- The Shipping Forecast
- Live Music Business
- BBC
- Fluid Mastering
- Sound Girls
- Waterson Music
- Ramrock Records
- a wide and diverse range of freelancers currently active in the Music Industry

2 Programming purpose and objectives

2.1 Purpose of the BTEC Higher Nationals in Music

The purpose of BTEC Higher Nationals in Music is to develop students as professional, self-reflecting individuals able to meet the demands of employers in the music industry and adapt to a constantly changing world. The qualifications aim to widen access to higher education and enhance the career prospects of those who undertake them.

2.2 Objectives of the BTEC Higher Nationals in Music

The objectives of the BTEC Higher Nationals in Music are as follows:

- To equip students with music skills, knowledge and the understanding necessary to achieve high performance in the global music environment.
- To provide education and training for a range of careers in music, including technology, composition, business and performance.
- To provide insight and understanding into the diversity of roles within the music industry, recognising the importance of collaboration at all levels.
- To equip students with knowledge and understanding of culturally diverse organisations, cross-cultural issues, diversity and values.
- To provide opportunities for students to enter or progress in employment in the music industry, or progress to higher education qualifications such as an Honours degree in music or a related area.
- To provide opportunities for students to develop the skills, techniques and personal attributes essential for successful working lives.
- To support students to understand the local, regional and global context of music and, for those students with a global outlook, to aspire to international career pathways.
- To provide students with opportunities to address contemporary issues facing the industry and society at large; with particular emphasis on sustainability and the environment, recognising the role that music plays in addressing these issues.
- To provide opportunities for students to achieve a nationally-recognised professional qualification within their chosen area of specialisation.
- To provide opportunities for students to achieve vendor accredited certifications.
- To offer students the chance of career progression in their chosen field, with particular emphasis on achieving management-level positions, professional recognition and beyond.

- To allow flexibility of study and to meet local or specialist needs.
- To offer a balance between employability skills and the knowledge essential for students with entrepreneurial, employment or academic aspirations.
- To provide students with opportunities to engage in an industry-recognised apprenticeship scheme that aligns with their employer's needs and their own career aspirations.
- To provide students with the context in which to consider professional ethics and their relation to personal, professional and statutory responsibilities within the industry.

We meet these objectives by:

- Providing a thorough grounding in music principles at Level 4, which leads the student to a range of specialist progression pathways at Level 5, relating to individual professions within the music industry.
- Equipping individuals with commercial acumen, understanding and musical skills for success in a range of roles within the music industry.
- Enabling progression to a university degree by supporting the development of appropriate academic study skills.
- Enabling progression to further professional qualifications in specific music areas by mapping to units in a range of professional music qualifications.

Who is this qualification for?

The BTEC Higher National qualifications in Music are aimed at students wanting to continue their education through applied learning. Higher Nationals provide a wide-ranging study of music and are designed for students who wish to pursue or advance their career in music. In addition to the knowledge, understanding and skills that underpin the study of the music industry, Pearson BTEC Higher Nationals in Music give students experience of the breadth and depth of the sector that will prepare them for further study or training.

2.3 Aims of the Level 4 Higher National Certificate in Music

The Level 4 Higher National Certificate in Music offers students a broad introduction to the subject area via a mandatory core of learning, while allowing for the acquisition of skills and experience through the selection of Optional units across a range of occupational sectors at Level 4. This effectively builds underpinning core skills, while preparing the student for further subject specialisation at Level 5. Students will gain a wide range of sector knowledge tied to practical skills gained in research, self-study, directed study and workplace scenarios.

The Level 4 Higher National Certificate in Music also offers the following four specialist pathways for students who wish to concentrate on a particular aspect of music, and one General pathway for those who are yet to choose their specialist area:

- Technology
- Performance
- Composition
- Business
- General

At Level 4, students develop a broad knowledge and awareness of key aspects of the music industry through three Core units, which include one unit assessed by a Pearson-set assignment. The units are:

- Unit 1: The Music Industry
- Unit 2: Marketing and Promotion for Musicians (Pearson-set unit)
- Unit 3: Professional Development

Graduates successfully completing the Higher National Certificate will be able to demonstrate a sound knowledge of the basic concepts of music. They will be able to communicate accurately and appropriately and they will have the qualities needed for employment that requires some degree of personal responsibility. They will have developed a range of transferable skills to ensure effective team working, independent initiatives, organisational competence and problem-solving strategies. They will be adaptable and flexible in their approach to music, show resilience under pressure and meet challenging targets within a given resource.

2.4 Aims of the Level 5 Higher National Diploma in Music

The Level 5 Higher National Diploma in Music offers students seven specialist pathways designed to support progression into relevant occupational areas or on to degree-level study.

The Level 5 Higher National Diploma offers the following specialist pathways for students who wish to concentrate on a particular aspect of music:

- Business
- Session Musician
- Artist Development
- Composition
- Production
- Sound Engineering
- Sound Design

Holders of the Level 5 Higher National Diploma will have developed a sound understanding of the principles in their field of study and will have learned to apply those principles more widely. They will have learned to evaluate the appropriateness of different approaches to solving problems. They will be able to perform effectively in their chosen field and will have the qualities necessary for employment in situations requiring the exercise of personal responsibility and decision-making.

2.5 What could these qualifications lead to?

The Level 4 Higher National Certificate provides a solid grounding in music, which students can build on, should they decide to continue their studies beyond the Certificate stage. Students can choose to study on a specialist pathway or on the General pathway if they are yet to decide on their specialist area of study, from which they can progress onto a specialist pathway at Level 5.

The Level 5 Higher National Diploma allows students to specialise by committing to specific career paths and progression routes to degree-level study.

On successful completion of the Level 5 Higher National Diploma, students can develop their careers in the music sector through:

- entering employment
- continuing existing employment
- committing to Continuing Professional Development (CPD)
- progressing to university.

2.5.1 Progression to university

The Level 5 Higher National Diploma is recognised by Higher Education providers as meeting admission requirements to many relevant Music-related courses, for example:

- BSc (Hons) in Music Technology
- BA and BSc (Hons) in Music Business
- BSc (Hons) in Performance
- BA (Hons) in Songwriting
- BA (Hons) in Professional Musicianship
- BA (Hons) in Commercial Modern Music
- BA (Hons) in Music Production

University recognition and articulations

We work with a range of higher education institutions around the world that recognise and accept BTEC Higher Nationals as a qualification for entry onto an undergraduate degree. Many universities allow advanced entry onto the second or third year of a degree, and agreements can include credit transfer, articulation and case-by-case admission. Students should be aware that university admission criteria are always subject to change and remain at the discretion of the institution. Students should take time to understand the course entry requirements for subject, year and grade before applying.

For more information on entry requirements, including 2+1 articulations, please visit: <https://www.highernationals.com/degree-finder>.

2.5.2 Employment

After completing a Pearson BTEC Level 4 Higher National Certificate or Level 5 Higher National Diploma, students can also progress directly into employment. The skills offered as part of the Pearson BTEC Level 5 Higher National Diploma can provide graduates with the opportunity to work in many different areas of the Construction sector. Below are some examples of job roles each qualification could lead to.

Areas of employment opportunities
Studio session musician
Live session musician
Performer
Composer for film, TV, games/apps, media
Top line songwriter
Arranger
Songwriter
Transcriber
Solo artist
Performer
Sound designer/assistant sound designer
Sound Engineer
Music producer
Artist manager
Tour manager
Music promoter

Record label manager
Record label owner
Event manager
Music education

2.6 Use of Maths and English within the curriculum

Those working within the Music sector cannot just rely on their technical skills and must ensure they develop all relevant employability skills to increase employment opportunities. For example, they will be required to communicate appropriately with stakeholders throughout their career, so the ability to use maths and English in a professional context is an essential employability skill that must be developed at all levels of study.

Development of essential maths and English skills are embedded throughout these qualifications, in accordance with industry requirements. Below are some examples of how these skills are developed in the BTEC Higher National Music curriculum:

- Written reports
- Formal presentations
- Informal conversations
- Use of professional, sector specific language
- Lyric writing
- Composition
- Sequencing
- Financial planning
- Score writing

Some aspects of Music Technology require high-level maths skills and we strongly recommend all students complete diagnostic maths assessments preferably before beginning a Higher National course, as well as having an A* to C grade and/or 9 to 4 in GCSE Maths, prior to starting the course (see Entry requirements in section 3.2 of this specification). For students considering Sound Design and/or Sound Engineering at Level 5, it is highly recommended that students have a minimum A to C grade and/or 9 to 4 at GCSE Physics on entry.

2.7 How Pearson BTEC Higher Nationals in Music provide both transferable employability skills and academic study skills

Students need both relevant qualifications and employability skills to enhance their career prospects and contribute to their personal development. Pearson Higher National Music qualifications embed throughout the programme the development of key skills, attributes and strengths required by 21st century employers.

Where employability skills are referred to in this specification, this generally refers to skills in five main categories:

- **Cognitive and problem-solving skills:** critical thinking, approaching non-routine problems by applying expert and creative solutions, use of systems and digital technology, generating and communicating ideas creatively.
- **Intra-personal skills:** self-management, adaptability and resilience, self-monitoring and self-development, self-analysis and reflection, planning and prioritising.
- **Interpersonal skills:** effective communication and articulation of information, working collaboratively, negotiating and influencing, self-presentation.
- **Commercial skills:** sector awareness; sales; marketing/promotion; budget management/monitoring.
- **Business skills:** awareness of types of companies, company formation, invoicing, calculating fees, business management.

Pearson Example Assessment Briefs make recommendations for a range of real or simulated assessment activities, for example, group work where appropriate, to encourage development of collaborative and interpersonal skills or a solution-focused case study to provide the opportunity to develop cognitive skills. There are specific requirements for the assessment of these skills, as relevant, within the assessment grids for each unit. Example Assessment Briefs are for guidance and support only and can be customised and amended according to localised needs and requirements. All assignments must still be verified as per the internal verification process.

Students can also benefit from opportunities for deeper learning, where they are able to make connections between units and select areas of interest for detailed study. In this way BTEC Higher Nationals provide a vocational context in which students can develop the knowledge and academic study skills required for progression to university degree courses, including:

- active research skills
- effective writing skills
- analytical skills
- critical thinking
- creative problem-solving
- decision-making
- team building
- exam preparation skills
- digital literacy
- competence in assessment methods used in higher education.

To support you in developing these skills in your students, we have developed a map of Higher Education relevant, transferable and academic study skills, available in appendices.

3 Planning your programme

3.1 Delivering the Higher Nationals in Music

You play a central role in helping your students to choose the right BTEC Higher National qualification.

Assess your students very carefully to ensure that they take the right qualification and the right pathways or Optional units, to allow them to progress to the next stage. You should check the qualification structures and unit combinations carefully when advising students.

You will need to ensure that your students have access to a full range of information, advice and guidance to support them in making the necessary qualification and unit choices. When students are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

3.2 Entry requirements and admissions

Although Pearson do not specify formal entry requirements, as a centre it is your responsibility to ensure that the students you recruit have a reasonable expectation of success on the programme.

For students who have recently been in education, the entry profile is likely to include one of the following:

- A BTEC Level 3 qualification in Music
- A GCE Advanced Level profile that demonstrates strong performance in a relevant subject or adequate performance in more than one GCE subject. This profile is likely to be supported by GCSE grades A* to C (or equivalent), and/or 9 to 4 (or equivalent) in subjects such as maths and English
- Other related Level 3 qualifications
- An Access to Higher Education Diploma awarded by an approved further education institution
- Related work experience
- An international equivalent of the above.

Centres may wish to consider applicants' prior learning when considering their acceptance on a BTEC Higher Nationals, through Recognition of Prior Learning. (For further information please refer to section 8 of this document.)

3.2.1 English language requirements

Pearson's mission is to help people make more of their lives through learning. In order for students to be successful on Pearson BTEC Higher National qualifications which are **both** taught and assessed in English, it is critical that they have an appropriate level of English language skills.

The following clarifies the requirements for all centres when recruiting applicants on to new Pearson BTEC Higher National qualifications.

All centres delivering the new Pearson BTEC Higher National qualifications must ensure that all students who are non-native English speakers and who have not undertaken their final two years of schooling in English, can demonstrate capability in English at a standard equivalent to the levels identified below, before being recruited to the programme **where the programme is both taught and assessed in English:**

- Common European Framework of Reference (CEFR) level B2
- PTE **51**
- IELTS **5.5**; Reading and Writing must be at **5.5**
- or equivalent.

It is up to the centre to decide what proof will be necessary to evidence individual student proficiency.

The following clarifies the requirements for all centres when recruiting applicants on to new Pearson BTEC Higher National qualifications which are taught in a language other than English, but are assessed in English.

All centres delivering the new Pearson BTEC Higher National qualifications **wholly or partially** in a language other than English, but who are assessed in English, must ensure that all students can demonstrate capability in English at a standard equivalent to the levels identified below, on completion of the programme:

- Common European Framework of Reference (CEFR) level B2
- PTE **51**
- IELTS **5.5**; Reading and Writing must be at **5.5**
- or equivalent.

It is up to the centre to decide what proof will be necessary to evidence individual student proficiency.

3.2.2 Centre approval

To ensure that centres are ready to assess students and that we can provide the support that is needed all centres must be approved before they can offer these qualifications. For more information about becoming a centre and seeking approval to run our qualifications please visit the support section on our website (<http://qualifications.pearson.com/>).

3.2.3 Level of sector knowledge required

We do not set any requirements for tutors, but we do recommend that centres assess the overall skills and knowledge of the teaching team, which should be relevant, up to date and at the appropriate level.

3.2.4 Resources required

As part of your centre approval, you will need to show that the necessary material resources and work spaces are available to deliver BTEC Higher Nationals. For some units, specific resources are required, this is clearly indicated in the unit descriptors.

3.2.5 HN Global support

HN Global is an online resource that supports centre planning and delivery of BTEC Higher Nationals by providing appropriate teaching and learning resources. For further information see sections 5 and 6 of this Programme Specification.

3.2.6 Modes of delivery

Subject to approval by Pearson, centres are free to deliver BTEC Higher Nationals using modes of delivery that meet the needs of their students. We recommend making use of a wide variety of modes, including:

- Full-time
- Part-time
- Blended learning.

3.2.7 Recommendations for employer engagement

BTEC Higher Nationals are vocational qualifications and as an approved centre you are encouraged to work with employers on the design, delivery and assessment of the course. This will ensure that students enjoy a programme of study that is engaging and relevant, and which equips them for progression. There are suggestions in section 5.2 about how employers could become involved in delivery and/or assessment, but these are not intended to be exhaustive and there will be other possibilities at a local level.

3.2.8 Support from Pearson

We provide a range of support materials, including Schemes of Work and suggested assignments, with supporting templates. You will be allocated an External Examiner early in the planning stage, to support you with planning your assessments, and there will be training events and support from our Subject Leads.

3.2.9 Student employability

All BTEC Higher Nationals have been designed and developed with consideration of National Occupational Standards.

Employability skills such as team working and entrepreneurialism as well as practical hands-on skills have been built into the design of the learning aims and content. This gives you the opportunity to use relevant contexts, scenarios and materials to enable students to develop a portfolio of evidence demonstrating the breadth of their skills and knowledge in a way that equips them for employment.

3.3 Access to study

This section focuses on the administrative requirements for delivering a BTEC Higher National qualification. It will be of value to Quality Nominees, Programme Leaders and Examinations Officers.

Our policy regarding access to our qualifications is that:

- They should be available to everyone who is capable of reaching the required standards.
- They should be free from any barriers that restrict access and progression.

There should be equal opportunities for all those wishing to access the qualifications. We refer Centres to our Pearson Equality and Diversity Policy, which can be found in the support section of our website (<http://qualifications.pearson.com/>).

Centres are required to recruit students to Higher National programmes with integrity. They will need to make sure that applicants have relevant information and advice about the qualification, to make sure it meets their needs. Centres should review the applicant's prior qualifications and/or experience to consider whether this profile shows that they have the potential to achieve the qualification. For students with disabilities and specific needs, this review will need to take account of the support available to the student during the teaching and assessment of the qualification. For further guidance and advice please refer to Section 9 on reasonable adjustments.

3.4 Student registration and entry

All students should be registered for the qualification, and appropriate arrangements made for internal and external verification. For information on making registrations for the qualification, you will need to refer to the information manual available in the support section of our website (<http://qualifications.pearson.com/>).

Students can be formally assessed only for a qualification on which they are registered. If students' intended qualifications change (for example, if a student decides to choose a different specialist pathway), then the centre must transfer the student to the chosen pathway appropriately. Please note that student work cannot be sampled if the student is not registered or is registered on an incorrect pathway.

3.5 Access to assessments

Assessments need to be administered carefully, to ensure that all students are treated fairly, and that results and certification are issued on time, allowing students to move on to chosen progression opportunities.

Our equality policy requires that all students should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every student. We are committed to making sure that:

- Students with a protected characteristic (as defined in legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic.
- All students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found on the Joint Council for Qualifications website (<http://www.jcq.org.uk/>).

3.6 Administrative arrangements for internal assessment

3.6.1 Records

You are required to retain records of assessment for each student. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information on quality and assessment can be found in our UK and international guides available in the support section on our website (<http://qualifications.pearson.com/>). We may ask to audit your records, so they must be retained as specified. All student work must be retained for **a minimum of 12 weeks** after certification has taken place.

3.6.2 Reasonable adjustments to assessment

A reasonable adjustment is one that is made before a student takes an assessment, to ensure that he or she has fair access to demonstrate the requirements of the assessments.

You are able to make adjustments to internal assessments to take account of the needs of individual students. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments, if necessary.

Further details on how to make adjustments for students with protected characteristics are available on the support section of our website (<http://qualifications.pearson.com/>).

3.6.3 Special consideration

Special consideration is given after an assessment has taken place for students who have been affected by adverse circumstances, such as illness, and require an adjustment of grade to reflect normal level of attainment. You must operate special consideration in line with Pearson policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided, or for the format of the assessment (if it is equally valid). You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy, which can be found in the document linked above.

Please note that your centre must have a policy for dealing with mitigating circumstances if students are affected by adverse circumstances, such as illness, which result in non-submission or late submission of assessment.

3.6.4 Appeals against assessment

Your centre must have a policy for dealing with appeals from students. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Programme Leader or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to students. If there is an appeal by a student, you must document the appeal and its resolution. Students have a final right of appeal to Pearson, but only if the procedures that you have put in place have been followed.

Further details of our policy on enquiries and appeals is available on the support section of our website (<http://qualifications.pearson.com/>).

If your centre is located in England or Wales and the student is still dissatisfied with the final outcome of their appeal s/he can make a further appeal to the Office of the Independent Adjudicator (OIA) by emailing: enquiries@oiahe.org.uk. In Northern Ireland a further appeal may be lodged with the Northern Ireland Public Service Ombudsman (NIPSO) by emailing: nipso@nipso.org.uk.

3.7 Dealing with malpractice in assessment

'Malpractice' means acts that undermine the integrity and validity of assessment, the certification of qualifications and/or may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actual or attempted actions of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where malpractice or attempted malpractice has been proven.

Malpractice may occur or be suspected in relation to any unit or type of assessment within a qualification. For further details on malpractice and advice on preventing malpractice by learners, please see Pearson's Centre Guidance: Dealing with Malpractice, available on our website.

The procedures we ask you to adopt vary between units that are internally assessed and those that are externally assessed.

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The Centre Guidance: Dealing with Malpractice document gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe a centre is failing to conduct internal assessment according to our policies. The above document gives further information and examples, and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

3.7.1 Internally assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Students must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. Full information on dealing with malpractice and the actions we expect you to take is available on the support section of our website (<http://qualifications.pearson.com>).

Pearson may conduct investigations if it is believed that a centre is failing to conduct internal assessment according to Pearson policies. The above document gives further information, provides examples, and details the penalties and sanctions that may be imposed.

3.7.2 Student malpractice

The head of centre is required to report incidents of suspected learner malpractice that occur during Pearson qualifications. We ask centres to complete *JCQ Form M1* (www.jcq.org.uk/malpractice) and email it with any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc) to the Investigations Processing team at candidatemalpractice@pearson.com. The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre's malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

Failure to report malpractice constitutes staff or centre malpractice.

3.7.3 Staff and centre malpractice

The head of centre is required to inform Pearson's Investigations team of any incident of suspected malpractice (which includes maladministration) by centre staff, before any investigation is undertaken. The head of centre is requested to inform the Investigations team by submitting a *JCQ M2 Form* (downloadable from www.jcq.org.uk/malpractice) with supporting documentation to pqsmalpractice@pearson.com. Where Pearson receives allegations of malpractice from other sources (for example Pearson staff, anonymous informants), the Investigations team will conduct the investigation directly or may ask the head of centre to assist.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results/certificates while an investigation is in progress. Depending on the outcome of the investigation, results and/or certificates may not be released or they may be withheld.

We reserve the right to withhold certification when undertaking investigations, audits and quality assurance processes. You will be notified within a reasonable period of time if this occurs.

3.7.4 Sanctions and appeals

Where malpractice is proven, we may impose sanctions or penalties, such as:

- mark reduction for affected external assessments
- disqualification from the qualification
- debarment from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures we may impose sanctions such as:

- working with centres to create an improvement action plan
- requiring staff members to receive further training
- placing temporary suspensions on certification of learners
- placing temporary suspensions on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from the head of centre (on behalf of learners and/or members or staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in the JCQ Appeals booklet (<https://www.jcq.org.uk/exams-office/appeals>).

4 Programme structure

4.1 Units, Credits, Total Qualification Time (TQT) and Guided Learning (GL)

The Higher National Certificate (HNC) is a Level 4 qualification made up of 120 credits. It is usually studied full-time over one year, or part-time over two years.

The Higher National Diploma (HND) is a Level 4 and Level 5 qualification made up of 240 credits. It is usually studied full-time over two years, or part-time over four years.

Pearson would expect that an HND student would have achieved at least 90 credits at Level 4 before progressing to Level 5 units. This allows for the students to submit the remaining 30 credits at Level 4 while undertaking their Level 5 study.

Students undertaking an HND who fail to successfully complete the full qualification may be awarded an HNC, if their credit achievement permits.

BTEC Higher Nationals consist of core units, specialist units and optional units:

- Core units are mandatory
- Specialist units are designed to provide a specific occupational focus to the qualification and are aligned to Professional Body standards
- Required combinations of optional units are clearly set out in the tables below.

All units are usually 15 credits in value, or a multiple thereof. These units have been designed from a learning time perspective, and are expressed in terms of **Total Qualification Time (TQT)**. TQT is an estimate of the total amount of time that could reasonably be expected to be required for a student to achieve and demonstrate the achievement of the level of attainment necessary for the award of a qualification. TQT includes undertaking each of the activities of Guided Learning, Directed Learning and Invigilated Assessment. Each 15-credit unit approximates to a Total Unit Time of 150 hours with 60 hours of Guided Learning.

Total Qualification Time (TQT) Higher National Certificate (HNC) = 1,200

Total Qualification Time (TQT) Higher National Diploma (HND) = 2,400

Examples of activities which can contribute to Total Qualification Time include:

- Guided Learning
- Independent and unsupervised research/learning
- Unsupervised compilation of a portfolio of work experience
- Unsupervised e-learning
- Unsupervised e-assessment
- Unsupervised coursework
- Watching a pre-recorded podcast or webinar
- Unsupervised work-based learning.

Guided Learning (GL) is defined as the time when a tutor is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. Guided Learning includes any supervised assessment activity; this includes invigilated examination and observed assessment and observed work-based practice.

Total Guided Learning (GL) Higher National Certificate (HNC) = 480 hours

Total Guided Learning (GL) Higher National Diploma (HND) = 960 hours

Some examples of activities which can contribute to Guided Learning include:

- Classroom-based learning supervised by a tutor
- Work-based learning supervised by a tutor
- Live webinar or telephone tutorial with a tutor in real time
- E-learning supervised by a tutor in real time
- All forms of assessment which take place under the immediate guidance or supervision of a tutor or other appropriate provider of education or training, including where the assessment is competence-based and may be turned into a learning opportunity.

4.2 Programme structures

The programme structures specify:

- The total credit value of the qualification
- The minimum credit to be achieved at the level of the qualification
- The core units
- The specialist units
- The optional units
- The maximum credit value in units that can be centre commissioned.

When combining units for a Pearson Higher National qualification, it is the centre's responsibility to make sure that the correct combinations are followed.

4.2.1 Pearson BTEC Level 4 Higher National Certificate in Music

- Qualification credit value: a minimum of 120 credits. This is made up of eight units, each with a value of 15 credits.
- **Total Qualification Time (TQT)** Higher National Certificate (HNC) = 1,200
- **Total Guided Learning (GL)** Higher National Certificate (HNC) = 480
- There is a required mix of Core, Specialist and Optional units totalling 120 credits. All units are at Level 4.
- In some cases a maximum of 30 credits from a Higher National qualification may be from units designed by the centre and approved by Pearson. Core units may **not** be substituted and are **mandatory**. For more information please refer to Higher National Commissioned Qualifications.
- Please note that some Specialist units are available as Optional units and some Optional units are available as Specialist units.

The Level 4 Higher National Certificate consists 120 credits at Level 4 delivered via the General Music pathway or one of the following 4 specialist pathways:

- Business
- Composition
- Performance
- Technology

Pearson BTEC Level 4 Higher National Certificate in Music (Business)		Unit credit	Level
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
Specialist unit <i>Mandatory</i>	4 Music Copyright	15	4
Specialist unit <i>Mandatory</i>	5 The Monetisation of Music	15	4
Specialist unit <i>Mandatory</i>	6 Music Publishing	15	4
Specialist unit <i>Mandatory</i>	7 The Live Music Business	15	4
Plus one additional unit selected from the units given below			
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Optional unit	11 The International Music Market	15	4
Optional unit	12 Applied Sound Principles	15	4
Optional unit	13 Recording Technology	15	4
Optional unit	14 Creative Software Techniques	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music and Sound for Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4
Optional unit	20 Live Sound Techniques	15	4
Optional unit	21 The Evolution of the Instrument	15	4
Optional unit	22 Applied Music Theory	15	4
Optional unit	23 Performance	15	4

Optional unit	24 Instrumental Technique	15	4
Optional unit	25 Songwriting	15	4
Optional unit	26 Compositional Techniques	15	4
Optional unit	27 Fundamentals of Composition	15	4
Optional unit	28 Composition using Technology	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4

Pearson BTEC Level 4 Higher National Certificate in Music (Performance)		Unit credit	Level
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
Specialist unit <i>Mandatory</i>	21 The Evolution of the Instrument	15	4
Specialist unit <i>Mandatory</i>	22 Applied Music Theory	15	4
Specialist unit <i>Mandatory</i>	23 Performance	15	4
Specialist unit <i>Mandatory</i>	24 Instrumental Technique	15	4
Plus one additional unit selected from the units given below			
Optional unit	4 Music Copyright	15	4
Optional unit	5 Monetisation of Music	15	4
Optional unit	6 Music Publishing	15	4
Optional unit	7 The Live Music Business	15	4
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Optional unit	11 International Music Market	15	4
Optional unit	12 Applied Sound Principles	15	4
Optional unit	13 Recording Technology	15	4
Optional unit	14 Creative Software Techniques	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music for Sound and Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4

Optional unit	20 Live Sound Techniques	15	4
Optional unit	25 Songwriting	15	4
Optional unit	26 Compositional Techniques	15	4
Optional unit	27 Fundamentals of Composition	15	4
Optional unit	28 Composition using Technology	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4

Pearson BTEC Level 4 Higher National Certificate in Music (Composition)		Unit credit	Level
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
Specialist unit <i>Mandatory</i>	26 Compositional Techniques	15	4
Specialist unit <i>Mandatory</i>	27 Fundamentals of Composition	15	4
Specialist unit <i>Mandatory</i>	28 Composition using Technology	15	4
Plus two additional units selected from the units given below			
Optional unit	4 Music Copyright	15	4
Optional unit	5 The Monetisation of Music	15	4
Optional unit	6 Music Publishing	15	4
Optional unit	7 The Live Music Business	15	4
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Optional unit	11 The International Music Market	15	4
Optional unit	12 Applied Sound Principles	15	4
Optional unit	13 Recording Technology	15	4
Optional unit	14 Creative Software Techniques	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music for Sound and Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4
Optional unit	20 Live Sound Techniques	15	4

Optional unit	21 The Evolution of the Instrument	15	4
Optional unit	22 Applied Music Theory	15	4
Optional unit	23 Performance	15	4
Optional unit	24 Instrumental Technique	15	4
Optional unit	25 Songwriting	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4

Pearson BTEC Level 4 Higher National Certificate in Music (Technology)		Unit credit	Level
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
Specialist unit <i>Mandatory</i>	12 Applied Sound Principles	15	4
Specialist unit <i>Mandatory</i>	13 Recording Technology	15	4
Specialist unit <i>Mandatory</i>	14 Creative Software Techniques	15	4
Plus two additional units selected from the units given below			
Optional unit	4 Music Copyright	15	4
Optional unit	5 The Monetisation of Music	15	4
Optional unit	6 Music Publishing	15	4
Optional unit	7 The Live Music Business	15	4
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Optional unit	11 The International Music Market	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music for Sound and Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4
Optional unit	20 Live Sound Techniques	15	4
Optional unit	21 The Evolution of the Instrument	15	4
Optional unit	22 Applied Music Theory	15	4
Optional unit	23 Performance	15	4

Optional unit	24 Instrumental Technique	15	4
Optional unit	25 Songwriting	15	4
Optional unit	26 Compositional Techniques	15	4
Optional unit	27 Fundamentals of Composition	15	4
Optional unit	28 Composition using Technology	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4

Pearson BTEC Level 4 Higher National Certificate in Music (General)		Unit credit	Level
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
Plus five additional units selected from the units given below			
Optional unit	4 Music Copyright	15	4
Optional unit	5 The Monetisation of Music	15	4
Optional unit	6 Music Publishing	15	4
Optional unit	7 The Live Music Business	15	4
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Optional unit	11 The International Music Market	15	4
Optional unit	12 Applied Sound Principles	15	4
Optional unit	13 Recording Technology	15	4
Optional unit	14 Creative Software Techniques	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music for Sound and Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4
Optional unit	20 Live Sound Techniques	15	4
Optional unit	21 The Evolution of the Instrument	15	4
Optional unit	22 Applied Music Theory	15	4
Optional unit	23 Performance	15	4
Optional unit	24 Instrumental Technique	15	4

Optional unit	25 Songwriting	15	4
Optional unit	26 Compositional Techniques	15	4
Optional unit	27 Fundamentals of Composition	15	4
Optional unit	28 Composition using Technology	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4

4.2.2 Pearson BTEC Level 5 Higher National Diploma in Music

The Level 5 Higher National Diploma consists of the Level 4 Higher National Certificate (above) plus an additional 120 credits at Level 5 delivered via one of the following seven specialist pathways:

- Business
- Composition
- Sound Design
- Sound Engineering
- Production
- Session Musician
- Artist Development

Qualification credit value: a minimum of 240 credits, of which 120 credits are at Level 5, and 120 credits are at Level 4 and usually attained via the HNC.

There is a required mix of Core, Specialist and Optional units totalling 240 credits. The Core unit required for each Level 5 Specialist pathway is Creative Research Project, which is weighted at 30 credits.

The requirements of the Higher National Certificate (or equivalent) must be met. In some cases, a maximum of 60 credits can be imported from another RQF Pearson BTEC Higher National qualification and/or from units designed by the Centre and approved by Pearson. Core units and Specialist units may not be substituted.

Students can progress from the General pathway at Level 4 to any pathway at Level 5.

The General pathway has been created to support students who are unsure of their chosen specialist area at this stage in their development.

Here is an example of a possible unit combination for centres who wish to offer a general HNC programme:

Unit Number	Unit Title
Unit 1	The Music Industry
Unit 2	Marketing and Promotion for Musicians
Unit 3	Professional Development

The following selection demonstrates a combination of unit choices available from the general optional unit bank, which cover all the specialist areas – Business, Performance, Technology and Composition – for students wishing to explore all of these areas.

Unit 6	Music Publishing
Unit 9	The DJ Business and Culture
Unit 13	Recording Technology
Unit 23	Performance
Unit 25	Songwriting

Students can progress from the General pathway at Level 4 to **any** pathway at Level 5 provided they have completed the relevant core units.

However centres have the responsibility to ensure students have a reasonable expectation of success on the programme and are advised to ensure that students have the required specialist skill set to achieve level 5 units if they have not completed any level 4 units in the specialist area being studied in the HND. For example, it would not be appropriate for a student to take the Level 5 Sound Engineering pathway, if they have not had any previous training or experience in sound engineering. The suitability of previous training and experience is at the centre's discretion.

Please do contact the Higher National team for any further guidance.

Pearson BTEC Level 5 Higher National Diploma in Music (Business)		Unit credit	Level
Level 4 units:			
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
*Plus one additional Level 4 unit selected from the units given below			
Specialist unit <i>Mandatory</i>	4 Music Copyright	15	4
Specialist unit <i>Mandatory</i>	5 The Monetisation of Music	15	4
Specialist unit <i>Mandatory</i>	6 Music Publishing	15	4
Specialist unit <i>Mandatory</i>	7 The Live Music Business	15	4
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Optional unit	11 The International Music Market	15	4
Optional unit	12 Applied Sound Principles	15	4
Optional unit	13 Recording Technology	15	4
Optional unit	14 Creative Software Techniques	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music and Sound for Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4
Optional unit	20 Live Sound Techniques	15	4
Optional unit	21 The Evolution of the Instrument	15	4
Optional unit	22 Applied Music Theory	15	4

Optional unit	23 Performance	15	4
Optional unit	24 Instrumental Technique	15	4
Optional unit	25 Songwriting	15	4
Optional unit	26 Compositional Techniques	15	4
Optional unit	27 Fundamentals of Composition	15	4
Optional unit	28 Composition using Technology	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4
Level 5 Units:			
Core unit	31 Creative Research Project (Pearson-set)	30	5
Specialist unit <i>Mandatory</i>	32 Music and Brands	15	5
Specialist unit <i>Mandatory</i>	33 Artist Management	15	5
Specialist unit <i>Mandatory</i>	34 Getting the Right Deals	15	5
*Plus three additional Level 5 units selected from the units given below			
Optional unit	35 A&R	15	5
Optional unit	36 Advanced Music Event Management	15	5
Optional unit	37 Advanced Music Production	15	5
Optional unit	38 Advanced Sound Engineering	15	5
Optional unit	39 Advanced Sound Design for Interactive Media	15	5
Optional unit	40 Mixing and Mastering	15	5
Optional unit	41 Music Systems Programming	15	5
Optional unit	42 Advanced Synthesis and Processing	15	5
Optional unit	43 Creative Portfolio	15	5
Optional unit	44 Live Mixing	15	5
Optional unit	45 Developing as an Artist	15	5
Optional unit	46 Musical Direction in Practice	15	5
Optional unit	47 Advanced Performance Skills	15	5
Optional unit	48 Live Arrangement Skills	15	5
Optional unit	49 Working in Music Education	15	5

Optional unit	50 Advanced Composition Techniques	15	5
Optional unit	51 Composing to a Brief	15	5
Optional unit	52 Advanced Composing Using Technology	15	5
Optional unit	53 Notation and Transcriptions	15	5
Optional unit	54 Experimental Composition	15	5
Optional unit	55 Musicology	15	5
Optional unit	56 Music Synchronisation	15	5
Optional unit	57 Regional Styles in Irish Traditional Music	15	5

Pearson BTEC Level 5 Higher National Diploma in Music (Session Musician)		Unit credit	Level
Level 4 units from Performance pathway			
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
*Plus one additional Level 4 unit selected from the units given below			
Optional unit	4 Music Copyright	15	4
Optional unit	5 Monetisation of Music	15	4
Optional unit	6 Music Publishing	15	4
Optional unit	7 The Live Music Business	15	4
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Optional unit	11 International Music Market	15	4
Optional unit	12 Applied Sound Principles	15	4
Optional unit	13 Recording Technology	15	4
Optional unit	14 Creative Software Techniques	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music for Sound and Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4
Optional unit	20 Live Sound Techniques	15	4
Specialist unit <i>Mandatory</i>	21 The Evolution of the Instrument	15	4
Specialist unit <i>Mandatory</i>	22 Applied Music Theory	15	4
Specialist unit <i>Mandatory</i>	23 Performance	15	4
Specialist unit <i>Mandatory</i>	24 Instrumental Technique	15	4

Optional unit	25 Songwriting	15	4
Optional unit	26 Compositional Techniques	15	4
Optional unit	27 Fundamentals of Composition	15	4
Optional unit	28 Composition using Technology	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4
Level 5 Units:			
Core unit	31 Creative Research Project (Pearson-set)	30	5
Specialist unit <i>Mandatory</i>	46 Musical Direction in Practice	15	5
Specialist unit <i>Mandatory</i>	47 Advanced Performance Skills	15	5
Specialist unit <i>Mandatory</i>	48 Live Arrangement Skills	15	5
*Plus three additional Level 5 units selected from the units given below			
Optional unit	32 Music and Brands	15	5
Optional unit	33 Artist Management	15	5
Optional unit	34 Getting the Right Deals	15	5
Optional unit	35 A&R	15	5
Optional unit	36 Advanced Music Event Management	15	5
Optional unit	37 Advanced Music Production	15	5
Optional unit	38 Advanced Sound Engineering	15	5
Optional unit	39 Advanced Sound Design for Interactive Media	15	5
Optional unit	40 Mixing and Mastering	15	5
Optional unit	41 Music Systems Programming	15	5
Optional unit	42 Advanced Synthesis and processing	15	5
Optional unit	43 Creative Portfolio	15	5
Optional unit	44 Live Mixing	15	5
Optional unit	45 Developing as an Artist	15	5
Optional unit	49 Working in Music Education	15	5

Optional unit	50 Advanced Composition Techniques	15	5
Optional unit	51 Composing to a Brief	15	5
Optional unit	52 Advanced Composing Using Technology		
Optional unit	53 Notation and Transcriptions	15	5
Optional unit	54 Experimental Composition	15	5
Optional unit	55 Musicology	15	5
Optional unit	56 Music Synchronisation	15	5
Optional unit	57 Regional Styles in Irish Traditional Music	15	5

Pearson BTEC Level 5 Higher National Diploma in Music (Artist Development)		Unit credit	Level
Level 4 Units from Performance pathway			
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
*Plus one additional Level 4 unit selected from the units given below			
Optional unit	4 Music Copyright	15	4
Optional unit	5 Monetisation of Music	15	4
Optional unit	6 Music Publishing	15	4
Optional unit	7 The Live Music Business	15	4
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Optional unit	11 International Music Market	15	4
Optional unit	12 Applied Sound Principles	15	4
Optional unit	13 Recording Technology	15	4
Optional unit	14 Creative Software Techniques	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music for Sound and Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4
Optional unit	20 Live Sound Techniques	15	4
Specialist unit <i>Mandatory</i>	21 The Evolution of the Instrument	15	4
Specialist unit <i>Mandatory</i>	22 Applied Music Theory	15	4
Specialist unit <i>Mandatory</i>	23 Performance	15	4
Specialist unit <i>Mandatory</i>	24 Instrumental Technique	15	4

Optional unit	25 Songwriting	15	4
Optional unit	26 Compositional Techniques	15	4
Optional unit	27 Fundamentals of Composition	15	4
Optional unit	28 Composition using Technology	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4
Level 5 Units:			
Core unit	31 Creative Research Project (Pearson-set)	30	5
Specialist unit <i>Mandatory</i>	43 Creative Portfolio	15	5
Specialist unit <i>Mandatory</i>	46 Developing as an Artist	15	5
*Plus four optional 15 credit units from level 5 unit bank below			
Optional unit	32 Music and Brands	15	5
Optional unit	33 Artist Management	15	5
Optional unit	34 Getting the Right Deals	15	5
Optional unit	35 A&R	15	5
Optional unit	36 Advanced Music Event Management	15	5
Optional unit	37 Advanced Music Production	15	5
Optional unit	38 Advanced Sound Engineering	15	5
Optional unit	39 Advanced Sound Design for Interactive Media	15	5
Optional unit	40 Mixing and Mastering	15	5
Optional unit	41 Music System Programming	15	5
Optional unit	42 Advanced Synthesis and processing	15	5
Optional unit	44 Live Mixing	15	5
Optional unit	47 Advanced Performance Skills	15	5
Optional unit	46 Music Direction in Practice	15	5
Optional unit	48 Live Arrangement Skills	15	5
Optional unit	49 Working in Music Education	15	5

Optional unit	50 Advanced Composition Techniques	15	5
Optional unit	51 Composing to a Brief	15	5
Optional unit	52 Advanced Composing Using Technology	15	5
Optional unit	53 Notation and Transcriptions	15	5
Optional unit	54 Experimental Composition	15	5
Optional unit	56 Musicology	15	5
Optional unit	56 Music Synchronisation	15	5
Optional unit	57 Regional Styles in Irish Traditional Music	15	5

Pearson BTEC Level 5 Higher National Diploma in Music (Composition)		Unit credit	Level
Level 4 units from Performance pathway			
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
*Plus two additional Level 4 units selected from the units given below			
Optional unit	4 Music Copyright	15	4
Optional unit	5 Monetisation of Music	15	4
Optional unit	6 Music Publishing	15	4
Optional unit	7 The Live Music Business	15	4
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Optional unit	11 International Music Market	15	4
Optional unit	12 Applied Sound Principles	15	4
Optional unit	13 Recording Technology	15	4
Optional unit	14 Creative Software Techniques	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music for Sound and Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4
Optional unit	20 Live Sound Techniques	15	4
Optional unit	25 Songwriting	15	4
Specialist unit <i>Mandatory</i>	26 Compositional Techniques	15	4
Specialist unit <i>Mandatory</i>	27 Fundamentals of Composition	15	4
Specialist unit <i>Mandatory</i>	28 Composition using Technology	15	4

Optional unit	26 Compositional Techniques	15	4
Optional unit	27 Fundamentals of Composition	15	4
Optional unit	28 Composition using Technology	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4
Level 5 Units			
Core unit	31 Creative Research Project (Pearson-set)	30	5
Specialist unit <i>Mandatory</i>	43 Creative Portfolio	15	5
Specialist unit <i>Mandatory</i>	52 Advanced Composition Techniques	15	5
*Plus four additional Level 5 units selected from the units given below			
Optional unit	32 Music and Brands	15	5
Optional unit	33 Artist Management	15	5
Optional unit	34 Getting the Right Deals	15	5
Optional unit	35 A&R	15	5
Optional unit	36 Advanced Event Management	15	5
Optional unit	37 Advanced Music Production	15	5
Optional unit	38 Advanced Sound Engineering Skills	15	5
Optional unit	39 Advanced Sound Design for Interactive Media	15	5
Optional unit	40 Mixing and Mastering	15	5
Optional unit	41 Music Systems Programming	15	5
Optional unit	42 Advanced Synthesis and processing	15	5
Optional unit	44 Live Mixing	15	5
Optional unit	45 Developing as an Artist	15	5
Optional unit	46 Creative Sound Design	15	5
Optional unit	46 Musical Direction in Practice	15	5
Optional unit	47 Advanced Performance Skills	15	5
Optional unit	48 Live Arrangement Skills	15	5
Optional unit	49 Working in Music Education	15	5

Optional unit	51 Composing to a Brief	15	5
Optional unit	52 Advanced Composing using Technology	15	5
Optional unit	53 Notation and Transcriptions	15	5
Optional unit	54 Experimental Composition	15	5
Optional unit	55 Musicology	15	5
Optional unit	56 Music Synchronisation	15	5
Optional unit	57 Regional Styles in Irish Traditional Music	15	5

Pearson BTEC Level 5 Higher National Diploma in Music (Production) Core units:		Unit credit	Level
Level 4 units from Technology pathway			
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
*Plus two additional Level 4 units selected from the units given below			
Optional unit	4 Music Copyright	15	4
Optional unit	5 The Monetisation of Music	15	4
Optional unit	6 Music Publishing	15	4
Optional unit	7 The Live Music Business	15	4
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Specialist unit <i>Mandatory</i>	11 Applied Sound Principles	15	4
Specialist unit <i>Mandatory</i>	12 Recording Technology	15	4
Specialist unit <i>Mandatory</i>	13 Creative Software Techniques	15	4
Optional unit	11 The International Music Market	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music for Sound and Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4
Optional unit	20 Live Sound Techniques	15	4
Optional unit	21 The Evolution of the Instrument	15	4
Optional unit	22 Applied Music Theory	15	4
Optional unit	23 Performance	15	4

Optional unit	24 Instrumental Technique	15	4
Optional unit	25 Songwriting	15	4
Optional unit	26 Compositional Techniques	15	4
Optional unit	27 Fundamentals of Composition	15	4
Optional unit	28 Composition using Technology	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4
Level 5 Units			
Core unit	31 Creative Research Project (Pearson-set)	30	5
Specialist unit <i>Mandatory</i>	37 Advanced Music Production	15	5
*Plus five additional Level 5 units selected from the units given below			
Optional unit	32 Music and Brands	15	5
Optional unit	33 Artist Management and Development	15	5
Optional unit	34 Getting the Right Deals	15	5
Optional unit	35 A&R	15	5
Optional unit	38 Advanced Sound Engineering	15	5
Optional unit	39 Advanced Sound Design for Interactive Media	15	5
Optional unit	40 Mixing and Mastering	15	5
Optional unit	41 Music Systems Programming	15	5
Optional unit	42 Advanced Synthesis and processing	15	5
Optional unit	43 Creative Portfolio	15	5
Optional unit	44 Live Mixing	15	5
Optional unit	45 Developing as an Artist	15	5
Optional unit	46 Musical Direction in Practice	15	5
Optional unit	47 Advanced Performance Skills	15	5
Optional unit	48 Live Arrangement Skills	15	5
Optional unit	49 Working in Music Education	15	5

Optional unit	50 Advanced Composition Techniques	15	5
Optional unit	51 Composing to a Brief	15	5
Optional unit	52 Advanced Composing Using Technology	15	5
Optional unit	53 Notation and Transcriptions	15	5
Optional unit	54 Experimental Composition	15	5
Optional unit	55 Musicology	15	5
Optional unit	56 Music Synchronisation	15	5
Optional unit	57 Regional Styles in Irish Traditional Music	15	5

Pearson BTEC Level 5 Higher National Diploma in Music (Sound Engineering)		Unit credit	Level
Level 4 units from Technology pathway			
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
*Plus two additional Level 4 units selected from the units given below			
Optional unit	4 Music Copyright	15	4
Optional unit	5 The Monetisation of Music	15	4
Optional unit	6 Music Publishing	15	4
Optional unit	7 The Live Music Business	15	4
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Optional unit	11 The International Music Market	15	4
Specialist unit <i>Mandatory</i>	11 Applied Sound Principles	15	4
Specialist unit <i>Mandatory</i>	12 Recording Technology	15	4
Specialist unit <i>Mandatory</i>	13 Creative Software Techniques	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music for Sound and Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4
Optional unit	20 Live Sound Techniques	15	4
Optional unit	21 The Evolution of the Instrument	15	4
Optional unit	22 Applied Music Theory	15	4
Optional unit	23 Performance	15	4

Optional unit	24 Instrumental Technique	15	4
Optional unit	25 Songwriting	15	4
Optional unit	26 Compositional Techniques	15	4
Optional unit	27 Fundamentals of Composition	15	4
Optional unit	28 Composition using Technology	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4
Level 5 Units			
Core unit	31 Creative Research Project (Pearson-set)	30	5
Specialist unit <i>Mandatory</i>	38 Advanced Sound Engineering	15	5
*Plus five additional Level 5 units selected from the units given below			
Optional unit	32 Music and Brands	15	5
Optional unit	33 Artist Management	15	5
Optional unit	34 Getting the Right Deals	15	5
Optional unit	35 A&R	15	5
Optional unit	37 Advance Music Production	15	5
Optional unit	39 Advanced Sound Design for Interactive Media	15	5
Optional unit	40 Mixing and Mastering	15	5
Optional unit	41 Music Systems Programming	15	5
Optional unit	42 Advanced Synthesis and Processing	15	5
Optional unit	43 Creative Portfolio	15	5
Optional unit	44 Live Mixing	15	5
Optional unit	45 Developing as an Artist	15	5
Optional unit	46 Musical Direction in Practice	15	5
Optional unit	47 Advanced Performance Skills	15	5
Optional unit	48 Live Arrangement Skills	15	5
Optional unit	49 Working in Music Education	15	5

Optional unit	50 Advanced Composition Techniques	15	5
Optional unit	51 Composing to a Brief	15	5
Optional unit	52 Advanced Composing Using Technology	15	5
Optional unit	53 Notation and Transcriptions	15	5
Optional unit	54 Experimental Composition	15	5
Optional unit	55 Musicology	15	5
Optional unit	56 Music Synchronisation	15	5
Optional unit	57 Regional Styles in Irish Traditional Music	15	5

Pearson BTEC Level 5 Higher National Diploma in Music (Sound Design)		Unit credit	Level
Level 4 units from Technology pathway			
Core unit <i>Mandatory</i>	1 The Music Industry	15	4
Core unit <i>Mandatory</i>	2 Marketing and Promotion for Musicians (Pearson-set)	15	4
Core unit <i>Mandatory</i>	3 Professional Development	15	4
*Plus two additional Level 4 units selected from the units given below			
Optional unit	4 Music Copyright	15	4
Optional unit	5 The Monetisation of Music	15	4
Optional unit	6 Music Publishing	15	4
Optional unit	7 The Live Music Business	15	4
Optional unit	8 Music Event Management	15	4
Optional unit	9 The DJ Business and Culture	15	4
Optional unit	10 Music and Society	15	4
Specialist unit <i>Mandatory</i>	11 Applied Sound Principles	15	4
Specialist unit <i>Mandatory</i>	12 Recording Technology	15	4
Specialist unit <i>Mandatory</i>	13 Creative Software Techniques	15	4
Optional unit	11 The International Music Market	15	4
Optional unit	12 Applied Sound Principles	15	4
Optional unit	13 Recording Technology	15	4
Optional unit	14 Creative Software Techniques	15	4
Optional unit	15 Sound Design Fundamentals	15	4
Optional unit	16 Music Production Fundamentals	15	4
Optional unit	17 Sound Engineering Fundamentals	15	4
Optional unit	18 Music for Sound and Picture	15	4
Optional unit	19 Creative Synthesis Techniques	15	4
Optional unit	20 Live Sound Techniques	15	4

Optional unit	21 The Evolution of the Instrument	15	4
Optional unit	22 Applied Music Theory	15	4
Optional unit	23 Performance	15	4
Optional unit	24 Instrumental Technique	15	4
Optional unit	25 Songwriting	15	4
Optional unit	29 Media Composition	15	4
Optional unit	30 Arranging and Remixing	15	4
Level 5 Units			
Core unit	31 Creative Research Project (Pearson-set)	30	5
Specialist Unit <i>Mandatory</i>	39 Advanced Sound Design for Interactive Media	15	5
*Plus five additional Level 5 units selected from the units given below			
Optional unit	32 Music and Branding	15	5
Optional unit	33 Artist Management	15	5
Optional unit	34 Getting the Right Deals	15	5
Optional unit	35 A&R	15	5
Optional unit	36 Advanced Musical Event Management	15	5
Optional unit	37 Advance Music Production	15	5
Optional unit	38 Advanced Sound Engineering	15	5
Optional unit	40 Mixing and Mastering	15	5
Optional unit	41 Music systems Programming	15	5
Optional unit	42 Advanced Synthesis and processing	15	5
Optional unit	43 Creative Portfolio	15	5
Optional unit	44 Live Mixing	15	5
Optional unit	45 Developing as an Artist	15	5
Optional unit	46 Musical Direction in Practice	15	5
Optional unit	47 Advanced Performance Skills	15	5
Optional unit	48 Live Arrangement Skills	15	5
Optional unit	49 Working in Music Education	15	5

Optional unit	50 Advanced Composition Techniques	15	5
Optional unit	51 Composing to a Brief	15	5
Optional unit	52 Advanced Composing Using Technology	15	5
Optional unit	53 Notation and Transcriptions	15	5
Optional unit	54 Experimental Composition	15	5
Optional unit	55 Musicology	15	5
Optional unit	56 Music Synchronisation	15	5
Optional unit	57 Regional Styles in Irish Traditional Music	15	5

4.2.3 Meeting local needs (MLN)

Centres should note that Pearson BTEC Higher National qualifications have been developed in consultation with centres, employers and relevant professional organisations. The units were designed to meet the skill needs of the sector and thereby allow coverage of the full range of employment within the sector. Centres should make maximum use of the choices available to them within the specialist pathways to meet the needs of their students, as well as the local skills and training needs.

Where centres identify a specific need that cannot be addressed using the units in this specification, centres can seek approval to use units from other RQF Pearson BTEC Higher National qualifications, through the MLN process (refer to *Commissioned qualification design and validation service* of our website

<http://qualifications.pearson.com> or get in touch your Pearson regional contact for application details. Centres will need to justify the rationale for importing units from other RQF Pearson BTEC Higher National specifications. **Meeting local need applications must be made in advance of delivery and before 31 January in the year of student registration.**

The flexibility to import standard units from other RQF Pearson BTEC Higher National specifications is **limited to a maximum of 30 credits in a BTEC HNC qualification and a maximum of 60 credits in a BTEC HND qualification (30 credits at Level 4 and 30 credits at Level 5)**. This is an overall maximum of units that can be imported. MLN units cannot be used at the expense of the mandatory units in any qualification nor can the qualification's rules of combination, as detailed in the specification, be compromised. It is the responsibility of the centre requesting the MLN to ensure that approved units are used only in eligible combinations.

For the **Pearson BTEC Level 4 Higher National Certificate in Music** and **Pearson BTEC Level 5 Higher National Diploma in Music**, the maximum number of credits that can be imported by pathway are as follows:

Qualification	Pathway	Import at Level 4	Import at Level 5
HNC in Music	General	30	
	Business	15	
	Technology	30	
	Performance	15	
	Composition	30	
HND in Music	Business	15	30
	Composition	30	30
	Sound Engineering	N/A	30
	Sound Design	N/A	30
	Production	N/A	30
	Session Musician	N/A	30
	Artist Development	N/A	30

4.2.4 Pearson BTEC Higher National Commissioned Development

Where MLN does not provide enough flexibility in terms of qualification structure, centres can request design and development of units by Pearson to meet their specific needs. This is offered by the following types of developments; full commission or partial commission.

We would be pleased to discuss your ideas for a Pearson BTEC Higher National Commissioned Development. For more information please refer to the *Commissioned qualification design and validation service* on our website <http://qualifications.pearson.com>

Once the centre is ready to proceed with a commissioned development, an application must be made, which provides a clear rationale for the development request. Pearson will review the application and may confirm or deny the request. The commissioned unit(s) will be authored by Pearson, in full consultation within the commissioning centre. Applications must be made one year in advance of the first year of commissioned unit(s) delivery.

4.3 Pearson-set Assignments

There are Pearson-set assignments, as part of the Core units. Each year, Pearson will issue a *Theme* and (for Level 4) a set of related *Topics*. Centres will develop an assignment, to be internally assessed, to engage students in work related to the Pearson-set Theme.

At Level 4, tutor will select a Topic to further define their approach to the Theme and assignment. At Level 5, it is expected that students will define their own Topic, in negotiation with Tutors, based on the Pearson-set Theme.

For example, from the Higher Nationals in Business:

Theme: “Corporate Social Responsibility (CSR) and its importance for sustainability and competitive advantage”

Level 4 Topics:

- How to start up a socially responsible company
- The impact of CSR on a functional area (e.g. HR, Marketing, Finance) within an organisation to promote profitability and financial sustainability.
- Implementing CSR activities within organisations to meet sustainability objectives.

Centres can find relevant support in the Pearson-set Assignment Guidance for the units, and the theme and topic release documentation which will be provided for each level.

The aim of the Pearson-set assignments is to provide a common framework for centres to develop work that will allow cross-sector benchmarking, through the standardisation of student work, and identification and sharing of ‘best practice.’ in higher education teaching and learning. Pearson will share the ‘best practice’ results with all centres. For further information about Pearson-set Assignments and assessment, see *section 6* of this document.

The Pearson-set Assignments for the Higher Nationals in Music are:

- **Level 4: Marketing and Promotion for Musicians**
- **Level 5: Creative Research Project**

4.4 Progress through the qualification

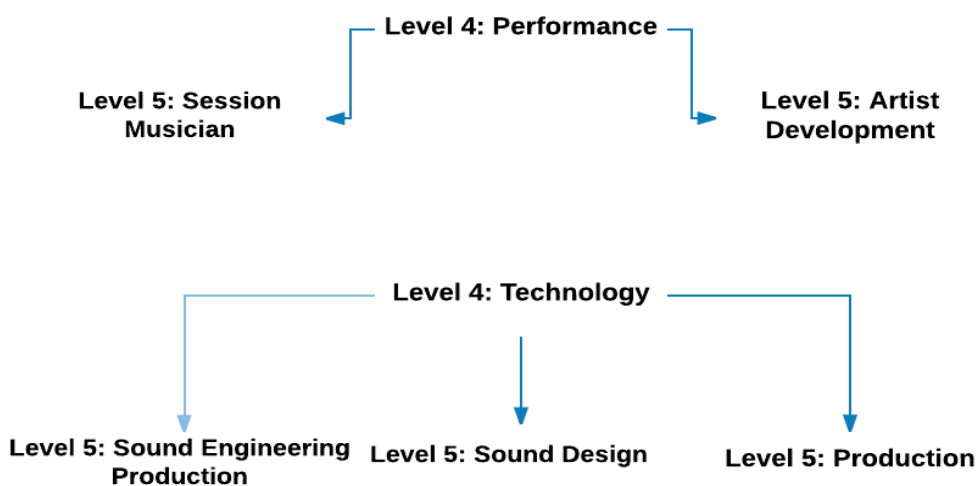
The General Pathway available in the Higher Nationals Diploma in Music Level 4, is intended to provide Centres with a range of unit options that may be applicable to students that are unsure of their area of specialism at the start of their programme, or wish to study a wide variety of specialist skills to support building a wide portfolio based career, in line with a freelance creative skill set.

These units have been written to provide scope for a Centre to tailor their course offer to include areas of additional content that provide a unique student experience.

For example, a Performance based student may wish to study performance skills along with increasing their knowledge of the music business industry to support their career goals. Under the general pathway, the student could study a combination of Performance and Business units.

Another example could be a Technology student who wishes to combine composition with sound design. The General pathway allows for the development of these skills without any restrictions.

The expectation is that students will have selected a chosen Specialist pathway by Level 5 and to support this, the pathway options at this level have increased from the previous Higher National in Music. Students can progress from the Level 4 General pathway to any level 5 specialist pathway.



The Business and Composition pathways stay the same at Level 4 and Level 5.

4.5 The Unit Descriptor

The Unit Descriptor is how we define the individual units of study that make up a Higher National qualification. Students will study and complete the units included in the programme offered at your centre.

We have described each part of the unit, as below. You may refer to any of the Unit Descriptors in *Section 10* of this programme specification.

Unit Title	A broad statement of what the unit will cover.
Unit Code	The Ofqual unit designation
Unit Type	There are three unit types: core (mandatory to all pathways); specialist (mandatory to specific pathways); and optional (available to most pathways)
Unit level	All BTEC Higher National units are at Level 4 or Level 5
Credit value	The credit value is related to total qualification time (TQT) and unit learning hours (ULH), and is easy to calculate. 1 credit is equal to 10 ULH, so 15 credits are equal to 150 ULH. To complete a Higher National Certificate or Diploma students are expected to achieve the appropriate number of credits
Introduction	Some general notes on the unit, setting the scene, stating the purpose, outlining the topics and skills gained on completion of the unit
Learning Outcomes	The Learning Outcomes are explicit statements that clearly express what students will be able to do after the completion of the unit. There are, typically, four Learning Outcomes for each unit.
Essential Content	This section covers the content that students can expect to study as they work towards achieving their Learning Outcomes.

Learning Outcomes and Assessment Criteria

Each unit sets out the 'Pass', 'Merit' and 'Distinction' criteria for that unit. When assignments are graded, a tutor will refer to this table, which connects the unit's Learning Outcomes with the student's work. This assignment may be graded at 'Pass', 'Merit' or 'Distinction level, depending on the quality of the students work.

Recommended Resources

Lists the resources appropriate to support the study of this unit. This includes books, journals and online material to support learning. The programme tutor may suggest alternatives and additions, usually with a local application or relevance.

Web resources – referencing:

Some units have web resources as part of their recommended resources lists. Hyperlinking to these resources directly can be problematic as locations and addresses of resources can change over time. To combat this, we have referenced web resources as follows:

- [1] A link to the main page of the website
- [2] The title of the site
- [3] The name of the section or element of the website where the resource can be found
- [4] The type of resource it is, which may be one of the following –
 - research
 - general reference
 - tutorials
 - training
 - e-books
 - report
 - wiki
 - article
 - datasets
 - development tool
 - discussion forum

Web

- | | |
|----------------------------------------------------------------|------------------------------------------------------------------------------|
| [1] sdfs.db.aist.go.jp | [2] National Institute for Advanced Industrial Science and Technology (AIST) |
| | [3] Spectral Database for Organic Compounds, SDFS |
| | [4] (General reference) |
| [1] rsc.org | [2] Royal Society of Chemistry |
| | [3] Learn Chemistry |
| | [4] (General reference) |

5 Teaching and learning

The aim of this section is to provide guidance to centres so that they can engage students in a dynamic, interactive and reflective learning experience. This experience should effectively prepare students to successfully engage in the assessments, which will measure depth, as well as breadth, of knowledge. Teaching should stimulate academic engagement, develop challenging yet constructive discourse and encourage students to reflect on their own performance in preparation for a professional career. Additionally, centres are encouraged to expose students to autonomous and independent learning, which will facilitate the development of their academic skills, experiences and techniques required as they progress from one level of study to the next.

Centres are encouraged to develop programmes that have a distinctive focus on entry into work, delivering a curriculum that embeds employability, has a strong commitment to ethics and diversity, and introduces students to contemporary as well as seminal research. All teaching and learning should reflect the expectations of employers and society, and be informed and guided by external benchmarks such as professional and statutory bodies. In so doing students completing a Higher National in Music will have the attributes, skills, principles and behaviours that will enable them to make a valuable contribution to local, national and international commerce.

The contributions students make to their own experiences, alongside the experience of their peers, is invaluable. Student engagement and the student voice should form a significant aspect of a student's life. Centres are encouraged to gather student opinions on a range of teaching and learning matters, which would be used to inform and enhance future practice within a programme of study and within a centre.

5.1 Delivering quality and depth

A high quality teaching and learning experience should include qualified and experienced lecturers, an interactive and engaging curriculum, motivated and inspired students, and a support system that caters for the pastoral as well as academic interests of students.

In addition to delivering a quality learning experience, centres must also encourage students to have a deeper understanding of the subject where they are able to go beyond the fundamentals of explaining and describing. Students are expected to show they can analyse data and information, make sense of this and then reach evaluative judgements. At the higher levels of study there is an expectation that students will be able to apply a degree of criticality to their synthesis of knowledge. This criticality would come from exposure to appropriate and relevant theories, concepts and models.

One of the reasons for delivering a quality learning experience, which has depth as well as breadth, is the benchmarking of the qualification to the Framework for Higher Education Qualifications (FHEQ). It also meets requirements set by the Regulated Qualifications Framework (RQF). The first stage of a Higher National in Music is the Higher National Certificate (HNC), which is aligned with Level 4 of both frameworks; with the Higher National Diploma (HND) aligned with Level 5. This means that the HNC has the same level of demand and expectations as the first year of a degree programme, with the HND having the same level of demand and expectations as the second year of a degree programme.

Centres are expected to provide a broadly similar experience for students to that which they would have if they attended a similar programme at a university. This could mean:

- Providing access to library facilities which has, as a minimum, available copies (physically and/or electronically) of all required reading material
- Access to research papers and journals
- Utilising a virtual learning environment (VLE) to support teaching
- Working with local employers (see below) to present real-life case studies
- Creating Schemes of Work that embrace a range of teaching and learning techniques
- Listening to the student voice.

Irrespective of the type of programme on which a student is enrolled, it is highly advisable that students are inducted onto their Higher National programme. This induction should include an introduction to the course programme and academic study skills that will be essential in supporting their research and studies, and, therefore, enhance the learning experience.

An induction programme should consist of the following:

- Course programme overview
- Preparing for lessons
- Effective engagement in lectures and seminars
- Making the most out of their tutor
- Assignment requirements
- Referencing and plagiarism
- Centre policies
- Academic study skills.

Pearson offer Higher National Global Study Skills to all students – an online toolkit that supports the delivery, assessment and quality assurance of BTECs in centres. This is available on the HN Global website www.highernationals.com. HN Global provides a wealth of support to ensure that tutors and students have the best possible experience during their course.

In addition, there is a wide range of free-to-access websites that can be used to support students in developing their learning and academic study skills.

5.2 Engaging with employers

Just as the student voice is important, so too is the employer's. Employers play a significant role in the design and development of all regulated qualifications, including the Higher Nationals in Music. This input should extend into the learning experience, where engagement with employers will add value to students, particularly in transferring theory into practice.

Centres should consider a range of employer engagement activities. These could include:

- Field trips to local music gigs and performances
- inviting members of the local music community to present guest lectures
- using employers to judge the quality of assessed presentations and/or products
- (for the more entrepreneurial) establishing a panel of experts who students can pitch an idea to.

While detailed guidance on assessment has been provided in this specification (see section 6), it is worth considering the involvement of employers when determining assessment strategies and the use of different assessment vehicles. This enables centres to design assessments that are more closely related to what students would be doing in the workplace. Employers are able to comment on relevance and content, as well as the challenge presented by an assessment. Notwithstanding this, ultimately it is the centre's responsibility to judge the extent to which any employer contributes to teaching and learning.

5.3 Engaging with students

Students are integral to teaching and learning. As such it is important that they are involved as much as possible with most aspects of the programme on to which they are enrolled. This input could include taking into account their views on how teaching and learning will take place, their role in helping to design a curriculum, or on the assessment strategy that will test their knowledge and understanding.

There are many ways in which to capture the student voice and student feedback, both formal and informal. Formal mechanisms include the nomination of student representatives to act as the collective student voice for each student cohort, student representation at course team meetings, and an elected Higher Education

representative as part of the Student Union. Student forums should also take place periodically throughout the year with minutes and action plans updated and informing the overall annual course monitoring process. Unit specific feedback can also be collated by students completing unit feedback forms, end of year course evaluations, and scheduled performance review meetings with their tutor.

However, this should not be the only time when feedback from students is sought. Discourse with students should be constant, whereby teachers adopt a 'reflection on action' approach to adjust teaching, so that students are presented with an environment that is most supportive of their learning styles. Just as employers could have an input into assessment design, so too could students. This will support the development of assignments that are exciting and dynamic, and fully engage students in meaningful and informative assessment.

The biggest advantage of consulting students on their teaching, learning and assessment is securing their engagement in their own learning. Students are likely to feel empowered and develop a sense of ownership of all matters related to teaching, learning and assessment, not just their own experiences. Students could also view themselves as more accountable to their lecturers, ideally seeing themselves as partners in their own learning and not just part of a process.

5.4 Planning and structuring a programme

Learning should be challenging yet exciting; teaching should be motivating and inspirational. Consequently, both teaching and learning should form part of a programme structure that is active, flexible and progressive, and has an industry focus wherever possible.

It is important for a programme structure to be effectively planned, taking into account the nature of the student cohort, the primary mode of delivery (face-to-face or distance learning) and the level of study. It is also advisable to consider the student voice (whether that voice is heard through end of programme feedback, or through on-going dialogue) when planning how and when students will be exposed to a particular subject. One other vital source of information that centres would do well to embrace is the feedback from tutors who have been and/or will be delivering learning.

It is recommended that centres establish a programme planning forum where various stakeholders are represented. This forum could consider different perspectives of teaching and learning and how these are planned into an effective programme structure. Consideration could be given to, for example, the holistic and consistent use of Virtual Learning Environments (VLEs), a programme of field trips, a strategy for engaging with employers, and how and when to assess learning.

Consideration should be given to a number of factors when planning a programme structure. These include:

- The sequencing of units
- Whether to have condensed or expanded delivery
- Teaching and learning techniques.

5.4.1 Sequencing units

The level of demand embedded within a unit is benchmarked to recognised standards. This applies to all units within a level of study and this means that all Level 4 units have similar demands, as do all Level 5 units; however, this does not mean that units can, or should, be delivered in any order. For example, in the Higher National Diploma in Music it is strongly advised that Level 4 units are delivered, and achieved, by students before progression to Level 5: students are able to progress to Level 5 with a minimum of 90 credits at Level 4.

Within each level it is advisable to sequence units so that those providing fundamental knowledge and understanding are scheduled early in the programme. It may also be advisable to schedule the assessment of units requiring the practice and application of more advanced skills later in the programme.

For example, at Level 4, Unit 1 Music and Unit 4 could be the first two units that Higher National Certificate students are exposed to. The former introduces students to the fundamentals of music, how it is structured and the internal and external factors that influence music strategy and operations. The latter provides students with an opportunity to gain an understanding of how organisations operate and how they are managed and led. At Level 5, Centres could sequence, for example, Unit 12 before Unit 17. The former provides a broader understanding of what influences the behaviour of individuals and teams, with the latter using this knowledge to develop strategies to deliver change in an organisation.

5.4.2 Condensed and expanded delivery

The next consideration is whether to deliver a unit in a condensed format alongside other units, or to deliver units over an extended period. The following tables provide examples of this, based on four units being delivered in one teaching block.

Condensed version:

Weeks 1 to 6	Week 7	Weeks 8 to 13	Week 14
Unit 1	Assessment	Unit 3	Assessment
Unit 2		Unit 4	

Expanded version:

Weeks 1 to 12	Weeks 13 and 14
Unit 1	Assessment
Unit 2	
Unit 3	
Unit 4	

Mixed version:

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14
Unit 1													Assessment
Unit 2						Assessment	Unit 3						
Unit 4													

The decision to deliver a condensed, expanded or mixed programme would depend on a number of factors, including availability of resources, when placements are planned, the subjects to be taught and the requirements of students. Each version has advantages: the condensed version would provide an opportunity for students to gain early success and achievement. This will enhance their self-efficacy, sense of belief in their ability to succeed, and self-confidence, with tutors being able to identify and respond to less able students early in the teaching and learning cycle. The advantages of the expanded version include providing a longer timescale for students to absorb new knowledge and, therefore, potentially improve success, and giving tutors an opportunity to coach and support less able students over a longer period of time. The mixed version, with some units spanning over the entire period and others lasting for shorter periods, provides opportunities for learning in some units to support development in others. This format may be particularly suited to a combination of practical and theoretical units. In all cases, the choice of which type of unit sequence must consider student opportunities as well as staff and physical resources of the centre.

As there are pros and cons to all approaches, the use of a planning forum would help to ensure the most suitable approach is taken. For example, centres could choose to deliver the first teaching block using the expanded version, with the subsequent teaching block being delivered through a condensed approach.

It should be noted that the above consideration would apply equally to programmes that are being delivered face-to-face or through distance learning.

5.4.3 Drawing on a wide range of delivery techniques

As part of planning the range of techniques that will be used to deliver the syllabus, centres should also consider an appropriate combination of techniques for the subject.

The table below lists some of the techniques that centres could introduce into a planned programme structure.

Technique	Face-to-face	Distance learning
Lectures and seminars	These are the most common techniques used by tutors. They offer an opportunity to engage with a large number of students, where the focus is on sharing knowledge through the use of presentations.	Delivery would be through video conferencing and/or pre-recorded audio and/or visual material, available through an online platform. Synchronous discussion forums could also be used.
Workshops	These are used to build on knowledge shared via tutors and seminars. Teaching can be more in-depth where knowledge is applied, for example to case studies or real-life examples. Workshops could be student-led, where students present, for example, findings from independent study.	While more challenging to organise than for face-to-face delivery, workshops should not be dismissed. Smaller groups of three or four students could access a forum simultaneously and engage in the same type of activity as for face-to-face.
Tutorials	These present an opportunity for focused one-to-one support, where teaching is led by an individual student's requirements. These can be most effective in the run up to assessment, where tutors can provide more focused direction, perhaps based on a formative assessment.	Other than not necessarily being in the same room as a student, tutors could still provide effective tutorials. Video conferencing tools provide the means to see a student, which makes any conversation more personal.

Technique	Face-to-face	Distance learning
Virtual Learning Environments (VLEs)	These are invaluable to students studying on a face-to-face programme. Used effectively, VLEs not only provide a repository for taught material such as presentation slides or handouts, but could be used to set formative tasks such as quizzes. Further reading could also be located on a VLE, along with a copy of the programme documents, such as the handbook and assessment timetable.	A VLE is a must if students are engaged with online delivery through distance or blended learning, as this would be the primary or the key source of learning. Where distance learning is primarily delivered through hard copies of workbooks, etc., the same principle would apply as for face-to-face learning.
Blended learning	The combination of traditional face-to-face learning and online learning. This can enable the students to gain personalised support, instruction and guidance while completing assigned activities and tasks remotely.	Offline learning enables students to develop autonomy and self-discipline by completing set activities and tasks with limited direction and traditional classroom-based constraints.
Work-based learning	Any opportunity to integrate work-based learning into a curriculum should be taken. This adds realism and provides students with an opportunity to link theory to practice in a way in which case studies do not. Many full-time students are involved in some form of employment, either paid or voluntary, which could be used, where appropriate, as part of their learning, for example when assignments require students to contextualise a response to a real organisation.	It is likely that the majority of distance learning students would be employed and possibly classed as mature students. Bringing theory to life through a curriculum, which requires work-based application of knowledge, would make learning for these students more relevant and meaningful. Perhaps more importantly, assessment should be grounded in a student's place of work, wherever possible.

Technique	Face-to-face	Distance learning
Guest speakers	These could be experts from industry or visiting academics in the subject area that is being studied. They could be used to present a lecture/seminar, a workshop or to contribute to assessment. The objective is to make the most effective use of an expert's knowledge and skill by adding value to the teaching and learning experience.	As long as the expert has access to the same platform as the students then the value-added contribution would still be very high. Consideration would need to be given to timings and logistics, but with some innovative management this technique would still have a place in distance learning programmes.
Field trips	Effectively planned field trips, which have a direct relevance to the syllabus, would add value to the learning experience. Through these trips students could relate theory to practice, have an opportunity to experience organisations in action, and potentially open their minds to career routes.	The use of field trips could be included as part of a distance learning programme. They will add the same value and require the same planning. One additional benefit of field trips for distance learning is that they provide an opportunity for all students in a cohort to meet, which is a rare occurrence for distance learning students.

5.4.4 Assessment considerations

Centres should design assessment for learning. This is where an assessment strategy requires students to engage with a variety of assessment tools that are accessible, appropriately challenging, and support the development of student self-efficacy and self-confidence. To ensure that assignments are valid and reliable, centres must implement robust quality assurance measures and monitor the effectiveness of their implementation (see section 6 of this Programme Specification). This includes ensuring that all students engage in assessment positively and honestly.

Assessment also provides a learning opportunity for all stakeholders of the assessment to have access to feedback that is both individual to each student and holistic to the cohort. Feedback to students should be supportive and constructive. Student self-efficacy (and therefore self-confidence) can be significantly enhanced where feedback not only focuses on areas for improvement but recognises the strengths a student has. At the cohort level, similar trends could be identified that inform future approaches to assessments and teaching. Assessment is an integral part of the overall learning process and assessment strategy must be developed to support effective, reflective, thinking music practitioners for the future. Assessment can be either formative, summative or both.

5.4.5 Formative assessment

Formative assessment is primarily developmental in nature and designed to give feedback to students on their performance and progress. Assessment designed formatively should develop and consolidate knowledge, understanding, skills and competencies. It is a key part of the learning process and can enhance learning and contribute to raising standards.

Through formative assessment tutors can identify students' differing learning needs early on in the programme and so make timely corrective interventions. Tutors can also reflect on the results of formative assessment to measure how effective the planned teaching and learning is at delivering the syllabus. Each student should receive one set of written formative feedback, otherwise some students may feel that others are being given more than their share of verbal feedback.

5.4.6 Summative assessment

Summative assessment is where students are provided with the assignment grades contributing towards the overall unit grade. For summative assessment to be effective it should also give students additional formative feedback to support on-going development and improvement in subsequent assignments. All formative assessment feeds directly into the summative assessment for each unit and lays the foundations from which students develop the necessary knowledge and skills required for the summative assessment.

5.4.7 Assessment feedback

Effective assessment feedback is part of continuous guided learning which promotes learning and enables improvement. It also allows students to reflect on their performance and helps them understand how to make effective use of feedback. Constructive and useful feedback should enable students to understand the strengths and limitations of their performance, providing positive comments where possible as well as explicit comments on how improvements can be made. Feedback should reflect the learning outcomes and assessment criteria to also help students understand how these inform the process of judging the overall grade.

The timing of the provision of feedback and of the returned assessed work also contributes to making feedback effective. Specific turnaround time for feedback should be agreed and communicated with both tutors and students. Timing should allow students the opportunity to reflect on the feedback and consider how to make use of it in forthcoming assessments, taking into account the tutor's workload and ability to provide effective feedback.

5.4.8 Designing valid and reliable assessments

To help ensure valid and reliable assignments are designed and are consistent across all units, centres could consider a number of actions.

Use of language

The first aspect of an assignment that a centre could focus on is ensuring that language makes tasks/questions more accessible to students.

Due consideration must be given to the command verbs (i.e. the verbs used in unit assessment criteria) when considering the learning outcomes of a unit. Assignments must use appropriate command verbs that equate to the demand of the learning outcome. If the outcome requires 'analysis' then 'evaluative' requirements within the assignment must not be set when testing that outcome. This would be viewed as over-assessing. Similarly, it is possible to under-assess where analytical demands are tested using, for example, explanatory command verbs.

The following can be used as a guide to support assignment design:

- Ensure there is a holistic understanding (by tutors and students) and use of command verbs.
- Set assignment briefs that use a single command verb, focusing on the highest level of demand expected for the learning outcome(s) that is (are) being tested.
- Assignments should be supported by additional guidance that helps students to interpret the demand of the assessment criteria.

- Time-constrained assessments should utilise the full range of command verbs (or acceptable equivalents) appropriate to the academic level. Modes of time-constrained assessments include in-class tests and exams that could be both open- or closed-book. Centres should pay close consideration to ensuring tests and exams are not replicated during the course of the year.

Consistency

This relates to the consistency of presentation and structure, the consistent use of appropriate assessment language, and the consistent application of grading criteria. Where assignments are consistent, reliability is enhanced. Where validity is present in assignments this will result in assignments that are fit for purpose and provide a fair and equitable opportunity for all students to engage with the assignment requirements.

Employing a range of assessment tools

Just as variation in teaching methods used is important to the planning of a programme structure, so too is the use of a range of assessment tools appropriate to the unit and its content. Centres should consider taking a holistic view of assessment, ensuring a balanced assessment approach with consideration given to the subject being tested and what is in the best interests of students. As mentioned above, consultation with employers could add a sense of realism to an assessment strategy. (A comprehensive list of assessment tools is provided in section 6.2 *Setting effective assignments*).

No matter what tool is used, assignments should have a sector focus (whether this is in a workplace context or through a case study), and be explicitly clear in its instructions. In the absence of a case study a scenario should be used to provide some context. Finally, students should be clear on the purpose of the assignment and which elements of the unit it is targeting.

6 Assessment

BTEC Higher Nationals in Music are assessed using a combination of internally assessed **centre-devised internal assignments** (which are set and marked by centres) and internally assessed **Pearson-set assignments** (which are set by Pearson and marked by centres). Pearson-set assignments are mandatory and target particular industry-specific skills. The number and value of these units are dependent on qualification size:

- For the HNC, one core, 15 credit, unit at Level 4 will be assessed by a mandatory Pearson-set assignment targeted at particular skills;
- For the HND, two core units: one core, 15 credit, unit at Level 4 and one core, 30 credit, unit at Level 5, will be assessed by a mandatory Pearson-set assignment targeted at particular skills;
- all other units are assessed by centre-devised internal assignments.

The purpose and rationale of having Pearson-set units on Higher Nationals is as follows:

Standardisation of student work – Assessing the quality of student work, that it is meeting the level and the requirements of the unit across all centres, that grade decisions and assessor feedback are justified, and that internal verification and moderation processes are picking up any discrepancies and issues.

Sharing of good practice – We will share good practice in relation to themes such as innovative approaches to delivery, the use of digital literacy, enhancement of student employability skills and employer engagement. **These themes will align to those for QAA Higher Education Reviews.**

An appointed External Examiner (EE) for the centre will ask to sample the Pearson-set assignment briefs in advance of the external examination visit. Although this is not a mandatory requirement for centres we strongly advise that centres seek guidance and support from their EE on the Pearson-set assignment. The EE may also include the Pearson-set units in the centre visit sample of student work.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the unit and in line with requirements from professional bodies, employers and higher education.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery will take place over short or long periods of time, and when assessment can take place.

6.0.1 Example Assessment Briefs

Each unit has supporting Example Assessment Brief that are available to download from the course materials section on our website (<http://qualifications.pearson.com/>). The example assessment briefs are there to give you an example of what the assessment will look like in terms of the feel and level of demand of the assessment.

The example assessment briefs, with the exception of the mandatory Pearson-set unit, provide tutors with suggested types of assignment and structure that can be adopted and, if so, **must be** adapted accordingly.

6.1 Principles of internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the Pearson Quality Assurance Handbook available in the support section of our website (<http://qualifications.pearson.com/>). All the assessment team will need to refer to this document.

For BTEC Higher Nationals it is important that you can meet the expectations of stakeholders and the needs of students by providing a programme that is practical and applied. Centres can tailor programmes to meet local needs and should use links with local employers and the wider business sector.

When internal assessment is operated effectively it is challenging, engaging, practical and up to date. It must also be fair to all students and meet national standards.

6.1.1 Assessment through assignments

For internally assessed units the format of assessment is an assignment taken after the content of the unit, or part of the unit if several assignments are used, has been fully delivered. An assignment may take a variety of forms, including practical and written types. An assignment is a distinct activity completed independently by students (either alone or in a team). An assignment is separate from teaching, practice, exploration and other activities that students complete with direction from and, formative assessment by, tutors.

An assignment is issued to students as an **assignment brief** with a hand-out date, a completion date and clear requirements for the evidence that students are expected to provide. There may be specific observed practical components during the assignment period. Assignments can be divided into separate parts and may require several forms of evidence. A valid assignment will enable a clear and formal assessment outcome based on the assessment criteria.

6.1.2 Assessment decisions through applying unit-based criteria

Assessment decisions for BTEC Higher Nationals are based on the specific criteria given in each unit and set at each grade level. The criteria for each unit have been defined according to a framework to ensure that standards are consistent in the qualification and across the suite as a whole. The way in which individual units are written provides a balance of assessment of understanding, practical skills and vocational attributes appropriate to the purpose of the qualifications.

The assessment criteria for a unit are hierarchical and holistic. For example, if an M criterion requires the student to show 'analysis' and the related P criterion requires the student to 'explain', then to satisfy the M criterion a student will need to cover both 'explain' and 'analyse'. The unit assessment grid shows the relationships among the criteria so that assessors can apply all the criteria to the student's evidence at the same time. In *Appendix 3* we have set out a definition of terms that assessors need to understand.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a student has completed all the assessment for a unit then the assessment team will give a grade for the unit. This is given simply according to the highest level for which the student is judged to have met all the criteria. Therefore:

- **To achieve a Pass**, a student must have satisfied all the Pass criteria for the learning outcomes, showing coverage of the unit content and therefore attainment at Level 4 or 5 of the national framework.
- **To achieve a Merit**, a student must have satisfied all the Merit criteria (and therefore the Pass criteria) through high performance in each learning outcome.
- **To achieve a Distinction**, a student must have satisfied all the Distinction criteria (and therefore the Pass and Merit criteria), and these define outstanding performance across the unit as a whole.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a student completing assignments. Students who do not satisfy the Pass criteria should be reported as Unclassified.

6.1.3 The assessment team

It is important that there is an effective team for internal assessment. There are three key roles involved in implementing assessment processes in your centre, each with different interrelated responsibilities, and these roles are listed below. Full information is given in the Pearson Quality Assurance Handbook available in the support section of our website (<http://qualifications.pearson.com/>).

- **The Programme Leader** has overall responsibility for the programme, its assessment and internal verification to meet our requirements, record keeping and liaison with the EE. The Programme Leader registers annually with Pearson and acts as an assessor, supports the rest of the assessment team, makes sure they have the information they need about our assessment requirements, and organises training, making use of our guidance and support materials.
- **Internal Verifiers** (IVs) oversee all assessment activity in consultation with the Programme Leader. They check that assignments and assessment decisions are valid and that they meet our requirements. IVs will be standardised by working with the Programme Leader. Normally, IVs are also assessors, but they do not verify their own assessments.
- **Assessors** set or use assignments to assess students to national standards. Before taking any assessment decisions, assessors participate in standardisation activities led by the Programme Leader. They work with the Programme Leader and IVs to ensure that the assessment is planned and carried out in line with our requirements.
- Your **External Examiner** (EE) will sample student work across assessors. Your EE will also want to see evidence of internal verification of assignments and assessment decisions.

6.1.4 Effective organisation

Internal assessment needs to be well organised so that student progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you in this through, for example, providing training materials and sample documentation. Our online HN Global service can also help support you in planning and record keeping.

It is particularly important that you manage the overall assignment programme and deadlines to make sure that all your students are able to complete assignments on time.

6.1.5 Student preparation

To ensure that you provide effective assessment for your students, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements. From induction onwards you will want to ensure that students are motivated to work consistently and independently to achieve the requirements of the qualifications. They need to understand how assignments are used, the importance of meeting assignment deadlines, and that all the work submitted for assessment must be their own.

You will need to give your students a guide that explains:

- How assignments are used for assessment
- How assignments relate to the teaching programme
- How students should use and reference source materials, including what would constitute plagiarism.

The guide should also set out your centre's approach to operating assessments, such as how students must submit assignments/work and the consequences of submitting late work and the procedure for requesting extensions for mitigating circumstances.

6.2 Setting effective assessments

6.2.1 Setting the number and structure of assessments

In setting your assessments you need to work with the structure of assessments shown in the relevant section of a unit. This shows the learning aims and outcomes and the criteria that you are expected to follow.

Pearson provide online EABs for each unit to support you in developing and designing your own assessments.

In designing your own assignment briefs you should bear in mind the following points:

- The number of assignments for a unit must not exceed the number of learning outcomes listed in the unit descriptor. However, you may choose to combine assignments, either to cover a number of learning outcomes or to create a single assignment for the entire unit.
- You may also choose to combine all or parts of different units into single assignments, provided that all units and all their associated learning outcomes are fully addressed in the programme overall. If you choose to take this approach you need to make sure that students are fully prepared, so that they can provide all the required evidence for assessment, and that you are able to track achievement in assessment records.
- A learning outcome must always be assessed as a whole and must not be split into two or more elements.
- The assignment must be targeted to the learning outcomes but the learning outcomes and their associated criteria are not tasks in themselves. Criteria are expressed in terms of the outcome shown in the evidence.

You do not have to follow the order of the learning outcomes of a unit in setting assignments, but later Learning Outcomes often require students to apply the content of earlier learning outcomes, and they may require students to draw their learning together.

Assignments must be structured to allow students to demonstrate the full range of achievement at all grade levels. Students need to be treated fairly by being given the opportunity to achieve a higher grade, if they have the ability.

As assignments provide a final assessment, they will draw on the specified range of teaching content for the learning outcomes. **The specified unit content must be taught/delivered.** The evidence for assessment need not cover every aspect of the teaching content, as students will normally be given particular examples, case studies or contexts in their assignments. For example, if a student is carrying out one practical performance, or an investigation of one organisation, then they will address all the relevant range of content that applies in that instance.

6.2.2 Providing an assignment brief

A good assignment brief is one that, through providing challenging and authentic sector/work-related tasks, motivates students to provide appropriate evidence of what they have learnt.

An assignment brief should have:

- A vocational scenario: this could be a simple situation or a full, detailed set of vocational requirements that motivates the student to apply their learning through the assignment.
- Clear instructions to the student about what they are required to do, normally set out through a series of tasks.
- An audience or purpose for which the evidence is being provided.
- An explanation of how the assignment relates to the unit(s) being assessed.

6.2.3 Forms of evidence

BTEC Higher Nationals have always allowed for a variety of forms of assessment evidence to be used, provided they are suited to the type of learning outcomes being assessed. For many units, the practical demonstration of skills is necessary and, for others, students will need to carry out their own research and analysis, working independently or as part of a team.

The Example Assessment Briefs give you information on what would be suitable forms of evidence to give students the opportunity to apply a range of employability or transferable skills. Centres may choose to use different suitable forms of evidence to those proposed. Overall, students should be assessed using varied forms of evidence.

These are some of the main types of assessment:

- Written reports, essays
- In-class tests
- Examinations

- Creation of financial documents
- Creation of planning documents
- Work-based projects
- Academic posters, displays, leaflets
- PowerPoint (or similar) presentations
- Recordings of interviews/role plays
- Working logbooks, reflective journals
- Presentations with assessor questioning
- Time-constrained assessment.

(Full definitions of different types of assessment are given in *Appendix 3*.)

The form(s) of evidence selected must:

- Allow the student to provide all the evidence required for the learning outcomes and the associated assessment criteria at all grade levels.
- Allow the student to produce evidence that is their own independent work.
- Allow a verifier to independently reassess the student to check the assessor's decisions.

For example, when you are using performance evidence, you need to think about how supporting evidence can be captured through recordings, photographs or task sheets.

Centres need to take particular care that students are enabled to produce independent work. For example, if students are asked to use real examples, then best practice would be to encourage them to use examples of their own or to give the group a number of examples that can be used in varied combinations.

6.3 Making valid assessment decisions

6.3.1 Authenticity of student work

An assessor must assess only student work that is authentic, i.e. the student's own independent work. Students must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. A student declaration must state that:

- Evidence submitted for the assignment is the student's own
- The student understands that false declaration is a form of malpractice.

Assessors must ensure that evidence is authentic to a student through setting valid assignments and supervising them during the assessment period. Assessors must also take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Centres may use Pearson templates or their own templates to document authentication.

During assessment an assessor may suspect that some or all of the evidence from a student is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. (See section 3.7 in this Programme Specification for further information.)

6.3.2 Making assessment decisions using criteria

Assessors make judgements using the criteria. The evidence from a student can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive. For example, the inclusion of a concluding section may be insufficient to satisfy a criterion requiring 'evaluation'.

Assessors should use the following information and support in reaching assessment decisions:

- The explanation of key terms in Appendix 3 of this document
- Examples of verified assessed work
- Your Programme Leader and assessment team's collective experience.

6.3.4 Dealing with late completion of assignments

Students must have a clear understanding of the centre's policy on completing assignments by the deadlines that you give them. Students may be given authorised extensions for legitimate reasons, such as illness, at the time of submission, in line with your centre policies (see also Section 3.6 "Administrative arrangements for internal assessment").

For assessment to be fair, it is important that students are all assessed in the same way and that some students are not advantaged by having additional time or the opportunity to learn from others. Centres should develop and publish their own regulations on late submission; and, this should make clear the relationship between late submission and the centre's mitigating circumstances policy.

Centres may apply a penalty to assignments that are submitted beyond the published deadline. However, if a late submission is accepted, then the assignment should be assessed normally, when it is submitted, using the relevant assessment criteria; with any penalty or cap applied after the assessment. Where the result of assessment may be capped, due to late submission of the assignment, the student should be given an indication of their uncapped grade; in order to recognise the learning that has been achieved, and assessment feedback should be provided in relation to the uncapped achievement.

As with all assessment results, both the uncapped and capped grades should be recorded and ratified by an appropriate assessment board; taking into account any mitigating circumstances that may have been submitted.

6.3.5 Issuing assessment decisions and feedback

Once the assessment team has completed the assessment process for an assignment, the outcome is a formal assessment decision. This is recorded formally and reported to students. The information given to the student:

- Must show the formal decision and how it has been reached, indicating how or where criteria have been met.
- May show why attainment against criteria has not been demonstrated.
- Must not provide feedback on how to improve evidence but how to improve in the future.

6.3.6 Resubmission opportunity

An assignment provides the final assessment for the relevant learning outcomes and is normally a final assessment decision. A student who, for the first assessment opportunity, has failed to achieve a Pass for that unit specification **shall be expected to undertake a reassessment**.

- Only one opportunity for reassessment of the unit will be permitted.
- Reassessment for course work, project- or portfolio-based assessments shall normally involve the reworking of the original task.
- For examinations, reassessment shall involve completion of a new task.
- A student who undertakes a reassessment will have their grade capped at a Pass for that unit.
- A student will not be entitled to be reassessed in any component of assessment for which a Pass grade or higher has already been awarded.

6.3.7 Repeat Units

A student who, for the first assessment opportunity and resubmission opportunity, still failed to achieve a Pass for that unit specification can:

- At Centre discretion and Assessment Board, decisions can be made to permit a repeat of a unit.
- The student must study the unit again with full attendance and payment of the unit fee.
- The overall unit grade for a successfully completed repeat unit is capped at a Pass for that unit.
- Units can only be repeated once.

6.3.8 Assessment Boards

Each centre is expected by Pearson to hold Assessment Boards for all of its BTEC Higher National programmes. The main purpose of an Assessment Board is to make recommendations on:

- The grades achieved by students on the individual units
- Extenuating circumstances
- Cases of cheating and plagiarism
- Progression of students on to the next stage of the programme
- The awards to be made to students
- Referrals and deferrals.

Assessment Boards may also monitor academic standards. The main boards are normally held at the end of the session, although if your centre operates on a semester system there may be (intermediate) boards at the end of the first semester. There may also be separate boards to deal with referrals.

Where a centre does not currently have such a process then the External Examiner (EE) should discuss this with the Quality Nominee and Programme Leader, stressing the requirement for Assessment Boards by both Pearson and QAA and that Assessment Board reports and minutes provide valuable evidence for QAA's Review of College Higher Education process.

6.4 Planning and record keeping

For internal processes to be effective, an assessment team needs to be well organised and keep effective records. The centre will also work closely with us so that we can quality assure that national standards are being satisfied. This process gives stakeholders confidence in the assessment approach.

The Programme Leader should have an assessment plan. When producing a plan the assessment team will wish to consider:

- The time required for training and standardisation of the assessment team.
- The time available to undertake teaching and carrying out of assessment, taking account of when students may complete external assessments and when quality assurance will take place.
- The completion dates for different assignments.
- Who is acting as Internal Verifier (IV) for each assignment and the date by which the assignment needs to be verified.
- Setting an approach to sampling assessor decisions though internal verification that covers all assignments, assessors and a range of students.

- How to manage the assessment and verification of students' work, so that they can be given formal decisions promptly.
- How resubmission opportunities can be scheduled.

The Programme Leader will also maintain records of assessment undertaken. The key records are:

- Verification of assignment briefs
- Student authentication declarations
- Assessor decisions on assignments, with feedback given to students
- Verification of assessment decisions.

Examples of records and further information are available in the Pearson Quality Assurance Handbook available in the support section of our website (<http://qualifications.pearson.com>).

6.5 Calculation of the final qualification grade

6.5.1 Conditions for the Award

Conditions for the Award of the HND

To achieve a Pearson BTEC Higher National Diploma qualification a student must have:

- completed units equivalent to 120 credits at level 5;
- achieved at least a pass in 105 credits at level 5;
- completed units equivalent to 120 credits at level 4;
- achieved at least a pass in 105 credits at level 4.

Conditions for the award of the HNC

To achieve a Pearson BTEC Higher National Certificate qualification a student must have:

- completed units equivalent to 120 credits at level 4;
- achieved at least a pass in 105 credits at level 4.

6.5.2 Compensation Provisions

Compensation Provisions for the HND

Students can still be awarded an HND if they have attempted but not achieved a Pass in one of the 15 credit units completed at level 4 and similarly if they have attempted but not achieved a Pass in one of the 15 credit units at level 5. However they must complete and pass the remaining units for an HNC or HND as per the unit rules of combination of the required qualification.

Compensation Provisions for the HNC

Students can still be awarded an HNC if they have attempted but not achieved a Pass in one of the 15 credit units completed, but have completed and passed the remaining units.

6.5.3 Calculation of the overall qualification grade

The calculation of the overall qualification grade is based on the student's performance in all units. Students are awarded a Pass, Merit or Distinction qualification grade using the points gained through all 120 credits, at Level 4 for the HNC or Level 5 for the HND, based on unit achievement. The overall qualification grade is calculated in the same way for the HNC and for the HND.

All units in valid combination must have been attempted for each qualification. The conditions of award and the compensation provisions will apply as outlined above. All 120 credits count in calculating the grade (at each level, as applicable).

The overall qualification grade for the HND will be calculated based on student performance in Level 5 units only.

Units that have been attempted but not achieved, and subsequently granted compensation, will appear as 'Unclassified'; i.e. a 'U' grade, on the student's Notification of Performance, that is issued with the student certificate.

Points per credit

Grade	Points
Pass	4
Merit	6
Distinction	8

Point boundaries

Grade	Point boundaries
Pass	420–599
Merit	600–839
Distinction	840 +

6.5.4 Modelled student outcomes

Pearson BTEC Level 4 Higher National Certificate

				STUDENT 1		STUDENT 2		STUDENT 3		STUDENT 4		STUDENT 5	
	Credits	Level	Grade point	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points
Core 1	15	4	4	P	60	P	60	P	60	D	120	D	120
Core 2	15	4	4	P	60	P	60	P	60	D	120	M	90
Core 3	15	4	4	P	60	P	60	P	60	D	120	M	90
Core 4	15	4	4	P	60	P	60	M	90	M	90	M	90
Core 5	15	4	6	M	90	P	60	M	90	M	90	M	90
Core 6	15	4	6	M	90	P	60	M	90	M	90	M	90
Opt 1	15	4	6	M	90	M	90	D	120	D	120	D	120
Opt 2	15	4	6	M	90	M	90	D	120	D	120	D	120
TOTAL	120				600		540		690		870		810
GRADE					M		P		M		D		M

Pearson BTEC Level 5 Higher National Diploma

				STUDENT 1		STUDENT 2		STUDENT 3		STUDENT 4		STUDENT 5	
	Credits	Level	Grade point	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points	Grade	Unit points
Core 1	15	4	0	P	0	P	0	P	0	D	0	P	0
Core 2	15	4	0	P	0	P	0	P	0	D	0	M	0
Core 3	15	4	0	P	0	P	0	P	0	D	0	M	0
Core 4	15	4	0	P	0	P	0	M	0	M	0	M	0
Core 5	15	4	0	M	0	P	0	M	0	M	0	P	0
Core 6	15	4	0	M	0	P	0	M	0	D	0	U	0
Opt 1	15	4	0	M	0	P	0	D	0	D	0	D	0
Opt 2	15	4	0	M	0	P	0	D	0	D	0	D	0
Core 7	30	5	6	M	180	M	180	M	180	P	120	D	240
Core 8	15	5	6	M	90	M	90	M	90	P	60	D	120
Opt 3	15	5	6	M	90	M	90	D	120	P	60	D	120
Opt 4	15	5	6	M	90	P	60	D	120	P	60	D	120
Opt 5	15	5	6	M	90	P	60	D	120	M	90	M	90
Opt 6	15	5	6	M	90	P	60	M	90	M	90	P	60
Opt 7	15	5	6	M	90	P	60	M	90	M	90	M	90
TOTAL	240				720		600		810		570		840
GRADE					M		M		M		P		D

7 Quality assurance

Pearson's quality assurance system for all Pearson BTEC Higher National programmes is benchmarked to Level 4 and Level 5 on the Quality Assurance Agency (QAA) Framework for Higher Education Qualifications (FHEQ). This will ensure that centres have effective quality assurance processes to review programme delivery. It will also ensure that the outcomes of assessment are to national standards.

The quality assurance process for centres offering Pearson BTEC Higher National programmes comprise five key components:

- 1 The approval process
- 2 Monitoring of internal centre systems
- 3 Independent assessment review
- 4 Annual programme monitoring report
- 5 Annual student survey

7.1 The approval process

Centres new to the delivery of Pearson programmes will be required to seek approval initially through the existing centre approval process and then through the programme approval process. Programme approval for new centres can be considered in one of two ways:

- Desk-based approval review
- Review and approval visit to the centre.

Prior to approval being given, centres will be required to submit evidence to demonstrate that they:

- Have the human and physical resources required for effective delivery and assessment.
- Understand the implications for independent assessment and agree to abide by these.
- Have a robust internal assessment system supported by 'fit for purpose' assessment documentation.
- Have a system to internally verify assessment decisions, to ensure standardised assessment decisions are made across all assessors and sites.

Applications for approval must be supported by the head of the centre (Principal or Chief Executive, etc.) and include a declaration that the centre will operate the programmes strictly, as approved and in line with Pearson requirements.

Centres seeking to renew their programme approval upon expiry of their current approval period may be eligible for the Automatic Approval process, subject to the centre meeting the eligibility criteria set out by Pearson.

Regardless of the type of centre, Pearson reserves the right to withdraw either qualification or centre approval when it deems there is an irreversible breakdown in the centre's ability either to quality assure its programme delivery or its assessment standards.

7.2 Monitoring of internal centre systems

Centres will be required to demonstrate on-going fulfilment of the centre approval criteria over time and across all Higher National programmes. The process that assures this is external examination, which is undertaken by External Examiners. Centres will be given the opportunity to present evidence of the on-going suitability and deployment of their systems to carry out the required functions. This includes the consistent application of policies affecting student registrations, appeals, effective internal examination and standardisation processes. Where appropriate, centres may present evidence of their operation within a recognised code of practice, such as that of the Quality Assurance Agency for Higher Education. Pearson reserves the right to confirm independently that these arrangements are operating to Pearson's standards.

Pearson will affirm, or not, the on-going effectiveness of such systems. Where system failures are identified, sanctions (appropriate to the nature of the problem) will be applied, in order to assist the centre in correcting the problem.

7.3 Independent assessment review

The internal assessment outcomes reached for all Pearson BTEC Higher National programmes benchmarked to Level 4 and Level 5 of the QAA FHEQ, are subject to a visit from a Pearson appointed External Examiner. The outcomes of this process will be:

- To confirm that internal assessment is to national standards and allow certification, **or**
- To make recommendations to improve the quality of assessment outcomes before certification is released, **or**
- To make recommendations about the centre's ability to continue to be approved for the Pearson BTEC Higher National qualifications in question.

7.4 Annual Programme Monitoring Report (APMR)

The APMR is a written annual review form that provides opportunity for centres to analyse and reflect on the most recent teaching year. By working in collaboration with centres, the information can be used by Pearson to further enhance the quality assurance of the Pearson BTEC Higher National programmes.

7.5 Annual student survey

Pearson will conduct an annual survey of Pearson BTEC Higher National students. The purpose of the survey is to enable Pearson to evaluate the student experience as part of the quality assurance process, by engaging with students studying on these programmes.

7.6 Centre and qualification approval

As part of the approval process, your centre must make sure that the resource requirements listed below are in place before offering the qualification.

Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualifications.

- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by staff and students.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the individual unit descriptors to check for any specific resources required.

The result, we believe, are qualifications that will meet the needs and expectations of students worldwide.

7.7 Continuing quality assurance and standards verification

We produce annually the latest version of the Pearson Quality Assurance Handbook available in the support section of our website (<http://qualifications.pearson.com>). It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- A centre delivering Pearson BTEC Higher National programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering.
- The centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery.

- Pearson makes available to approved centres a range of materials and opportunities the assessment checking service. This is intended to exemplify the processes required for effective assessment and provide examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment.
- An approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for BTEC Higher Nationals include:

- Making sure that all centres complete appropriate declarations at the time of approval
- Undertaking approval visits to centres
- Making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- Assessment sampling and verification through requested samples of assessments, completed assessed student work and associated documentation
- An overarching review and assessment of a centre's strategy for assessing and quality-assuring its BTEC programmes.

An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting. Centres that do not fully address and maintain rigorous approaches to quality assurance cannot seek certification for individual programmes or for all BTEC Higher National qualifications.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

8 Recognition of Prior Learning and attainment

Recognition of Prior Learning (RPL) is a method of assessment (leading to the award of credit) that considers whether students can demonstrate that they can meet the assessment requirements for a unit through knowledge, understanding or skills they already possess, and so do not need to develop through a course of learning.

Pearson encourages centres to recognise students' previous achievements and experiences whether at work, home or at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning. RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be valid and reliable.

For full guidance on RPL please refer to the Recognition of Prior Learning policy document available in the support section of our website (<https://qualifications.pearson.com>).

QCF Pearson BTEC Level 4 Higher National Certificate in Music unit content mapped to the Level 4 units available in the Pearson BTEC Higher National Music programmes (RQF) can be found in *Appendix 6* in this programme specification.

9 Equality and diversity

Equality and fairness are central to our work. The design of these qualifications embeds consideration of equality and diversity as set out in the qualification regulators' General Conditions of Recognition. Promoting equality and diversity involves treating everyone with equal dignity and worth, while also raising aspirations and supporting achievement for people with diverse requirements, entitlements and backgrounds. An inclusive environment for learning anticipates the varied requirements of students, and aims to ensure that all students have equal access to educational opportunities. Equality of opportunity involves enabling access for people who have differing individual requirements as well as eliminating arbitrary and unnecessary barriers to learning. In addition, students with and without disabilities are offered learning opportunities that are equally accessible to them, by means of inclusive qualification design.

Pearson's equality policy requires all students to have equal opportunity to access our qualifications and assessments. It also requires our qualifications to be designed and awarded in a way that is fair to every student. We are committed to making sure that:

- Students with a protected characteristic (as defined in legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic.
- All students achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Pearson's policy regarding access to its qualifications is that:

- They should be available to everyone who is capable of reaching the required standards
- They should be free from any barriers that restrict access and progression
- There should be equal opportunities for all those wishing to access the qualifications.

Centres are required to recruit students to Higher National qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications, and that the qualification will meet their needs. Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a higher level qualification. Centres should take appropriate steps to assess each applicant's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the student within the centre during their programme of study and any specific support that might be necessary to allow the student to access the assessment for the qualification. Centres should consult our policy documents on students with particular requirements.

Access to qualifications for students with disabilities or specific needs

Students taking a qualification may be assessed in a recognised regional sign language, where it is permitted for the purpose of reasonable adjustments. Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*. Details on how to make adjustments for students with protected characteristics are given in the document *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*. See the support section of our website for both documents (<http://qualifications.pearson.com/>).

10 Pearson BTEC Higher Nationals in Music Units

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

Recommended Resources

Textbooks

- FERRIS, T. (2011) *The 4-Hour Work Week: Escape the 9-5, Live Anywhere and Join the New Rich*. London: Vermillion.
- FITZPATRICK, P. and KAWASAKI, G. *The Art of Social Media: Power Tips for Power Users*. New York: Penguin Random House.
- GODIN, S. (2007) *Permission Marketing: Turning Strangers into Friends and Friends into Customers*. New York: Simon and Schuster.
- HERSTAND, A. (2017) *How to Make it in the New Music Business: Practical Tips on Building a Loyal Following and Making a Living as a Musician*. New York: Liverlight.
- HYATT, A. (2013) *Cyber PR for Musicians: Tools, Tricks and Tactics for Building Your Social Media House*. Brooklyn: Huntercat Press.
- LEVINSON, J. (2007) *Guerrilla Marketing: Cutting-edge Strategies for the 21st Century*. London: Piatkus.
- MACARTHY A. (2017) *500 Social Media Marketing Tips: Essential Advice, Hints and Strategy for Business: Facebook, Twitter, Pinterest, Google+, YouTube, Instagram, LinkedIn, and More!* Charleston: Createspace Independent Publishing Platform.
- OWSINSKI, B. (2013) *Social Media Promotion for Musicians: The Manual for Marketing Yourself, Your Band, and Your Music Online*. Burbank: Bobby Owsinski Media Group.
- RADBILL, C. (2017) *Introduction to the Music Industry – An Entrepreneurial Approach*. Abingdon: Routledge.
- WEISMAN, L. (2014) *The Artist's Guide to Success in the Music Business*. Austin: Greenleaf Book Group Press.

Websites

- | | |
|---------------------------------------------------------------------|---------------------------------------------------------------------------------|
| 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 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 D1 Synthesise commercial and artistic factors to identify sustainable professional opportunities for own specialist area
P1 Identify employment opportunities that relate to your discipline or specialism	M1 Demonstrate the viability of 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		
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	M2 Identify experiential activity that will address the development of relevant professional attributes	LO3 and LO4 D2 Analyse your professional development plan in relation to developments in the areas of the industry that relate to your specialism
P4 Undertake a skills audit to assess professional attributes		
P5 Illustrate short, medium and long-term career targets		
LO3 Undertake the personal development plan over an agreed timeframe		
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	
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	M4 Report on developments in the areas of the industry that relate to your specialism and own development needs	
P8 Evidence and reflect on your ability to respond to feedback		

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 4: Music Copyright

Unit code	A/616/0195
Unit Level	4
Credit value	15

Introduction

The aim of this unit is to develop an understanding of how the music business is based on copyright. Students will have the opportunity to explore how many of the rights and assets in the music business are dependent upon copyright. In particular, the two fundamental assets that underpin the music business, songs and recordings, are separate and important copyrights through which music publishers and record companies sustain their entire businesses. Music companies are in the business of finding talent that create copyright songs and recorded performances which are assigned, or licensed, to the applicable music company in return for certain fees or royalties. The music company then exploits these works in the marketplace and can establish a profitable value chain that depends absolutely on the recognition and protection of its rights of copyright in these works.

Music companies in most territories have faced considerable business disruption, caused by the insecurity of copyrights in the digital age (file-sharing and bit torrent technologies). Music companies, through various trade bodies, seek to lobby governments for laws that provide maximum copyright protection and also seek to educate users about the importance of respecting copyright.

By the end of the unit students will understand what works are capable of copyright protection, what the rights of copyright are, how music companies deal in these rights, how copyright is infringed, how infringement can be avoided and what legal remedies available through the courts in copyright infringement actions.

Learning Outcomes

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

- 1 Describe what a copyright is
- 2 Identify the categories of copyright works existing in the music business
- 3 Explain how copyright is infringed
- 4 Describe how the courts determine copyright infringement actions and the legal remedies available.

Essential Content

LO1 Describe what a copyright is

History:

From the UK Statute of Anne (1709) until now

The international development of copyright

The rights of copyright:

The restricted acts (reproduction, distribution, adaptation, broadcast, public performance etc.)

Duration of copyright:

Different works and international comparisons

Presumptions about who owns copyright.

Requirements for a work to be a copyright:

Fixed in material form

Original skill work and effort etc

LO2 Identify the categories of copyright works existing in the music business

*Songs/compositions, recordings, films/videos, artwork/photographs/
stage design/choreography, covers and remixes.*

LO3 Explain how copyright is infringed

Tests for primary (direct) infringement:

Similarity

Access

Substantial parts (originality not quantity)

Role of sample clearance licenses in avoiding infringement

Secondary (indirect) infringement

Filesharing

Video grabbing software, and other mass forms of infringement

Status of user generated content (UGC)

LO4 Describe how the courts determine copyright infringement actions and the legal remedies available

Historic music copyright infringement actions and outcomes

What must be proven

Role of musicologists as expert witnesses

Permitted acts/fair use defences

Remedies available: injunctions and damages

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Describe what a copyright is		D1 Evaluate arguments for and against the extension of duration of copyrights
<p>P1 Explain the requirements for a work to be a copyright work</p> <p>P2 Identify a range of the economic rights of copyright</p>	M1 Identify a wide and diverse range of rights of copyright	
LO2 Identify the categories of copyright works existing in the music business		D2 Evaluate the copyright status of remixes
<p>P3 Compare copyright in sound recordings and copyright in the underlying song embodied within such recordings</p> <p>P4 Identify the duration of these two main copyrights in the music business</p>	M2 Explore the copyright status of covers	
LO3 Explain how copyright is infringed		D3 Analyse the role of sample clearance licenses in avoiding infringement
<p>P5 Explain what needs to be shown to establish primary or direct copyright infringement</p> <p>P6 Explain what needs to be shown to establish secondary or indirect copyright infringement</p>	M3 Explain the process of establishing whether an author of a song has infringed the copyright of another song	
LO4 Describe how the courts determine copyright infringement actions and the legal remedies available		D4 Evaluate how damages are approached and calculated by the court
<p>P7 Review a historic copyright infringement action</p> <p>P8 Discuss the role of musicologists in copyright infringement actions</p>	M4 Demonstrate how permitted acts/fair use defences operate	

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., 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.musicbusinessworldwide.com

Music Business Worldwide
Homepage
(General Reference)

www.prsformusic.com

PRS for Music
Homepage
(General Reference)

www.songrite.eu

Song & Lyric Copyright Office
(General Reference)

www.copyright.gov

Copyright Law of US
Homepage
(General Reference)

www.ascap.com

ASCAP
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 3: Professional Development

Unit 5: Monetisation of Music

Unit 5: The Monetisation of Music

Unit code	F/616/0196
Unit Level	4
Credit value	15

Introduction

The aim of this unit is to develop an understanding of how music (and associated assets) are monetised in the music business.

Throughout the history of the music industry, technological shifts and developments have always caused disruption to business models within it. Some sectors experience threats, others opportunities. Students studying this unit will have the opportunity to understand where revenues are raised, both historically, in the present, and with an eye to the future. Students will explore how the early music business was only comprised of music publishing and live performances; how later, record companies arose and became a dominant force, only to decline in the face of digital disruption, whereas the live sector and associated sponsorship, endorsement and merchandising sectors grew rapidly as the music business entered the 21st century.

The music business is a complex supply network in which multiple stakeholders are involved in providing different music products, services, and experiences. The unit will explore the relationships between these stakeholders and the final consumers and the value chain in between.

By the end of the unit, students will understand the generation of music business assets, the ownership of such assets, their exploitation in the marketplace, and the value chain between the different stakeholders.

Learning Outcomes

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

- 1 Discuss what assets exist in the music industry, historically, now and in the future
- 2 Identify which stakeholders own or control the assets that exist in the music industry, historically, now and in the future
- 3 Explain how these stakeholders protect, exploit and monetise the assets they own or control
- 4 Explain the role of industry bodies, trade associations, collection societies and unions in assisting stakeholders with the monetisation of assets.

Essential Content

LO1 **Discuss what assets exist in the music industry, historically, now and in the future**

History: songs/performances (live and publishing assets only)

Rise of the recorded music industry (record companies and record assets)

Rise of video and film assets

Rise of the MP3 file, piracy and file sharing: damage to record assets

360 degrees deals: companies increasing their revenue base.

Online platforms and the monetisation of assets: downloads and streams

The live performance asset: higher ticket prices, more merchandising, sponsorship and endorsement

Image and personality rights and the rise of branding

Monetising fan engagement and creation of assets for 'super fans'

Future assets: virtual and augmented reality assets

LO2 **Identify which stakeholders own or control the assets that exist in the music industry, historically, now and in the future**

Artists

Record companies

Publishing companies

360 based 'music companies'

Rise of private investors and brands

Promoters, merchandising companies, booking agencies

Distributors, retailers and platforms

LO3 Explain how these stakeholders protect, exploit and monetise the assets they own or control

Recording deals

Publishing deals

Self-release arrangements (crowd funding, service deals, distribution deals etc)

Synchronisation deals

Booking agency agreements

Agreements with promoters

Merchandising deals

Branding and sponsorship and endorsement deals

Investor deals

The law

The link between assets and legal protection such as copyright and trademark

LO4 Explain the role of industry bodies, trade associations, collection societies and unions in assisting stakeholders with the monetisation of assets

Trade bodies and their functions

Musician unions and their function

Collection societies (for the public performance right etc)

Public/governmental institutions – grants, subsidies and awards etc

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Discuss what assets exist in the music industry, historically, now and in the future</p>		
<p>P1 Identify different types of distinct assets within the local music business territory</p> <p>P2 Investigate how the music business has evolved in a selected territory and how different assets have become more or less important in terms of monetisation</p>	<p>M1 Demonstrate how technological developments are connected with the rise and fall in the monetisation opportunities of particular sectors of the music business</p>	
<p>LO2 Identify which stakeholders own or control the assets that exist in the music industry, historically, now and in the future</p>		
<p>P3 Explain which stakeholders usually own or control which assets in the music business with respect to at least four types of music business stakeholder</p> <p>P4 Justify the difference between 'ownership' and 'licensing' of music assets</p>	<p>M2 Assess the extent to which brands and non-traditional music companies have invested in the creation and exploitation of music business assets</p>	
<p>LO3 Explain how these stakeholders protect, exploit and monetise the assets they own or control</p>		<p>LO3 and LO4</p> <p>D3 Evaluate a trade association or trade body that offers leadership of a section of the music business in the student's territory and assess its effectiveness in promoting enhanced monetisation opportunities</p>
<p>P5 Describe how different types of stakeholders monetise their assets in the marketplace</p> <p>P6 Demonstrate how money raised from the commercial exploitation of assets is divided between the different participants in the exploitation and creation of those assets</p>	<p>M3 Assess how at least five different types of stakeholder monetise their assets in the marketplace</p>	

Pass	Merit	Distinction
<p>LO4 Explain the role of industry bodies, trade associations, collection societies, public and governmental organisations, and unions in assisting stakeholders with the monetisation of assets</p>		
<p>P7 Identify at least three intermediaries that assist stakeholders in the monetisation of assets within the local music business territory</p> <p>P8 Explain the role and function of collection societies in the monetisation of the public performance right of copyright assets such as songs</p>	<p>M4 Demonstrate the role and policies of public and governmental organisations with regard to the music business and any financial support they may provide</p>	

Recommended Resources

Textbooks

DAVIS, S. (2006) *Guerilla Guide to the Music Business*. New York: Continuum.

HARRISON, A. (2008) *Music: The Business: The Essential Guide to the Law and the Deals*. 2nd edn. London: Virgin Books.

KRASILOVSKY, M.W. and SHEMEL, S. (2000) *This Business of Music*. 8th edn. New York: Billboard Books.

KUSEK, D. and LEONHARD, G. (2005) *The Future of Music: Manifesto for the Digital Music Revolution*. London: Omnibus Press.

MILLER, M. (2010) *The Complete Idiot's Guide to the Music Business*. Indianapolis: Alpha Books.

MUSIC MANAGER'S FORUM (2010) *The MMF Guide to Professional Music Management*. London: Sanctuary Publishing.

PASSMAN, D. (2015). *All You Need to Know About the Music Business*. 9th edn. New York: Simon & Schuster.

Websites

money.futureofmusic.org	Future of Music Revenue Streams (General Reference)
statista.com	Statista U.S. Music Industry – Statistics and Facts
musicindustryblog.wordpress.com	The Music Industry Blog Global Recorded Market Music Market Shares 2016
www.ifpi.org	International Federation of Phonographic Industries Digital Music Report/Recording Industry in Numbers (Report)

Links

This unit links to the following related units:

Unit 1: The Music Industry

Unit 2: Marketing and Promotion for Musicians

Unit 3: Professional Development

Unit 4: Music Copyright

Unit 6: Music Publishing

Unit 6: Music Publishing

Unit code	J/616/0197
Unit Level	4
Credit value	15

Introduction

The aim of this unit is to develop an understanding of music publishing in the music business.

Historically, music publishing was the beginning of the modern commercial music industry, and existed long before record companies. Music publishers are responsible for the sourcing, protection, administration and exploitation of compositions in the music business. Music publishers, using A&R staff, find talented songwriters. They then enter into agreements with the songwriter, whereby the songwriter will write songs for the publisher to exploit for a period of time in return for fees or royalties. The publisher will then seek to exploit the songs by way of procuring recordings of the song, synchronisation of the song into films or games or commercials etc, public performance and/or broadcast of the song, and/or streaming or other dissemination of the song.

By the end of the unit, students will learn how music publishing works and will have the opportunity to explore the journey of a composition from first writing through to the various forms of administration, exploitation and revenue collection undertaken by music publishers. Students will also understand the different departments and roles within a modern music publishing company.

Learning Outcomes

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

- 1 Describe the history of music publishing
- 2 Explain the five main functions of a music publisher
- 3 Explain how a music publishing company is structured
- 4 Evaluate the different factors that determine the commercial journey of a song.

Essential Content

LO1 Describe the history of music publishing

The UK Statute of Anne (1709) and subsequent international development of copyright

Sheet music publishing

Musical theatre and increases in sheet music sales

Development of public performance right in France and subsequent international development

Establishment of Performing Rights Societies for administration of performance right (SACEM 1851, PRS 1914, etc.)

Rise of sound recordings (record companies) and the exploitation of the mechanical right by publishers

Key publishers (Warner Chappell etc.)

Early 20th century concentration of US music publishers in New York 'Tin Pan Alley' and the rise of 'song plugging'

Market data today:

Who owns what market share of publishing and growth trends

LO2 Explain the five main functions of a music publisher

Acquisition (writers/songs):

Talent finding

Catalogue purchases

Song assignments

Publishing deals etc.

Exploitation:

Getting a song on a record, in a film, in a game, on a ringtone, in a commercial etc.

Administration, registering the song with collection societies, issuing licenses etc.

Collection – getting paid

Protection copyright infringement actions, cease and desist letters etc.

Role of collection societies/performing rights organisation and sub-publishers in performing some of these functions

LO3 **Explain how a music publishing company is structured**

A&R (Artist and Repertoire):

Find songwriting talent

Develop talent

Follow trends

Liaise with recording companies and recording artists who need songs etc.

Legal and Business Affairs:

Draft songwriter agreements, co-publishing deals, licenses etc., issue copyright infringement actions etc.

Copyright/Administration:

Create and keep song files, register songs with collection societies and any governmental copyright offices, foreign registrations, handle adaptation/translation/arrangement requests, mechanical license requests (for copying the song into units of recordings) save for territories where this is handled by mechanical collection societies

Royalties:

Receive income and ensure writers and co-publishers are paid correctly

Tracking track multiple income types and ensure accuracy

Licensing/Sync:

Negotiate and promptly respond to requests to license songs for inclusion in films, commercials, games etc.

LO4 **Evaluate the different factors that determine the commercial journey of a song**

Songwriting craft: Hooks, melodies, structure, radio formulas etc.

Relevance socio/cultural/political/genre relevance (including renewed relevance later in the life of a song)

Performing artist/s (performance, popularity, death etc.)

Covers

Promotion/Marketing

Exposure (film, TV, games synch, use by brands etc.)

Awards

Controversy

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Describe the history of music publishing		D1 Analyse the connection between developments in copyright law and the evolution of music publishing
P1 Identify the major milestones in the history of music publishing P2 Explore present-day global market share of the major music publishers	M1 Evaluate the major milestones in the history of music publishing	
LO2 Explain the five main functions of a music publisher		D2 Evaluate the role sub-publishers may have in the execution of some of these functions
P3 Define the five main functions of a music publisher P4 Illustrate the functions of a music publisher with examples	M2 Explore the role that collection societies/performing rights organisations may have in the execution of some of these functions	
LO3 Explain how a music publishing company is structured		D3 Analyse the links between the departments of a music publishing company and their main functions
P5 Explore the departments of a music publishing company	M3 Analyse the departments of a music publishing company	
LO4 Evaluate the different factors that determine the commercial journey of a song		D4 Analyse market and chart data (present day or historical) to demonstrate the commercial journey of a range of songs
P6 Review the commercial journey of a well-established catalogue song P7 Explain the connections between commercial success of a song and the factors in relation to the song itself and/or the wider marketplace and society	M4 Evaluate the connections between commercial success of a song and the factors in relation to the song itself and/or the wider marketplace and society	

Recommended Resources

Textbooks

BRABEC, B. and BRABEC, T. (2011) *Music Money and Success: The Insider's Guide to Making Money in the Music Business*. 7th edn. London: Schirmer Trade Books. Schirmer.

GAMMONS, H. (2011) *The Art of Music Publishing an Entrepreneurial Guide to Publishing and Copyright for the Music, Film and Media Industries*. Oxon: Focal Press.

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

POE, R. (2006) *New Songwriter's Guide to Music Publishing*. 3rd edn. Cincinnati: Writer's Digest Books.

WINOGRADSKY, S. (2013) *Music Publishing: The Complete Guide*. Van Nuys: Alfred Music.

WIXEN, R. (2014) *Plain and Simple Guide to Music Publishing*. Wisconsin: Hal Leonard.

Websites

www.ascap.com The American Society of Composers Authors and Publishers (ASCAP)
(General Reference)

www.thebalance.com The Balance
What Does a Publishing Company Do?
(General Reference)

www.mpaonline.org.uk Music Publishers Association (MPA)
(General Reference)

www.prsformusic.com Performing Rights Society (PRS)
(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 5: The Monetisation of Music

Unit 7: The Live Music Business

Unit code	L/616/0198
Unit Level	4
Credit value	15

Introduction

The Live Music Business's primary activity is the booking and promoting of concerts, tours and festivals for artists at every stage of their career. Traditionally the live music business was seen to work as part of the promotion and marketing of the artist – an artist would tour to support a new album release, or open up for a more established act to get noticed by music fans, for instance. However, the issues and challenges faced by the recorded music business over the last 17 years now mean that live music has become of greater importance for most musicians. As artist manager Scott Welch says, 'The top 10 percent of artists make money selling records – the rest go on tour.'

This unit will introduce students to the live music business and the key business practitioners – concert promoters, booking agents and concert tour managers – as well as the other participants in the production of the concerts and tours with which they are already familiar. Students will gain knowledge of the process of concert booking and tour planning, and also how artists must anticipate and budget for the costs of performing live.

By the end of this unit students will be able to create concert costings and offers for shows, tour routing and contracts for individual shows on a tour, a budget for the artist touring costs, and all the tour-related documentation that would be required.

Learning Outcomes

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

- 1 Identify concert costings and offers for live shows
- 2 Compose tour routing and contracts for individual shows
- 3 Create a budget for artist costs expected for a tour
- 4 Create tour-related documentation, including a 'tour book' for an artist tour.

Essential Content

LO1 Identify concert costings and offers for live shows

Concert promoters:

Relationship with the artist, artist management and booking agents

Rules and regulations including foreign artist taxation

Gross potential

Concert costs

The offer process – from identifying potential to the show

Industry profile

Concert booking process:

Aims and objectives of all parties

Financial considerations

Considerations based on the size of the venue

Contractual procedures

LO2 Compose tour routing and contracts for individual shows

Booking agents:

Relationship with the artist, artist management and promoters

Rules and regulations

The booking process – from offers to show

Tour routing

Contracts and contract riders

Industry profile

LO3 **Create a budget for artist costs expected for a tour**

Concert tour finances:

Costs

Shortfall

Tour support and promo show budgets

Ancillary income streams

Tour budgeting:

Budget categories – wages, transport, accommodation and ‘production

Non-production and production venues

Festivals, fly dates and ‘promo’ shows

LO4 **Create tour-related documentation, including a ‘tour book’ for an artist tour**

The role of the concert tour manager:

Tour documentation:

The tour book

Tour logistics spreadsheet

Work permits and visas

Carnet

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Identify concert costings and offers for shows		D1 Analyse how the artist rider has an impact on the show-costs and the resulting offer the promoter will make for a concert
P1 Demonstrate the costs of putting on a concert P2 Demonstrate how a promoter makes an offer for a concert	M1 Justify the criteria a promoter uses to make an offer to the booking agent for a concert	
LO2 Compose tour routing and contracts for individual shows		LO2 and LO3 D2 Analyse the effect the tour routing will have on artists' costs, giving examples of how any loss could be reduced
P3 Plan a tour routing P4 Create contracts for each show, based on the promoters offers	M2 Justify the criteria that will have an effect on the routing of the tour	
LO3 Create a budget for artist costs expected for a tour		
P5 Explore the activities and items that contribute to the artist touring costs P6 Create a touring budget for an artist	M3 Justify the criteria for choosing suppliers for the tour and the conditions that dictate specific touring costs	
LO4 Create the tour-related documentation, including a 'tour book' for the tour instigated		D3 Evaluate existing tour documentation to incorporate industry-standard formatting and presentation
P7 Explore the communication process for personnel on the tour P8 Create a tour book for the artist	M4 Justify documentation and distribution methods for tour personnel and organisations	

Recommended Resources

Textbooks

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.

WADDELL, R., BARNETT, R. and BERRY, J. (2007) *This Business of Concert Promotion and Touring*. New York: Billboard Books.

Websites

www.livemusicbusiness.com The website of Andy Reynolds
Concert Tour Manager
(General Reference)

www.iq-mag.net IQ Magazine
Live Music Intelligence
(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 5: The Monetisation of Music

Unit 9: The DJ Business and Culture

Unit 11: The International Music Market

Unit 8: Music Event Management

Unit code	R/616/0199
Unit Level	4
Credit value	15

Introduction

The music industry has changed dramatically over the past decade and live music is an increasingly essential part of revenue generation across the supply chain. Current industry figures show the live sector to have overtaken sales and streaming as the predominant source of income for artists at all levels of their career. The ability to plan and manage music events is a vital skill for all those working within the music business, regardless of genre or marketplace.

This unit explores the world of live music and common industry practices associated with it. Students will be introduced to the live music supply chain and the roles and responsibility it fosters. The unit will touch on all areas of the live industry; from the basics of event planning, to marketing and promotion, legal, financial and technical considerations, and essential details such as Health and Safety and public liability.

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

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

Learning Outcomes

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

- 1 Describe the organisational structure of a current live music event
- 2 Create a plan for a live music event
- 3 Stage and manage a live music event
- 4 Review the event, identifying strengths and areas for development.

Essential Content

LO1 Describe the organisational structure of a current live music event

Analysis of existing event management operations and strategies:

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

Event management team (roles and responsibilities)

Audience expectations and demographics

Marketing and promotional strategies

Technical and production considerations

LO2 Create a plan for a live music event

Planning a live event:

Live music supply chain: agents, managers, promoters, and venues

Roles and responsibilities: management, financial, technical, health and safety

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

Event strategy: audience expectations, target demographics, marketplace competition

Budget and finance: revenue income and profit, costing and 'break even' analysis

Technical considerations: sound, light, production

Marketing and promotion: online/social media/physical, sales and promotional strategies

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

Wellbeing: audience wellbeing, mental health awareness, ear health awareness and protection, legal and illegal substance consideration and recommendations

LO3 Stage and manage a live music event

Event Management Skills:

Rights – performing rights

Contracts and legal – development and use of a range of live music

Event contracts – agency, artist, venue

Time management and working under pressure

Teamwork and personal/collective responsibilities

On the night promotion and public engagement

Financial management and best practice

Stage/artist management

Public health and safety

Wellbeing: audience wellbeing, mental health awareness, ear health awareness and protection, legal and illegal substance consideration and recommendations

LO4 Review the event, identifying strengths and areas for development

Assessment of:

Roles and responsibilities

Aims and objectives

Planning stages

Success of the event

Audience expectations and engagement

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Describe the organisational structure of a current live music event		LO1 and LO2
<p>P1 Describe the organisational structure of a current live music event</p> <p>P2 Define the core roles and responsibilities of the event management team</p>	<p>M1 Describe marketing and promotional techniques, to include online and physical</p> <p>M2 Outline technical considerations of the event in light of industry and audience expectations</p>	
LO2 Create a plan for a live music event		<p>D1 Produce an event plan reflecting current industry practice in the following areas:</p> <ul style="list-style-type: none"> • roles and responsibilities • rights and contracts • finance and budget • technology and production • promotion and marketing • Health and Safety
<p>P3 Create a plan for a live music event</p> <p>P4 Justify personnel required and the role they will play in the success of the planned event</p> <p>P5 Identify key financial considerations of the proposed event to include profit, income, costs and expenses</p>	<p>M3 Differentiate your target audience and the strategies implemented to meet their needs and expectations</p> <p>M4 Describe public liability and Health and Safety considerations, and the steps taken to ensure a safe and legal event</p> <p>M5 Discuss promotional strategies (online and physical) highlighting their relevance to your target audience</p>	
LO3 Stage and manage a live music event		
<p>P6 Stage and manage a live music event, applying skills developed throughout the unit</p> <p>P7 Demonstrate collaborative working skills and effective communication strategies</p>	<p>M6 Undertake the event in line with industry expectations, conducting your role in a professional manner, and working effectively with your team, the public, and other professionals</p>	<p>D2 Stage and manage the event, reflecting best practice throughout and ensuring a safe environment for all parties</p>
LO4 Review the event produced, identifying strengths and areas for development		
<p>P8 Review the event produced, identifying strengths and areas for development</p>	<p>M7 Assess the event in relation to audience expectations and current industry practice</p>	<p>D3 Critically evaluate the event produced, highlighting your own role and using tutor and peer feedback to identify strengths and areas for development</p>

Recommended Resources

Textbooks

BOWDIN, G. (2012) *Events Management*. 3rd edn. Abingdon: Routledge.

CONWAY, G.D. (2009) *The Event Manager's Bible: The Complete Guide to Planning and Organising a Voluntary or Public Event*. 3rd edn. Oxford: How To Books Ltd.

HARRISON, A. (2014) *Music: The Business, Fully Revised and Updated, Including the Latest Changes to Copyright Law*. 6th edn. London: Virgin Books.

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

RICHES, N. (2013) *Music Management Bible*. London: SMT.

SHONE, A. (2010) *Successful Event Management*. 3rd edn. Andover: Cengage Learning.

Links

This unit links to the following related units:

Unit 1: The Music Industry

Unit 2: Marketing and Promotion for Musicians

Unit 3: Professional Development

Unit 5: The Monetisation of Music

Unit 7: The Live Music Business

Unit 36: Advanced Music Event Management

Unit 43: Creative Portfolio

Unit 9: The DJ Business and Culture

Unit code	A/616/0200
Unit Level	4
Credit value	15

Introduction

This unit is designed to introduce students to the culture and inner workings of the DJ industry, from the impact of changing technology on both DJ performance and shifting trends in consumerism, to the history of global music culture through to the branding and marketing of the DJ as an artist.

This unit will not teach students the technical know-how of DJing. The knowledge, skills and understanding that students will gain from completing this unit, has the potential to enhance their career opportunities in a wide variety of ways – either as a DJ, DJ agent or artist manager, or in the more creative technical arena such as software development and music distribution. Despite the range of career possibilities that can be identified in the DJ business, through either setting up their own business, or being employed by an organisation, a social and cultural grounding of the field is imperative if students wish to make authentic impact.

On successful completion of this unit, students will be able to relate this sector to the wider music business and culture as a whole, with a particular understanding of how race, gender, class and sexuality both shape and are represented in music culture. In addition, students will be able to grasp the importance of entrepreneurial spirit within the context of being self-employed, with an understanding that administrative and communication skills are as essential to the DJ business as marketing, branding and technical dexterity.

Learning Outcomes

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

- 1 Explain the role of the DJ and the DJ business in relation to the wider music industry
- 2 Explain how the developments in technology have influenced DJ culture
- 3 Demonstrate the development of DJ culture and technology in relation to music history
- 4 Develop a business plan for a product relating to any aspect of the DJ business and culture.

Essential Content

LO1 Explain the role of the DJ and the DJ business in relation to the wider music industry

The role of the DJ within the music industry

Definitions of a DJ and the characteristics of the job

The differences between types of DJs – club, radio, mobile

The differences between DJ styles and genres

The range of skills necessary to be a successful DJ

Definitions of the different roles within the DJ business

The importance of debates in relation to gender in DJ culture and the wider music industry at large

The structure and operations within a DJ agency

LO2 Explain how the developments in technology have influenced DJ culture

The significance of changing formats in relation to accessibility and global mobility

The shifts of cultural value attached to formats and DJ software

The importance of debates in relation to analogue and digital

Shifts in technology trends in relation to performance and audience reception

The links between shifts in technology and DJ promotion and marketing

LO3 Demonstrate the development of DJ culture and technology in relation to music history

A global overview of the origins of dance music culture

Links between previous DJ cultures and current ones

An overview of how race, class, sexuality and gender has influenced the development of DJ culture

Identify how trends in DJ technology are rooted in previous musical subcultures

LO4 Develop a business plan for a product relating to any aspect of the DJ business and culture

The importance of cultural research on business planning

Understanding audiences in relation to shifting marketing trends

The evaluation of existing case studies to develop economically viable new business ideas

The importance of branding and marketing in relation to debates on gender, race, class and sexuality

An overview of how the product/service relates to the music industry, and wider industries-at-large

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explain the role of the DJ and the DJ business in relation to the wider music industry		LO1 and LO2 D1 Analyse the impact technological and cultural changes have had in today's DJ business
P1 Explain the key definitions of a DJ, in relation to different styles of DJs and music genres P2 Describe the range of skills necessary to be an employed DJ in the current music market	M1 Discuss the structure of the DJ business, and how it interacts with the wider music industry	
LO2 Explain how the developments in technology have influenced DJ culture		
P3 Describe changes in music formats and DJ software P4 Explain how changes in technology have impacted on DJ performance and mobility	M2 Investigate the importance of debates in relation to analogue and digital	
LO3 Demonstrate the development of DJ culture and technology in relation to music history		D2 Demonstrate how cultural, social and political influences have impacted on DJ culture and music genres
P5 Explore at least one case study from music history and describe its link/influence to an example in contemporary DJ culture	M3 Describe how contemporary DJ culture and business has impacted on wider cultural industries-at-large	
LO4 Develop a business plan for a product relating to any aspect of the DJ business and culture		D3 Produce a business plan evidencing clear strategy and an additional marketing plan that considers debates on class, race, sexuality and gender
P6 Research at least one case study from music history and produce a basic business plan for a new product relating to DJ culture	M4 Assess how the selected case study has informed the development of the business plan in the context of current marketing trends	

Recommended Resources

Textbooks

ATTIAS, A. and GAYANAS, A. (2013) *DJ Culture in the Mix: Power, Technology and Social Change in Electronic Dance Music*. London: Bloomsbury.

BRADLEY, L. (2001) *Bass Culture: When Reggae was King*. London: Penguin Books.

BREWSTER, B. and BROUGHTON, F. (2006) *Last Night a DJ Saved My Life: The History of the Disc Jockey*. London: Headline Book Publishing.

BREWSTER, B. and BROUGHTON, F. (2006) *How to DJ (properly): The Art and Science of Playing Records*. London: Bantam Press.

COX, C. and WARNER, D. (2016) *Audio Culture: Readings in Modern Music*. London: Bloomsbury.

FARRUGIA, R. (2013) *Beyond the Dance Floor: Female DJs, Technology and Electronic Dance Music Culture*. Chicago: University of Chicago Press.

GARRATT, S. (1999) *Adventures in Wonderland: Decade of Club Culture*. London: Headline Book Publishing.

HASLAM, D. (2016) *Life After Dark: A History of British Nightclubs and Venues*. London: Simon and Schuster.

KATZ, M. (2012) *Groove Music: The Art and Culture of the Hip Hop DJ*. Oxford: Oxford University Press.

LAWRENCE, T. (2004) *Love Saves the Day: A History of American Dance Culture, 1970-79*. Durham: Duke University Press.

MILANO, B. (2003) *Vinyl Junkies: Adventures in Record Collecting*. New York: St. Martin's Press.

PAZ, E. (2015) *Dust and Grooves: Adventures in Record Collecting*. New York: Ten Speed Press.

PHILLIPS, D. (2009) *Superstar DJs Here We Go!: The Rise and Fall of the Superstar DJ*. London: Ebury Press.

REIGHLEY, K. (2000) *Looking for the Perfect Beat: The Art and Culture of the DJ*. New York: Pocket Books.

SULLIVAN, P. (2014) *Remixology: the Dub Diaspora*. London: Reaktion Books Ltd.

Websites

attackmagazine.com	Attack Magazine It's different for Girls and Woman in Dance Music (Article)
djhistory.com	DJ History (General Reference)
vice.com	Thump (General Reference)
www.factmag.com	FACT (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 10: Music and Society

Unit 14: Creative Software Techniques

Unit 21: Evolution of the Instrument

Unit 23: Performance

Unit 31: Creative Research Project

Unit 55: Musicology

Unit 10: Music and Society

Unit code	F/616/0201
Unit Level	4
Credit value	15

Introduction

This unit examines the creation of meanings from the interactions between society and popular music. Students will explore the important and influential role of media into today's society and how debates on identities of gender, race, class and sexuality, relate to media representations and, in turn, impact on the artist, a genre, sub-genre and product.

Through focussing on the influence of a subculture on a contemporary music artist, genre or product, students will become armed with invaluable knowledge of the social world and musical developments. They will grasp key terms and concepts, which will provide them with a useful toolbox to explore the musical world they inhabit.

On the completion of this unit, students will understand how society shapes developments of popular music, through the fields of musicology, cultural anthropology, ethnography and semiotics. Their value as a creative professional entering the music industry will be enhanced, in any role.

Learning Outcomes

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

- 1 Define key terms and concepts in musicology, cultural anthropology, ethnography and semiotics
- 2 Analyse the production of meanings through various subcultures – performance, images, recordings
- 3 Explore the role of the media in the constructions of meanings
- 4 Investigate a subculture and its relation to a contemporary music artist, genre or product.

Essential Content

LO1 Define key terms and concepts in musicology, cultural anthropology, ethnography and semiotics

Explore musicology, cultural anthropology, ethnography and semiotics

A relation of the musicology, cultural anthropology, ethnography and semiotics to case studies in popular music

LO2 Analyse the production of meanings through various subcultures – performance, images, recordings

Key subcultures, such as reggae, punk and acid house

Representation in relation to race, gender, sexuality and class, primarily through the work of cultural theorist Stuart Hall

The impact of technological changes on the authenticity of images, recordings and performance

LO3 Explore the role of the media in the constructions of meanings

Debates on identities of gender, race, class and sexuality in relation to media representations

The role of the journalist and popular music

The impact of social media

Technology and media dissemination and consumption

LO4 Investigate a subculture and its relation to a contemporary music artist, genre or product

The relationship between subculture and social and political context

A subculture's influence on the development of a contemporary music artist, genre or product

The influence of capitalism on popular music

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Define key terms and concepts in musicology, cultural anthropology, ethnography and semiotics		
<p>P1 Explain the key concepts of musicology and cultural anthropology</p> <p>P2 Explore the key concepts of ethnography and semiotics</p>	<p>M1 Identify links between the concepts of musicology, cultural anthropology, ethnography and semiotics within one example in popular music</p>	<p>D1 Analyse the social and cultural impact of the concepts of musicology, cultural anthropology, ethnography and semiotics on at least one example in popular music</p>
LO2 Analyse the production of meanings through various subcultures – performance, images, recordings		
<p>P3 Identify how meanings are constructed in at least one subculture.</p> <p>P4 Describe how social context has influenced the shaping of these meanings</p>	<p>M2 Demonstrate how technology has impacted on the production of meaning in the development of at least one subculture</p>	<p>D2 Analyse how constructions and meanings of race, gender, sexuality and class have been shaped through images, recordings and performance, in relation to two or more subcultures</p>
LO3 Explore the role of the media in the constructions of meanings		
<p>P5 Explain the role of the journalist (broadcast, print, online) in relation to the development of popular music</p> <p>P6 Describe the impact of social media on the creation and communication of meanings in popular music</p>	<p>M3 Demonstrate how new media technology has impacted on the construction and interception of meanings in relation to more traditional media platforms</p>	<p>D3 Analyse the debates on how race, gender, class and sexuality are articulated through media representations</p>
LO4 Investigate a subculture and its relation to a contemporary music artist, genre or product		
<p>P7 Identify links between a subculture and a contemporary music artist, genre or product</p>	<p>M4 Explore the influence of at least one subculture on a contemporary music artist, genre or product, in relation to shifts in technology</p>	<p>D4 Analyse a contemporary music artist, genre or product in relation to two or more subcultures, in the context of social and political debates and identity politics</p>

Recommended Resources

Textbooks

- BAINBRIDGE, L. (2014) *The True Story of Acid House: Britain's Last Youth Culture Revolution*. London: Omnibus Press.
- COX, C. and WARNER, D. (eds) (2016) *Audio Culture: Readings in Modern Music*. London: Bloomsbury.
- DRUMMOND, B. (2001) *45*. London: Abacus.
- FARRUGIA, R. (2013) *Beyond the Dance Floor: Female DJs, Technology and Electronic Music Culture*. Chicago: University of Chicago Press.
- HALL, S. (1997) *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications.
- HASLAM, D. (2016) *Life After Dark: A History of British Nightclubs and Music Venues*. London: Simon and Schuster.
- HEBDIGE, D. (1979) *Subculture: The Meaning of Style*. Abingdon: Routledge.
- IDDON, M. and MARSHALL, M. (2017) *Lady Gaga and Popular Music: Performing Gender, Fashion, and Culture*. Abingdon: Routledge.
- KITQANA, B. (2006) *Why White Kids Love Hip Hop: Wankstas, Wiggers, Wannabes, and the New Reality of Race in America*. New York: Basic Civitas.
- LEBLANC, L. (2002) *Pretty in Pink: Gender Resistance in a Boys' Subculture*. New Jersey: Rutgers University Press.
- LEONARD, M. (1992) *Gender in the Music Industry*. Farnham: Ashgate.
- LESTER, P. (2010) *Bonkers: The Story of Dizzee Rascal*. London: Omnibus Press.
- LEWIS, A. (2010) *The Audience: Fan Culture and Popular Media*. Abingdon: Routledge.
- LIEB, K. (2013) *Gender, Branding, and the Modern Music Industry*. Abingdon: Routledge.
- LONGHURST, B. (2007) *Popular Music and Society*. Cambridge: Polity Press.
- MORLEY, P. (2017) *The Age of Bowie*. London: Simon and Schuster.
- NEGUS, K. (1999) *Music Genres and Corporate Cultures*. Abingdon: Routledge.
- REYNOLDS, S. (2013) *Energy Flash: A Journey Through Rave Music and Dance Culture*. London: Faber and Faber.
- SHAPIRO, H. (2016) *Waiting for the Man: The Story of Drugs and Popular Culture*. London: Helter Skelter.
- SHUKER, R. (1994) *Understanding Popular Music*. Abingdon: Routledge.
- SHUKER, R. (2001) *Popular Music Culture: Key Concepts*. Abingdon: Routledge.

TAYLOR, T. (2015) *Music and Capitalism: A History of the Present*. Chicago: University of Chicago Press.

TRIER-BIENIEK, A. (2016) *The Beyonce Effect: Essays on Sexuality, Race, and Feminism*. Jefferson: McFarland and Co.

WALSER, R. (2014) *Running with the Devil: Power, Gender and Madness in Heavy Metal Music*. Middletown: Wesleyan University Press.

WHITELEY, S. (2005) *Too Much Too Young: Popular Music, Age and Gender*. Farnham: Ashgate.

Websites

theguardian.com	The Guardian Youth Subcultures: What are they now? (Article)
www.bbc.co.uk	BBC Radio Subcultures; thinking Allowed (Podcast)

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 31: Creative Research Project

Unit 55: Musicology

Unit 11: The International Music Market

Unit code	J/616/0202
Unit Level	4
Credit value	15

Introduction

The aim of this unit is to develop an understanding of the international music market. Globalisation continues to shape the music business in different territories, but significant differences remain from territory to territory, in terms of both music content and music business practice. In addition, new territories such as China, India, and Nigeria, are emerging as the future revenue growth hotspots for the music business ('Emerging Music Markets'). Western markets are finally in recovery after a very difficult period of digital disruption, but the future of the international music business will increasingly point towards the large emerging markets. In addition, in terms of musical form and sound, western music has primarily been the globalising force since the 1950s, with other territories adapting their musical output to in various ways mirror and echo these forms and sounds; but we now see the beginning of a more equal globalisation where music from one territory can influence the music of another territory regardless of origin. Future music business professionals need to become familiar with these trends in order to understand the changing international music market.

By the end of the unit, students will understand how to trade music across territories and be able to identify best practice and innovation. In addition, students will have an understanding of the types of artists and repertoire that have local and international success and how to form A&R strategies in the international marketplace.

Learning Outcomes

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

- 1 Evaluate 'globalisation' as a concept and its differences/similarities with the concept of 'Americanisation'
- 2 Explore music market territories which are different from own territory
- 3 Explain the importance of emerging markets in the music business and their particular characteristics
- 4 Develop an international release and marketing strategy for a local artist.

Essential Content

LO1 **Evaluate 'globalisation' as a concept and its differences/similarities with the concept of 'Americanisation'**

The extent and nature of globalisation in the music business

The extent to which non-US music can succeed in the US market

Reasons and explanations for US dominance of the international music market

Future directions of music business globalisation

LO2 **Explore music market territories which are different from their own territory**

'Offline' marketing activities:

Networking

Professional etiquette

Trade directories and trade shows

'Fixers'

Live performances

Branding

Publicity and PR

Self-releasing music

Branding

'Online' marketing activities:

Internet marketing

Social media

Emerging technology and future developments

Branding

LO3 Explain the importance of emerging markets in the music business and their particular characteristics

Key issues of:

Market size and structure

Socio economic and cultural conditions

State music policies

Marketing and promotional channels

Digitalisation and technology

Genre tendencies and trends

Diversity and cultural awareness

LO4 Develop an international release and marketing strategy for a local artist

Market trends in the emerging markets of India, China etc

Connection between population size and streaming revenues

Dealing with continued piracy problems

Exporting to emerging markets

Exporting from emerging markets

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Evaluate 'globalisation' as a concept and its differences/similarities with the concept of 'Americanisation'		D1 Evaluate why US repertoire has the greatest impact on the international music market
P1 Investigate market data for three territories that indicate the origin of repertoire P2 Describe the extent of globalisation as applied to the particular music industry territories identified	M1 Compare the processes of 'Globalisation' and 'Americanisation' in the international music business context	
LO2 Explore music market territories which are different from own territory		D2 Evaluate the extent to which the investigated music market shows any signs of best practice in terms of new business models that other territories can learn from
P3 Investigate a music market which is not own domestic market (and is not one of the emerging markets referred to below) P4 Explain at least five, of the markets identified, distinct characteristics as a music business market	M2 Compare the identified characteristics with those of own home territory	
LO3 Explain the importance of emerging markets in the music business and their particular characteristics		D3 Evaluate the impact of music piracy in both established and emerging markets, making reference to a wide range of markets
P5 Investigate an emerging music market P6 Review how this emerging market could become an important source of revenues for both domestic and overseas artists and rights holders	M3 Assess the extent to which the emerging music market is developing along different/similar developmental paths to those followed in the key western markets	

Pass	Merit	Distinction
<p>LO4 Develop an international release and marketing strategy for a local artist</p>		
<p>P7 Investigate an artist from own home territory that has achieved some local success but very limited overseas success to date</p> <p>P8 Plan an overseas release and marketing campaign for the release and marketing of the artist in at least three significant overseas territories (one of which should be an emerging market)</p>	<p>M4 Demonstrate the target markets' particular distribution and marketing channels and characteristics and the opportunities that may be available to collaborate with local partners</p>	

Recommended Resources

Textbooks

- BURNETT, R. (1996) *The Global Jukebox*. Abingdon: Routledge.
- DOYLE, G. (2002) *Understanding Media Economics*. London: Sage Publications.
- FURR, M. (2015) *Globalization and Popular Music in South Korea: Sounding Out K-Pop*. Abingdon: Routledge.
- GEBESMERE, A. (2002) *Global Repertoires Popular Music Within And Beyond the Transnational Music Industry*. Farnham: Ashgate.
- KLEIN, N. (2000) *No Logo*. London: Random House.
- NEGUA, K. (1999) *Music Genres and Corporate Cultures*. Abingdon: Routledge.
- MIOS, O.J. (2012) *Music, Social Media and Global Mobility*. Abingdon: Routledge.
- PASSMAN, D. (2011) *All You Need to Know About the Music Business*. 9th edn. New York: Simon & Schuster.

Websites

- www.ifpi.org International Federation of Phonographic Industries
Digital Music Report/Recording Industry in Numbers
(Report)

Links

This unit links to the following related units:

- Unit 1: The Music Industry*
- Unit 2: Marketing and Promotion for Musicians*
- Unit 3: Professional Development*
- Unit 4: Music Copyright*
- Unit 5: The Monetisation of Music*
- Unit 6: Music Publishing*
- Unit 7: The Live Music Business*
- Unit 8: Music Event Management*
- Unit 31: Creative Research Project*
- Unit 32: Music and Brands*
- Unit 34: Getting the Right Deals*

Unit 12: Applied Sound Principles

Unit code	L/616/0203
Unit Level	4
Credit value	15

Introduction

In the field of music production and sound engineering, a deep understanding of the properties of sound waves and how the human brain interprets and uses this information is crucial. Sound is something that many people take for granted, never thinking about the detail or why different aural phenomenon occur. For a professional working in sound and music technology, the key skill that elevates them is the ability to visualise, predict and interpret what happens when a sound is produced, and how the environment affects the sound itself.

This unit explores the characteristics and underlying physics of sound waves, wave propagation and how sound is interpreted by human beings. In addition, key concepts of acoustic principles will be analysed and creatively applied, to produce a range of samples and reverb responses that can be used in variety of music and sound design projects.

Topics included in this unit are: the properties of sound waves and the harmonic series, the anatomy of the human ear and how characteristics of sound are perceived, calculating room dimensions and standing waves, creating impulse response samples, and application of impulse response samples.

On successful completion of this unit, a student will describe the intrinsic properties of sound waves and how they travel. They will then describe how the human ear collects this information and how this it is then perceived by the brain. Using this knowledge, they will then produce a range of calculations and samples that will be creatively applied to their own sound sources.

Learning Outcomes

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

- 1 Explain the properties and propagation of sound waves and the harmonic series in relation to square, triangle and sawtooth waves
- 2 Illustrate the anatomy of the human ear and aspects of the human perception of sound
- 3 Calculate fundamental room modes and reverberation times at three discrete frequencies
- 4 Apply a range of impulse responses from three environments to twenty sound sources.

Essential Content

LO1 Explain the properties and propagation of sound waves and the harmonic series in relation to square, triangle and sawtooth waves

Properties and propagation of sound waves:

Amplitude

Frequency

Wavelength

Velocity

Longitudinal waves, compression and rarefaction

Phase and interference

Fundamental frequencies and the harmonic series in relation to the following waveforms:

Sine

Square

Triangle

Saw tooth

White noise

LO2 Illustrate the anatomy of the human ear and aspects of the human perception of sound

The anatomy of the human ear:

The outer ear (pinna, helix, external auditory canal)

The middle ear (tympanic membrane, auditory ossicles)

The inner ear (semi-circular canals, vestibule, cochlea)

The human perception of sound:

Frequency interpretation

Amplitude interpretation

Directionality

Proximity

Doppler Effect (red-shift, blue-shift)

LO3 Calculate fundamental room modes and reverberation times at three discrete frequencies

Fundamental room modes:

Detailed dimensions for a specific room/environment

Building materials used within the given room.

Reverb times at three discrete frequencies:

Explanation of Sabine equation, constant and variables

Explanation of concept of absorption coefficients

Detailed list of absorption coefficients obtained from room measurements

Application of the Sabine equation for given room at three discrete frequencies

LO4 Apply a range of impulse responses from three environments to twenty sound sources

Impulse responses from at least three unique environments:

The transient method

The sine-sweep method

A minimum of six impulse response samples from at least three different environments

Application of convolution reverb:

Application of both sine-sweep and transient method IR samples

Apply impulse responses to a minimum of 20 samples, including traditional instruments, synthesised sound and the human voice

Industry standard file organisation and labelling

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explain the properties and propagation of sound waves and the harmonic series in relation to square, triangle and sawtooth waves		D1 Define how the velocity of sound is dependent on the density and structure of the propagating medium and provide an explanation of the physics of strings and tube instruments
<p>P1 Illustrate the properties of sound waves, with accurate use of numbers and standard index units</p> <p>P2 Illustrate the harmonic content of the waveforms with examples of the frequencies of the first ten harmonics for a given fundamental frequency</p>	<p>M1 Explanation of the reciprocal nature of wavelength, frequency, and the speed of sound at sea level</p> <p>M2 Describe how the waveforms given relate to tethered strings and tubes</p>	
LO2 Illustrate the anatomy of the human ear and aspects of the human perception of sound		D2 Relate the sonic spectrum to that of the electromagnetic spectrum, and describe infrasound and ultrasound
<p>P3 Illustrate the anatomy of the human ear</p> <p>P4 Describe the aspects of the human perception of sound, along with the human hearing range in terms of frequency and amplitude thresholds</p>	M3 Produce a detailed, annotated diagram, illustrating the human ear, along with the mechanism and function of each part	
LO3 Calculate fundamental room modes and reverberation times at three discrete frequencies		D3 Provide calculations of a complex room, with windows and doors and a minimum of two objects within the room, with at least six different material types
<p>P5 Provide the dimensions of a rectangular room along, including windows and doors</p> <p>P6 Provide calculations for reverb times, using the Sabine equation, showing each stage of the calculations conducted</p>	M4 Provide calculations of a complex room, along with windows, doors and at least five different material types	

Pass	Merit	Distinction
<p>LO4 Apply a range of impulse responses from three environments to twenty sound sources</p>		<p>D4 Provide high-quality IR files, using both sine-sweep and transient methods, from a minimum of three acoustically diverse environments, demonstrating contrasting examples for each sample</p>
<p>P7 From a minimum of three environments, produce a minimum of six IR recordings using both the sine-sweep and transient method</p>	<p>M5 Produce contrasting IR recordings, demonstrating a comparison of the sine-sweep and transient methods, and apply both to each sample</p>	
<p>P8 Convert IR recordings to convolution files and apply to a minimum of 20 samples using appropriate file organisation and labelling methodology</p>		

Recommended Resources

Textbooks

HUBER, D.M. and RUNSTEIN, R.E. (2013) *Modern Recording Techniques*. 8th edn. Massachusetts: Focal Press.

NEWELL, P. (2017) *Recording Studio Design*. 4th edn. Massachusetts: Focal Press.

WHITE, H.E. and WHITE, D.H. (2014) *Physics and Music*. 1st edn. New York: Dover Publications.

Websites

www.soundonsound.com Sound on Sound
(General Reference)

www.physicsclassroom.com Physics Classroom
Class Sound
(General Reference)

designingsound.org Designing Sound
(General Reference)

Links

This unit links to the following related units:

Unit 3: Professional Development

Unit 13: Recording Technology

Unit 14: Creative Software Techniques

Unit 15: Sound Design Fundamentals

Unit 16: Music Production Fundamentals

Unit 17: Sound Engineering Fundamentals

Unit 31: Creative Research Project

Unit 43: Creative Portfolio

Unit 13: Recording Technology

Unit code	R/616/0204
Unit Level	4
Credit value	15

Introduction

In recent times, there has been an explosion of equipment available for recording music. Whether you are a sound engineer, music producer, sound designer, composer or musician it is easy to feel overwhelmed by all of the options in front of you. Today's sound engineers have skills that are utilised across a wide range of careers including acoustic consultants, radio technicians, sound designers for film/TV/animation/games, live venue sound engineers, recording studio engineers, on-location sound engineers, theatre technicians and stage managers among others.

The aim of this unit is to provide students with the knowledge of the techniques used by sound engineers and music producers when using technology to record audio sources. While they will learn fundamental recording techniques, they will also learn how to use recording technology in creative ways. Studio setup procedures will be explored as well as the factors that affect the quality that audio is recorded at.

The pre-production processes used by engineers to make the recording process as smooth as possible will also be considered. Studio techniques will be investigated allowing students to explore the recording equipment used by industry professionals, which can further be developed towards live, studio, location and broadcast sound.

By the end of this unit, students will be competent with the audio equipment used to record audio sources to industry standards and be comfortable with all pre-production planning that helps make a recording session successful.

Learning Outcomes

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

- 1 Explore audio quality considerations when recording audio sources
- 2 Demonstrate studio recording setup procedures while working to a brief
- 3 Carry out studio recording pre-production methods while working to a brief
- 4 Carry out creative recording techniques that make use of audio processors and time-based effects while working to a brief.

Essential Content

LO1 Explore audio quality considerations when recording audio sources

Audio quality considerations:

The suitability of various audio formats for recording analogue versus digital recording methods

A/D conversion

Sample Rate

Bit Rate

How distortion affects audio

The importance of considering phase

Gain staging in the studio

Microphone preamps

Attenuators

Audio interface types

MIDI

Monitoring considerations:

Differences between audio levels – microphone, line and speaker

Monitoring levels in the control room

Room frequency response

Comparing microphone types

Position of microphone in a space

Power requirements

LO2 Demonstrate studio recording setup procedures while working to a brief

Studio audio routing:

Studio audio routing plan

Signal flow in studios

Gain staging

Setting appropriate input levels to daw multitrack software

Position of studio monitors

Balanced and unbalanced audio

Positioning microphone stands in relation to sound sources

Headphone mixes

Input and output connections

Analogue and digital systems

Audio interfaces

Analogue summing

Room setup considerations:

Control room and live room acoustics

Using sound absorption

First reflection points

Position of sound source in performance area

Position of studio monitors

Creating a sweet spot for monitoring

LO3 Carry out studio recording pre-production methods while working to a brief

Develop a pre-production document for a recording session:

Plan of performance area

Health and safety checks

Power requirements for equipment

Develop a pre-production plan

Studio session arrangements

Channel list

Equipment list

Track sheets

Scheduling studio time

Communication with artist when planning recording session

Instrumentation considerations

Develop a pre-production project in a DAW:

Creating a tempo track in a DAW

Syncing MIDI systems together

Colour coding elements of the project

Setting suitable track names

Markers in project timeline

Plan use of suitable plugins for a project

LO4 Carry out recording techniques that make use of audio processors and time-based effects while working to a brief

Microphone techniques:

Choosing a suitable microphone for a recording

Considering microphone placement

Stereo microphone techniques

Re-amping techniques

Overdubbing and layering techniques

Using studio processors and effects creatively:

Apply effective use of microphone preamps

Apply effective use of equalisers

Using compressors to address dynamics

Using outboard effects and processors

Time-based effects – reverb and delay

Using midi in the studio

Sequencing audio

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore audio quality considerations when recording audio sources		
<p>P1 Explain the process of amplifying a miked-up audio source and the different types of audio formats used in the recording industry</p> <p>P2 Explain the range of audio levels used by sound engineers when recording</p>	<p>M1 Apply suitable settings for audio formats, preamps, microphones and audio levels when given a scenario taking the frequency response of the room into consideration</p>	<p>D1 Evaluate the suitability of all settings while making reference to the frequency response of chosen microphones and the room</p>
LO2 Demonstrate studio recording setup procedures while working to a brief		
<p>P3 Plan the position of a sound source in a performance space taking the chosen microphone and room acoustics into consideration.</p> <p>P4 Perform industry standard signal flow techniques for a recording scenario taking gain and monitoring levels into consideration</p>	<p>M2 Apply microphone-positioning techniques while considering microphone-stand position and phase</p>	<p>D2 Evaluate the selection of the microphone, the position of the performer, the position of the microphone and the signal flow process</p>
LO3 Carry out studio recording pre-production methods while working to a brief		
<p>P5 Develop a pre-production document for a recording session taking power and health and safety requirements into consideration</p> <p>P6 Develop a pre-production project template in an industry standard DAW, including tempo track, markers, colour coded tracks, suitable track names and bussing</p>	<p>M3 Apply a pre-production timeline designed to the brief</p>	<p>D3 Produce accurate power requirement calculations for all equipment to be used in the recording session</p>

Pass	Merit	Distinction
<p>LO4 Carry out creative recording techniques that make use of audio processors and time-based effects while working to a brief</p>		
<p>P7 Explore the use of audio processors in a recording scenario</p> <p>P8 Investigate how time-based effects are used in a studio</p>	<p>M4 Analyse how the use of audio processors and time-based effects has enhanced the audio in terms of tonality, dynamics and spatial quality</p>	<p>D4 Evaluate how processors and effects are used to enhance audio in a mix</p>

Recommended Resources

Textbooks

BALLOU, G. (2015) *Handbook for Sound Engineers*. 5th edn. Massachusetts: Focal Press.

EVEREST, F.A. and POHLMAN, K. (2009) *Master Handbook of Acoustics*. 5th edn. Massachusetts: Focal Press.

HUBER, D.M and RUNSTEIN, R.E. (2017) *Modern Recording Techniques*. 9th edn. London: Routledge.

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

Websites

www.soundonsound.com Sound On Sound, Sound advice
(General Reference)

www.prosoundweb.com Pro Sound Web, Live Sound
(General Reference)

www.futuremusic.com Future Music, Music Technology
(General Reference)

www.tapeop.com Tape Op Magazine, Collections
(General Reference)

Links

This unit links to the following related units:

Unit 3: Professional Development

Unit 12: Applied Sound Principles

Unit 14: Creative Software Techniques

Unit 15: Sound Design Fundamentals

Unit 15: Music Production Fundamentals

Unit 17: Music and Sound for Picture

Unit 19: Creative Synthesis Techniques

Unit 20: Live Sound Techniques

Unit 31: Creative Research Project

Unit 37: Advanced Music Production

Unit 38: Advanced Sound Engineering

Unit 39: Advanced Sound Design for Interactive Media

Unit 40: Mixing, mastering and delivery

Unit 41: Music Systems Programming

Unit 44: Live Mixing

Unit 14: Creative Software Techniques

Unit code	Y/616/0205
Unit Level	4
Credit value	15

Introduction

Digital Audio Workstations (DAWs) have revolutionised the music and recording industries over the last three decades. Since the early days of the Apple Macintosh and Atari St, computer music software has allowed musicians and sound professionals to create multi-track recordings and mixes that in previous decades people could only dream of affording. The possibilities that this has created for musicians has been nothing short of revolutionary.

This unit explores the creative possibilities within different DAWs. It assumes a basic level of knowledge but will build on this in areas such as MIDI sequencing and virtual instruments, Audio recording and editing, software synths and 'mixing within the box' using software mixers. It will also start to build an awareness of the strengths of certain DAWs in certain areas such as composing, producing, sequencing, audio production and editing and post-production.

Topics included in this unit are MIDI sequencing, Virtual instruments, Audio recording and Editing, Software synths, Mixing in the box, Beat programming and Loop-based sequencing.

On successful completion of this unit, students will use DAW software in a creative and innovative way, improve on technical skills and achieve more polished results.

Learning Outcomes

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

- 1 Demonstrate MIDI sequencing skills through the creation of a piece of music using a DAW
- 2 Explore using a DAW to record, edit and mix a piece of music using original recordings only
- 3 Compose a drum programme or rhythm-based composition using MIDI and sampled drums
- 4 Compose a piece of music with loop-based sequencers in the context of live DJ performance or contemporary production techniques.

Essential Content

LO1 **Demonstrate MIDI sequencing skills through the creation of a piece of music using a DAW**

MIDI hardware

MIDI software

Using MIDI with sample libraries and soft synths

MIDI sequencing techniques

Creating musical sounding MIDI tracks

Quantizing and rhythm

MIDI effects and mixing techniques

LO2 **Explore using a DAW to record, edit and mix a piece of music using original recordings only**

Routing and recording tracks

Audio editing techniques

Elastic audio – quantising audio recordings

Bussing and routing for mixing in the box

Plug-ins and effects for audio mixing

Mixing and EQ – the frequency spectrum instruments frequency

Mastering and compression for delivery

LO3 **Compose a drum programme or rhythm-based composition using MIDI and sampled drums**

MIDI Drum machine hardware

MIDI Drum machine software

Using MIDI with sample libraries and soft synths

MIDI drum and rhythm sequencing techniques

Creating musical sounding rhythm MIDI tracks

Advanced quantizing and rhythm techniques

MIDI effects and mixing techniques

LO4 Compose a piece of music with Loop based sequencers in the context of live DJ performance or contemporary production techniques

Live looping hardware

Live looping and sequencing software

Effects and processing

Creative use of live looping for performance

Live DJing using looping software

Live remixing

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Demonstrate MIDI sequencing skills through the creation of a piece of music using a DAW		D1 Produce work that closely mirrors human performance and expression with evidence of dynamics and effects work including EQ and reverbs to enhance the finished mix
<p>P1 Produce a piece of music using MIDI instruments and sequencing</p> <p>P2 Program software to develop new pre-sets not relying only on software pre-sets</p>	<p>M1 Produce work that delivers convincing and realistic results sounding similar to real instrumentation</p>	
LO2 Explore, using a DAW to record, edit and mix, a piece of music using original recordings only		D2 Produce work of a professional standard that enhances the performance of the music and uses production skills to clearly enhance the musical ideas in the recordings
<p>P3 Produce a piece of music using original audio recordings that show musicality throughout</p> <p>P4 Complete a mix that allows for individual instruments to be clearly heard in the mix</p>	<p>M2 Produce work that achieves a natural balance between instrumentation, use of dynamics, EQ and reverb work to enhance the quality and flow of the mix</p>	
LO3 Compose a drum programme or rhythm-based composition using MIDI and sampled drums		D3 Produce work that is genuinely rhythmic mirroring human drum performance and expression and feel. Evidence of dynamics and effects work including EQ and reverbs to enhance the finished mix
<p>P5 Produce a drum or rhythm track using software and MIDI or sample library</p> <p>P6 Demonstrate creative use of quantising techniques</p>	<p>M3 Produce work that delivers convincing and realistic rhythms similar to real instrumentation unless intentionally electronic</p>	
LO4 Compose a piece of music with Loop based sequencers in the context of live DJ performance or contemporary production techniques		D4 Create original and creative work that utilises the effects and processes of the medium to create new and innovative compositions from the chosen material
<p>P7 Produce a live performance of loops using a software or hardware based system</p> <p>P8 Record a track of a live looped base performance post producing elements if needed</p>	<p>M4 Create original work that gives a new interpretation to material</p>	

Recommended Resources

Textbooks

KATZ, B. (2014) *Mastering Audio: The Art and the Science*. 2nd edition. Focal.

RHIND TUTT, M. (2009) *Music Technology from Scratch*. Rhinegold.

WHITE, P. (2011) *The Producers Manual*. 2nd edition. Sample Magic.

Links

This unit links to the following related units:

Unit 3: Professional Development

Unit 12: Applied Sound Principles

Unit 15: Sound Design Fundamentals

Unit 16: Music Production Fundamentals

Unit 17: Sound Engineering Fundamentals

Unit 28: Composing using Technology

Unit 29: Media Composition

Unit 31: Creative Research Project

Unit 43: Creative Portfolio

Unit 15: Sound Design Fundamentals

Unit code	D/616/0206
Unit Level	4
Credit value	15

Introduction

The notion of using sound to create atmosphere and emotion, and to augment an action or performance, has existed since the earliest examples of organised human society. Contemporary sound design exists in myriad forms and is ubiquitously used to create sensory immersion. The modern sound designer often works across numerous platforms and industries, including advertising, music production, moving picture and computer gaming. Sound design is now an integral part of modern life and technology is creating a bewildering source of sonic possibilities.

This unit explores the core aspects of sound design implementation and introduces the student to the tools available, along with the key techniques used by the modern sound designer. Through a variety of scenarios, the student will design a range of sounds to fit specified briefs, using a diverse range of cross platform techniques.

Topics included in this unit are: Foley recording, field recording, sampling techniques, sound synthesis, audio editing, effects processing, implementation and post-production.

On successful completion of this unit, students will produce two completed projects, with sounds designed to a brief originating from an industry-based work scenario. The sound will be original and unique and taken from source to delivery by the student, demonstrating a range multi-layering, cross-platform and processing techniques.

Learning Outcomes

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

- 1 Demonstrate techniques in audio sourcing, recording, editing, sampling and synthesis, with sounds derived from a brief
- 2 Apply techniques in audio processing and manipulation to produce unique sounds, working to a brief
- 3 Produce edited, processed and finalised sound design projects working to a brief
- 4 Analyse sound design projects, making comparison to two existing, commercially released projects.

Essential Content

LO1 **Demonstrate techniques in audio sourcing, recording, editing, sampling and synthesis, with sounds derived from a brief**

Sound sourcing to a brief

(Advertisement, moving picture scene, animation or computer app):

Recorded Foley sounds, field recordings

e.g. traffic, rain, forest, office etc.

Synthesised sounds

Sample library production:

Labelling and file structuring

Trimming

Fading

Normalizing and looping

LO2 **Apply techniques in audio processing and manipulation to produce unique sounds, working to a brief**

Audio processing techniques:

Reverb models appropriate to environments

Reverb levels for proximity effects

Use of eq to for proximity effects

Use of corrective eq and dynamic processing

Use of creative effects processing

Audio manipulation techniques

Sampling techniques (pitching, reversing, envelopes, LFO modulation)

LO3 Produce edited, processed and finalised sound design projects working to a brief

Finalised project for a moving picture:

Processing sounds obtained

Sequencing and synchronising to video footage

Post-production techniques (effects, fades, automation)

Finalised project for a computer app or game:

Sounds for actions and events

Ambient sound for contrasting environments

Transition sound for menus and events

Character and object movement sound

LO4 Analyse sound design projects, making comparison to two existing, commercially released projects

Analytical comparison:

Synchronisation accuracy

Perceived environmental accuracy

The sonic impact

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Demonstrate techniques in audio sourcing, recording, editing, sampling and synthesis, with sounds derived from a brief		
P1 Create a structured library of sounds with clear identification in relation to the provided brief P2 Demonstrate the elimination of unwanted artefacts through editing samples	M1 Produce a diverse variety of samples, demonstrating contrasting texture and dynamics	
LO2 Apply techniques in audio processing and manipulation to produce unique sounds, working to a brief		
P3 Produce an appropriately structured and labelled library of processed samples, demonstrating contrasting proximity effects through use of dynamic processing, EQ and effects processing P4 Produce an appropriately structured and labelled library of sounds using sampling techniques, as detailed by the criteria	M2 Produce a diverse library of processed sounds, demonstrating a range of contrasting proximity effects and sampling techniques, utilising multiple techniques per sample	
LO3 Produce edited, processed and finalised sound design projects working to a brief		
P5 Produce one edited and processed project, synchronising samples obtained to moving picture, demonstrating basic techniques in post-production P6 Produce one edited and processed project, using samples obtained, to fit the brief of a computer app or game as provided	M3 Produce two projects, as defined by the briefs provided, demonstrating strong attention to detail and appropriate sonic texture and synchronisation	
		D1 Produce a high-quality and diverse range of stereo samples, demonstrating a range of recording techniques
		D2 Produce a high-quality and diverse range of processed, stereo samples, demonstrating a full range of processing techniques and attention to detail
		D3 Produce two projects, as defined by the briefs provided, demonstrating attention to detail, appropriate sonic texture and synchronisation and dynamic post production techniques

Pass	Merit	Distinction
<p>LO4 Analyse sound design projects, making comparison to two existing, commercially released projects</p>		<p>D4 Analyse how skills in sound design relate to different career paths and how each will improve employability prospects in a variety of fields, making reference to own projects and commercially available examples</p>
<p>P7 Evaluate the processes undertaken in obtaining and processing samples, along with the successes and shortcomings in their application and adherence to the provided briefs</p> <p>P8 Compare two existing, commercially released examples per project, contrasting the sonic impact of each example</p>	<p>M4 Evaluate a range of commercially released examples per project, evaluating the dynamics and sonic texture of each</p>	

Recommended Resources

Textbooks

MARTIN, R. (2013) *Sound Synthesis and Sampling*. 1st edn. Massachusetts: Focal Press.

WINTERS, P. (2017) *Sound Design for Low & No Budget Films*. 1st edn. Massachusetts: Focal Press.

MCCARTHY, B. (2016) *Sound Systems: Design and Optimization: Modern Techniques and Tools for Sound System Design and Alignment*. 3rd edn. Massachusetts: Focal Press.

SONNESCHEIN, D. (2001) *Sound Design*. 1st edn. Studio City: Michael Wiese Productions.

Websites

soundonsound.com Sound on Sound
(General Reference)

designinsound.com Design in Sound
Sound Design Tutorial List
(Tutorials)

Links

This unit links to the following related units:

Unit 3: Professional Development

Unit 12: Applied Sound Principles

Unit 13: Recording Technology

Unit 14: Creative Software Techniques

Unit 16: Music Production Fundamentals

Unit 17: Sound Engineering Fundamentals

Unit 18: Music for Sound and Picture

Unit 19: Creative Synthesis Techniques

Unit 16: Music Production Fundamentals

Unit code	H/616/0207
Unit Level	4
Credit value	15

Introduction

Technology is ubiquitous in contemporary music production and an industry standard tool in the music and entertainment industries. Technological developments have significantly changed the practice of recording, editing and mixing sound in recent years, and are the focus of this unit.

This unit introduces the skills needed to record, produce, mix and master 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. It aims to explore these concepts through practical work as much as possible and encourages a professional approach to technology and workflow.

Topics included in this unit are DAW familiarisation, critical listening skills and stylistic awareness, introductory MIDI sequencing, editing, manipulation and arrangement, 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 completion, students will be able to record and produce music in a range of styles, aided by development in critical listening and analytical skills, and enhanced contextual and theoretical awareness. They will be competent recording 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 a student will be able to:

- 1 Produce a piece of music in an identifiable genre using an industry standard DAW
- 2 Apply relevant audio and MIDI sequencing skills appropriate to the identified genre in the production of the piece of music
- 3 Apply mixing skills to create a stereo audio file exhibiting correct gain structure throughout, in the production of the piece of music
- 4 Review the production highlighting current industry practice, using feedback to identify strengths and areas for development.

Essential Content

LO1 **Produce a piece of music in an identifiable genre using an industry standard DAW**

Musical characteristics:

Tempo

Time signature

Melody and harmony

Instrumentation

Texture and timbre

Structure and arrangement

Production conventions

Introduction to a DAW:

Arrange, mix, and edit windows

Transport and timeline

Setting time signature and tempo

Audio, midi preferences and configuration

Basic functionality and workflow

LO2 **Apply relevant audio and MIDI sequencing skills appropriate to the identified genre in the production of the piece of music**

MIDI skills:

MIDI studio orientation

MIDI protocol, connections and devices, recording and programming, to include real time and step time

MIDI editing, to include (i) MIDI regions (trim, edit, arrange), (ii) MIDI data (quantise, groove, velocity)

MIDI transform, transposition, arpeggiation and randomisation

External synchronisation, automation and use of controllers

Audio skills:

Recording and importing audio to a DAW

Editing and arranging skills

Position and placement

Setting start and end points, trim, fade, crossfade, arrange and normalization as appropriate, time and pitch operations

Synthesis and sampling:

VST instruments, emulators, synthesizer, samplers and drum machines.

Introductory synthesis, oscillators and modulators, filters and envelopes.

Synthesis types – Additive, Subtractive, AM, FM. Basic sampling, sample patch creation, playback options, velocity layering.

LO3 Apply mixing skills to create a stereo audio file exhibiting correct gain structure throughout, in the production of the piece of music

Mixing skills:

Balance and stereo position

Width and space

Signal routing:

Channel

Auxiliary

Group and master buss signals

Insert and send effects

Introduction to different FX categories:

To include time-based

Dynamic

Harmonic

Modulation and spatial

Automation to control channel parameters (volume and pan):

Instrument parameters

Mixer and global parameters

Automation modes

LO4 Review the production highlighting current industry practice, using feedback to identify strengths and areas for development

Industry practice:

Analysis of relevant pre-existing works

Production values

Engineering techniques

Key technologies used.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Produce a piece of music in an identifiable genre using an industry standard DAW		LO1 and LO2 D1 Produce a demo-ready pre-master, the meets audio industry standards
<p>P1 Produce a piece of music in an identifiable genre using an industry standard DAW (minimum duration three minutes)</p> <p>P2 Outline the key characteristics of the DAW used in the submission</p> <p>P3 Demonstrate the genre through the use of appropriate studio techniques and processes</p>	<p>M1 Apply specific studio production techniques relevant to the genre (e.g. contextual use of reverb type/size/ implementation, relevant dynamic processing (compression, limiting, gating, expansion), tonal and textural qualities)</p>	
LO2 Apply relevant audio and MIDI sequencing skills appropriate to the identified genre in the production of the piece of music		
<p>P4 Apply basic audio arranging skills including – position and placement, and setting start and end points, avoiding unwanted audio artefacts and normalization as appropriate</p> <p>P5 Apply basic MIDI sequencing skills including step and real-time record, quantization, and velocity editing</p> <p>P6 Apply basic synthesis and sampling skills, creating two original synth patches demonstrating the use of oscillators, envelopes, Filters, using a sampler to create two sampler instruments (single sound, and multiple sounds)</p>	<p>M2 Apply audio editing skills, MIDI sequencing techniques synthesis and sampling skills to piece of music</p>	

Pass	Merit	Distinction
<p>LO3 Apply mixing skills to create a stereo audio file exhibiting correct gain structure throughout, in the production of the piece of music</p>		<p>LO3 and LO4</p>
<p>P7 Apply a minimum of one audio effect per channel, including examples of dynamic and time-based processes</p> <p>P8 Automate volume and pan functions throughout the arrangement as appropriate, in real or step time</p> <p>P9 Produce a well-balanced stereo audio file free of unwanted noise and distortion</p>	<p>M3 Demonstrate the automation of at least two of the following:</p> <ul style="list-style-type: none"> • VST instrument or effects parameters • bus and master channel functions • global parameters (e.g. tempo) 	<p>D2 Critically evaluate the production highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development</p>
<p>LO4 Review the production highlighting current industry practice, using feedback to identify strengths and areas for development</p>		
<p>P10 Review the production highlighting current industry practice, using feedback to identify strengths and areas for development</p>	<p>M4 Assess the production highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development</p>	

Recommended Resources

Textbooks

HUBER, D. and RUNST, R. (2017) *Modern Recording Techniques*. 9th edn. London: Routledge.

IZHAKII, 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.

RUSEY, 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 3: *Professional Development*

Unit 12: *Applied Sound Principles*

Unit 13: *Recording Technology*

Unit 14: *Creative Software Techniques*

Unit 15: *Sound Design Fundamentals*

Unit 17: *Sound Engineering Fundamentals*

Unit 18: *Music for Sound and Picture*

Unit 19: *Creative Synthesis Techniques*

Unit 26: *Compositional Techniques*

Unit 28: *Composing using Technology*

Unit 29: *Media Composition*

Unit 30: *Arranging and Remixing*

Unit 31: *Creative Research Project*

Unit 43: *Creative Portfolio*

Unit 17: Sound Engineering Fundamentals

Unit code	K/616/0208
Unit Level	4
Credit value	15

Introduction

There are a variety of skills used by sound engineers to manage audio in a safe, controlled and creative manner. Being a sound engineer involves much more than setting up a microphone and pressing record. Musicians, producers, sound engineers, performers and music managers should all acquire the skills required to manage audio in their respective fields. Today's sound engineers have skills that are utilised across a wide range of careers including acoustic consultants, radio technicians, sound designers for film/TV/animation/games, DJs, live venue sound engineers, recording studio engineers, on-location sound engineers, theatre technicians and stage managers among others.

The aim of this unit is to provide students with the knowledge and understanding of sound engineering concepts and practices, the role of a sound engineer and to become accustomed with the fundamental techniques used by professional sound engineers. Technical and creative use of sound technology will also be investigated while students will explore the equipment used by sound engineers in a variety of scenarios and practically use industry techniques to capture sound and shape the character of music.

On successful completion of this unit, students will have explored studio and live hardware systems, investigated the importance of microphone selection, used sound processors and effects and carried out performance area setup procedures.

Learning Outcomes

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

- 1 Explore the hardware used in recording studios and in live sound
- 2 Investigate a variety of microphone techniques used to capture sound
- 3 Explore sound processors and effects to adjust the tonal, dynamic and spatial quality of an audio source
- 4 Carry out performance area setup and signal flow procedures to facilitate a soundcheck.

Essential Content

LO1 Explore the hardware used in recording studios and in live sound

Different types of studio hardware:

Studio cables

Audio levels and decibel meters used by sound engineers

Studio active/passive amplifiers and speaker systems

Di boxes

Balanced audio

Microphone preamps

Channel strips

Different types of live hardware:

Live cables

Microphone stand types

Analogue and digital live mixing consoles

Public address active/passive amplifiers and speaker system

Outboard processors and effects

Power requirements in live venues

LO2 Investigate a variety of microphone techniques used to capture sound

Different types of microphones:

Condenser, dynamic and ribbon microphones

The range of output levels from microphones

The application considerations of microphone polar patterns

How microphones are used:

Mono microphone positions

Stereo microphone concepts

Miking-up acoustic instruments and amplified instruments

Panning techniques

LO3 Explore sound processors and effects to adjust the tonal, dynamic and spatial quality of an audio source

Different types of audio processors and effects:

Preamps – input gain, output, gain, frequency response

Equalisers – filters, fixed EQ, sweepable mids, parametric EQ, graphic EQ, linear phase EQ

Compressors – ratio, threshold, makeup gain, attack, release

Techniques when using audio processors and effects:

Use of filters – High pass, low pass, notch, band pass

High and low shelves, sweeping frequencies

Hardware and software EQ systems

Adjusting preamp gain

Stereo width and imaging

LO4 Carry out performance area setup and signal flow procedures to facilitate a soundcheck

Signal Flow:

Setting gain level and using audio meters

Set up of effective monitor/headphone mixes

Communicating with a performer

Establishing appropriate control room audio level for monitoring

Establishing appropriate live room audio level for audience

Performance area setup:

Preparing recording studio live room for performers

Preparing live stage for performers

Positioning microphone stands and microphones

Running cables in performance areas

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Explore the hardware used in recording studios and in live sound		D1 Evaluate the suitability of audio cables, audio levels and speakers in recording studios and live venue environments
<p>P1 Explain different types and purposes of cables, audio levels and speaker systems used by sound engineers in recording studios</p> <p>P2 Apply active/passive speaker systems and common outboard equipment</p>	<p>M1 Demonstrate the appropriate wiring of an audio system taking cables, audio levels and speaker systems into account</p>	
L02 Investigate a variety of microphone techniques used to capture sound		D2 Evaluate stereo microphone techniques to determine their suitability for a recording
<p>P3 Explain how condenser, dynamic and ribbon microphones differ when capturing sound</p> <p>P4 Apply microphone techniques used in the recording process</p>	<p>M2 Implement a microphone technique plan that maximise the signal from a sound source while rejecting the signal from another sound source</p>	
L03 Explore sound processors and effects to adjust the tonal, dynamic and spatial quality of an audio source		D3 Evaluate the selection of chosen sound processors and effects
<p>P5 Identify situations where common sound processors and effects are used</p> <p>P6 Explore how sound engineers use sound processors and effects in at least one environment</p>	<p>M3 Apply sound processor techniques and use effects on an audio source to enhance its tonal, dynamic and spatial quality</p>	
L04 Carry out performance area setup and signal flow procedures to facilitate a soundcheck		D4 Evaluate the setup of equipment in the performance environment
<p>P7 Prepare a space for a performance, taking into consideration the sound source and recording equipment</p> <p>P8 Carry out signal flow procedures for a recording setup and complete a soundcheck for a performance</p>	<p>M4 Apply appropriate performance space analysis and justify the setup of the equipment in the performance environment</p>	

Recommended Resources

Textbooks

BALLOU, G. (2008) *Handbook for Sound Engineers*. 4th edn. Massachusetts: Focal Press.

EVEREST, F.A. and POHLMAN, K. (2009) *Master Handbook of Acoustics*. 5th edn. London: McGraw Hill.

HUBER, D.M. and RUNSTEIN, R.E. (2013) *Modern Recording Techniques*. 9th edn. London: Routledge.

WHITE, P. (2015) *SOS Guide to Live Sound*. Axon: Focus Press.

Websites

www.soundonsound.com Sound On Sound
Sound advice
(General Reference)

www.prosoundweb.com Pro Sound Web
Live Sound
(General Reference)

www.futuremusic.com Future Music
Music Technology
(General Reference)

www.tapeop.com Tape Op Magazine
Collections
(General Reference)

Links

This unit links to the following related units:

Unit 3: Professional Development

Unit 12: Applied Sound Principles

Unit 13: Recording Technology

Unit 14: Creative Software Techniques

Unit 15: Sound Design Fundamentals

Unit 16: Music Production Fundamentals

Unit 20: Live Sound Techniques

Unit 43: Creative Portfolio

Unit 38: Advanced Sound Engineering

Unit 40: Mixing, mastering and delivery

Unit 44: Advanced Live Sound

Unit 18: Music and Sound for Picture

Unit code	M/616/0209
Unit Level	4
Credit value	15

Introduction

The way in which sound and music interact, to tell and support the story of contemporary screen media output, is both fascinating and vital to the success of any type of screen based and media output. Sound and music professional's work constantly to improve the impact of images and narratives presented and creative collaboration between music, sound and picture departments is often integral to how successful the finished piece is. This can be an exciting and constantly-developing area to work in.

This unit explores the relationship between sound and music in supporting narrative within conventional screen-based media. This could include film, television, or animation. The unit will introduce core technical and creative skills to combine sound and music for picture in an effective way.

Topics included in this unit are: story and narrative, searching for sound effects, how to spot a film for sound and music cues, thinking about the soundtrack as a whole, editing sound, creating bespoke sound effects and Foley, composing music for picture, final mixing and delivery.

On successful completion of this unit students will have created a soundtrack for picture that includes both elements of sound and music that both begin to address the narratives and ideas presented in the image.

Learning Outcomes

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

- 1 Develop an approach for the creative direction of a film soundtrack, considering the mood, genre and style of the piece
- 2 Analyse a narrative from a short film or scene, making reference to premise, synopsis and resolution
- 3 Create a spotting list, sound effects edit and musical score within a DAW ready for mixing to picture
- 4 Produce a finished stereo mix of a soundtrack to picture including both sound and music adhering to specific delivery requirements for the internet.

Essential Content

LO1 **Develop an approach for the creative direction of a film soundtrack considering the mood, genre and style of the piece**

Sound and music used in a wide and diverse ranges of genres, moods and styles

Clichés within sound and music in film

Building tension using sound and music – exploration of dynamics

Dictating mood and tone with sound and music

LO2 **Analyse a narrative from a short film or scene making reference to premise, synopsis and resolution**

Considering premise in story

Developing and writing synopsis

Considering protagonist and antagonist within premise

Conflict and resolution within story

Supporting story with music and sound

Supporting emotion with music and sound

LO3 **Create a spotting list, sound effects edit and musical score within a DAW ready for mixing to picture**

Importing video into the DAW

Working with frame rates

Creating markers as spotting lists with the DAW

Importing and editing sounds in the DAW

Recording bespoke sound effects and Foley

Composing music to picture

Working with tempo changes

Composing using sample libraries to create score

LO4 Produce a finished stereo mix of a soundtrack to picture including both sound and music adhering to specific delivery requirements for the internet

Bussing and routing tracks to aux tracks

Creative mixing techniques for picture

Dynamic mixing for film

Mixing with a client or director

Delivery requirements and metering

Mixing to stereo and bouncing to relevant software

Uploading videos to the internet – copyright issues

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Develop an approach for the creative direction of a film soundtrack considering the mood, genre and style of the piece		D1 Critically analyse the success of the idea and approach of the soundtrack
P1 Create an idea or creative approach for a film soundtrack P2 Justify how the idea reflects the style and genre of the film	M1 Analyse why the soundtrack would support the genre and style of the film	
LO2 Analyse a narrative from a short film or scene making reference to premise, synopsis and resolution		D2 Analyse the story stating clearly the premise and resolution including any conflict between protagonist and antagonist
P3 Analyse the synopsis of the story of a short film or a scene P4 Analyse the idea behind the film and the resolution at the end	M2 Analyse the story stating clearly the premise and resolution. Giving clear examples and explanations	
LO3 Create a spotting list, sound effects edit and musical score within a DAW ready for mixing to picture		D3 Produce a detailed and extensive tracklay including both sound and music cues to picture ready for mixing
P5 Produce a spotting list of cues for a film P6 Produce a basic tracklay (in a DAW) including both sound and music cues to picture ready for mixing	M3 Produce a detailed tracklay including both sound and music cues to picture ready for mixing	
LO4 Produce a finished stereo mix of a soundtrack to picture including both sound and music adhering to specific delivery requirements for the internet		D4 Demonstrate a clear attention to narrative and genre in the production of a video including sound FX and original music
P7 Produce a video file with embedded stereo soundtrack including sound FX and original music mixed and ready for upload	M4 Demonstrate a clear attention to narrative and genre in the production of a video file with a stereo soundtrack including sound FX and original music mixed and ready for delivery	

Recommended Resources

Textbooks

AMENT, L. (2009) *The Foley Grail – The Art of Performing for Film, Games and Animation*. Massachusetts: Focal Press.

GATES, T. (2002) *Scenario: The Craft of Screenwriting*. New York: Wallflower Press.

HOLMAN, T. (2010) *Sound for Film and TV*. Massachusetts: Focal Press.

PEIROLO, A. (2007) *Acoustic and MIDI Orchestration for the Contemporary Composer*. Oxon: Focal Press.

SIDER, L. (2003) *Soundscape: The School of Sound Lectures*. New York: Wallflower Press.

VIERS, R. (2008) *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects*. Studio City: Michael Weise Productions.

Websites

filmsound.org	FilmSound.Org Front page (Research)
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www.filmmusicmag.com	Film Music Mag Front page (Research)
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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 15: Sound Design Fundamentals

Unit 31: Creative Research Project

Unit 39: Advanced Sound Design for Interactive Media

Unit 43: Creative Portfolio

Unit 19: Creative Synthesis Techniques

Unit code	H/616/0210
Unit Level	4
Credit value	15

Introduction

Sound synthesis is an integral aspect of modern music production, sound design and post-production for media. By learning about synthesis techniques, a composer or sound designer will be able to take true control over their productions and create the textures and tones that express the ideas in their mind. Electronic sound synthesis has been around for decades, but since the 1970s has been fully-integrated into popular music and sound production. The 1990s saw the advent of home computer driven synthesis, and the technologies available have since flourished.

This unit explores the key concepts of how musical sound works and how electronics have enabled musicians to shape and control sound. Students will use this knowledge to create a diverse sound set through subtractive synthesis methods.

The topics included in this unit are understanding waveforms, the harmonic series, how instruments change over time (envelopes), modulation and articulation techniques, oscillator stacking and layering, instrument and sound effect programming techniques.

On successful completion of this unit, students will describe the fundamental principles of musical sound and how electronic instruments control the key parameters in order to shape unique sounds. In addition, students will use creative modulation techniques to produce a full range of their own unique sounds.

Learning Outcomes

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

- 1 Describe the concept of sound waves, fundamental frequency and harmonics, through analysis of waveforms
- 2 Describe the concept and architecture of a subtractive synthesiser
- 3 Produce ten unique patches using subtractive synthesis techniques
- 4 Evaluate the outcomes and creative processes undertaken.

Essential content

LO1 Describe the concept of sound waves, fundamental frequency and harmonics, through analysis of waveforms

Waveforms:

Sine

Sawtooth

Square

Triangle

White noise

Fundamental frequency and harmonics:

Natural frequency

Forced vibration

LO2 Describe the concept and architecture of a subtractive synthesiser

Architecture of a subtractive synthesiser:

Oscillators

Filters

Amplifiers

Envelopes

LFOs

Keyboard velocity

Key tracking

MIDI CCs (continuous controllers)

Concepts of subtractive synthesis:

Timbre

Change over time and articulation of conventional instruments

LO3 Produce ten unique patches, using subtractive synthesis techniques

Unique patches:

Patches emulating conventional instruments

Bass patches, lead patches, pad patches, sound effect patches

Programming techniques:

Amplitude envelopes, filter envelopes, pitch envelopes

LFOs producing both vibrato and tremolo, velocity mapping

Keyboard tracking, MIDI CC modulation

LO4 Evaluate the outcomes and creative processes undertaken

Reflection on subtractive synthesis programming:

Reflection on the successes and shortcomings of each patch produced

Reflection on the nature of the project they might be applied to

Improvements and further development

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Describe the concept of sound waves, fundamental frequency and harmonics, through analysis of waveforms		D1 Provide graphic illustrations of pink noise, demonstrating how this relates to the human hearing response
P1 Illustrate the waveforms referencing fundamental frequencies and harmonic structure P2 Describe the structure of white noise, making clear comparison to waves with an intrinsic harmonic series	M1 Provide frequency domain graphs for each wave, and white noise, with detailed annotations and accurate use of numbers and SI units	
LO2 Describe the concept and architecture of a subtractive synthesiser		D2 Evaluate the common modules found on a subtractive synthesiser, along with the controls for each and how each may be used to reproduce a variety of articulation types
P3 Describe the basic modules found on a subtractive synthesiser, along with a graphic representation of basic subtractive synthesis architecture P4 Illustrate the main modulation and control sources for a subtractive synthesiser	M2 Define modulation sources, detailing different types of envelope, with examples of how these may relate to traditional instrument types	
LO3 Produce ten unique patches, using subtractive synthesis techniques		D3 Produce ten patches that demonstrate complex use of modulation and MIDI control automation, utilising a full range of waveforms, detuning and a range of musical intervals
P5 Produce ten unique patches, demonstrating appropriate use of modulation P6 Create ten 44.1 kHz, 24-bit PCM wave files for each of the patches, demonstrating the capabilities of each, along with annotated screenshots of each synth patch, highlighting key modulation parameters	M3 Produce a fine-tuned and diverse range of patches, demonstrating a complex range of modulation sources, contrasting waveforms and detuning	

Pass	Merit	Distinction
LO4 Evaluate the outcomes and creative processes undertaken		D4 Critically analyse how the techniques developed will improve employability prospects in a variety of fields
P7 Evaluate your understanding and skills in subtractive synthesis P8 Review which patches used were successful and which require improvement	M4 Analyse the applicability of each patch in your own musical or sound design projects	

Recommended Resources

Textbooks

RUSS, M. (2013) *Sound Synthesis and Sampling*. 1st edn. Massachusetts: Focal Press.

WAUGH, I. (2000) *Quick Guide to Analogue Synthesis*. Kent: PC Publishing.

PEJROLO, A. (2017) *Creating Sounds from Scratch: A Practical Guide to Music Synthesis for Producers and Composers*. New York: Oxford University Press.

SHEPARD, B. (2013) *Refining Sound: A Practical Guide to Synthesis and Synthesizers*. New York: Oxford University Press.

Websites

www.musicradar.com	Music Radar Tech Tuition (Tutorials)
www.soundonsound.com	Sound on Sound (General Reference)
www.syntorial.com	Syntorial (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 15: Sound Design Fundamentals

Unit 16: Music Production Fundamentals

Unit 17: Sound Engineering Fundamentals

Unit 18: Music and Sound for Picture

Unit 31: Creative Research Project

Unit 42: Advanced Synthesis and Processing

Unit 43: Creative Portfolio

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		D1 Analyse the suitability of a PA system, taking into account the logistics, of supply, transport, cost, and operation of the system
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	
LO2 Build a PA system suitable for amplifying a small music gig		D2 Critically analyse the PA system built and management of the set up process including areas for future development
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	
LO3 Demonstrate a distortion and feedback-free FOH mix for an artist at a small gig		D3 Demonstrate a distortion and feedback-free FOH mix, with a creative balance of sound sources and effects processing
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	
LO4 Demonstrate a distortion and feedback-free stage monitor mix for an artist at a gig		D4 Demonstrate a distortion and feedback-free monitor mix, with an empathic balance of sound sources and onstage mixes
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	

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 21: The Evolution of the Instrument

Unit code	M/616/0212
Unit Level	4
Credit value	15

Introduction

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

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

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

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

*Please note: Voice is considered an instrument and therefore valid for this unit

Learning Outcomes

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

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

Essential Content

LO1 Investigate the development of a chosen instrument

The role of key manufacturers in the development of chosen instrument

The impact of prominent exponents in relevant instrument field

The impact of technology in the development of the chosen instrument

Social and historical context of the evolution of the chosen instrument

LO2 Evaluate recordings that demonstrate developments in technique, sound or stylistic approach

Specific instrumental technique and development

Stylistic approach and/or sound and how this is achieved

Historical development of technique/sound and stylistic approach

Genres associated with a specific instrumental technique

LO3 Demonstrate, within a musical performance, a range of techniques and styles

Instrumental playing technique and development relevant to chosen instrument

Stylistic approach

How specific stylistic sounds are achieved relevant to chosen instrument

Personal Development:

Technique development

Practice

Time management skills

Health

Safety and wellbeing

LO4 Assess how chosen instrument may develop in relation to modern technological advancements and the needs of the music industry

Technology developments:

Sample/sound libraries

Copyright

Advancements in performance technology

Music software

Social media

Emerging music styles

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

Learning Outcomes and Assessment Criteria

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

Recommended Resources

Textbooks

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

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

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

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

Websites

www.musicradar.com	Music Radar Homepage (General Reference)
www.rollingstone.com	Rolling Stone Homepage (General Reference)
www.nme.com	NME Homepage (General Reference)
www.musicinstrumentnews.co.uk	Music Instrument News Homepage (General Reference)

Links

This unit links to the following related units:

Unit 1: The Music Industry

Unit 3: Professional Development

Unit 22: Applied Music Theory

Unit 23: Performance

Unit 24: Instrumental Technique

Unit 31: Creative Research Project

Unit 45: Developing as an Artist

Unit 46: Music Direction in Performance

Unit 47: Advanced Performance Skills

Unit 48: Live Arrangement Skills

Unit 49: Working in Music Education

Unit 22: Applied Music Theory

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
L01 Explain the basic theory principles that are used in the composition and performance of contemporary music		L01 and L02 D1 Create lead sheets suitable for ensemble or solo performance
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	
L02 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	
L03 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
L04 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 D1 Analyse the impact an unsuccessful live performance can have on own career, using industry professional examples
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	
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 D1 Analyse the importance of technical instrumental skills as an employability skill in today's music industry, based on chosen career path
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	
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		D2 Apply developed instrumental techniques in a performance with confidence, accuracy, consistency and musicality
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	
LO4 Evaluate the success of development process highlighting strengths and areas that require further development		D3 Analyse the transferrable employability skills developed and how these will impact on future employment opportunities
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	

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 25: Songwriting

Unit code	J/616/0216
Unit Level	4
Credit value	15

Introduction

Songwriting, in today's music industry requires a versatile set of skills and knowledge. Writing as an individual or writing as part of a collaborative project, involves a variety of transferrable skills that will be explored and developed throughout this unit. The purpose and intention of songwriting material that is created must be at the front of any students wishing to earn money from their compositions.

Skills developed in this unit include the social and cultural context of song creation and biographical context of song creation. Students will explore songwriting tools such as hooks, subject matter, song form, structure, arrangements and also communication tools and working with other musicians in a collaborative project or sharing ideas. The unit will develop processes for generating lyrical content and how to work with 'inspiration' through exploring the identity, purpose and intended market for songs related to genres.

The aim of this unit is to equip students with the songwriting tools to create their own portfolio of material, whether as individual songwriters or as part of a collaborative team that is in line with current music industry needs.

By the end of this unit, students will have developed their songwriting skills and how these skills can be applied to current music industry needs. Students will have created a portfolio of songs and explored any areas for future songwriting skill development.

Learning Outcomes

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

- 1 Explore songwriting practice in today's music industry
- 2 Explore own songwriting techniques as an individual or as part of a collaborative project
- 3 Create a portfolio of songs working as an individual or as part of a collaborative project
- 4 Review songwriting portfolio and areas for development.

Essential Content

LO1 Explore songwriting practice in today's music industry

Subject matter:

Social and cultural context of song creation

Biographical context of song creation

Core musical skills required for songwriting:

Exploration and application

Reflective practice

Song market:

Purpose

Working to a brief

Target market

Genre

Collaborative writing:

Top line writing

Working with producers

Team writing

Working with samples

Copyright

Songwriting tools:

Hooks

Subject matter

Generating lyrical content

Song form and structure

Arrangements

Identity

Purpose

'Inspiration'

LO2 Explore own songwriting techniques as an individual or as part of a collaborative project

Exploring lyrical content:

Subject matter

Form and structure

Hooks

Language

Purpose

Communication

Exploration

Exploring musical content:

Genre

Intent

Form and structure

Arrangements

Hooks

Exploration of musical ideas

Effective communication:

Scores and charts

Music software

Recording

LO3 Create a portfolio of songs working as an individual or as part of a collaborative project

Process:

Time scales

Working to a brief

'Creative flow'

Working within a team/individually

Role and responsibility in songwriting process

Subject matter:

Social and cultural context of song creation

Biographical context of song creation

Creating lyrical content:

Subject matter

Form and structure

Hooks

Language

Purpose

Communication

Exploration

Creating musical content:

Genre

Intent

Form and structure

Arrangements

Hooks

Exploration of musical ideas

Effective communication:

Scores and charts

music software

recording

presentation of material

LO4 Review songwriting portfolio and areas for development

Reflective practice:

Evaluation

Obtaining feedback

Responding to feedback

Objectivity and integrity

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore songwriting practice in today's music industry		D1 Analyse the social and cultural impact of a song, using at least two examples from two different genres
<p>P1 Explain the core skills required to work as a songwriter in the current music industry</p> <p>P2 Assess collaborative songwriting techniques used in today's music industry</p>	<p>M1 Evaluate the difference between biographical songwriting and working to an employer led brief</p>	
LO2 Explore own songwriting techniques as an individual or as part of a collaborative project		LO2, LO3 and LO4 D2 Demonstrate effective songwriting skills through a varied songwriting portfolio, with justified intentions and reflective songwriting techniques
<p>P3 Compare own personal songwriting skill set with core skills identified</p> <p>P4 Analyse own existing musical and/or lyrical ideas in relation to intended final purpose</p>	<p>M2 Evaluate own personal techniques used to communicate songwriting ideas to other musicians/ songwriters</p>	
LO3 Create a portfolio of songs working as an individual or as part of a collaborative project.		
<p>P5 Justify musical and lyrical intentions for a minimum of four songs</p> <p>P6 Create a minimum of four songs as an individual songwriter or as part of a collaborative writing team, evidencing intentions</p> <p>P7 Communicate songs using notation/charts or recordings</p>	<p>M3 Create a portfolio of at least six songs that meet the needs of a selected genre and market</p>	
LO4 Review songwriting portfolio and areas for development		
<p>P8 Present songwriting portfolio created to an audience for feedback</p> <p>P9 Evaluate own songwriting process and areas for development</p>	<p>M4 Explore the market opportunities available for the portfolio created</p>	

Recommended Resources

Textbooks

CANNON, J. (2017) *Processing Creativity: The Tools, Practices and Habits Used to Make Music You're Happy With*. New Jersey: Noise Creators.

FRIEDEMANN, F. (2015) *The Addiction Formula: A Holistic Approach to Writing Captivating, Memorable Hit Songs. With 317 Proven Commercial Techniques and 331 Examples, incl ... 'All Of Me': Volume 1, (Holistic Songwriting)*. 1st edn. Enscede: Albino Publishing.

PERRICONE, J. (2000) *Melody in Songwriting*. Boston: Berklee Press.

WEBB, J. (1999) *Tunesmith: Inside the Art of Songwriting*. New York: Hyperion.

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 31: Creative Research Project

Unit 43: Creative Portfolio

Unit 45: Developing as an Artist

Unit 50: Advanced Composition Techniques

Unit 51: Composing to a Brief

Unit 26: Compositional Techniques

Unit code	L/616/0217
Unit Level	4
Credit value	15

Introduction

The exploration of a wide range of compositional techniques is an essential component of developing compositional skills, especially in today's ever evolving music industry. Developing ideas and knowing how these ideas translate into finished compositions, requires an exploration of a variety of tools that composers use.

Through this unit, students will explore a variety of compositional techniques that they can use to realise their own compositional ideas and effectively explore how they communicate their ideas with an audience. Compositions take on many forms for – film and TV soundtracks, music for games and songwriting for example – and this unit allows students to set their own brief so they can explore their own chosen field using the compositional techniques explored through this unit.

Areas for development through this unit include creating and manipulating melodic, harmonic and rhythmic ideas, working with a wide range of stimuli, structural devices and improvisation. Students will explore their compositional intentions and set their own brief to develop compositions.

By the end of this unit students will be able to create compositions using a variety of compositional techniques that demonstrate their intentions.

Learning Outcomes

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

- 1 Explore a wide range of compositional techniques
- 2 Explore own compositional intentions
- 3 Compose music to own set brief
- 4 Evaluate compositions created to own set brief.

Essential content

LO1 Explore a wide range of compositional techniques

Composition types:

Wide range of styles

Genres and formats

Cultural and political context

Influences

Structures and narratives

Compositional techniques:

Motifs

Melodic and harmonic manipulation

Improvisation

Stimuli:

Visual

Words/lyrics

Samples

Pre-existing melodies

Thematic development

Use of technology

Instrumentation

LO2 Explore own compositional intentions

Communication:

Aims and objectives

Intended audience

Intended audience engagement and emotional intent

Physical response to music

Measuring response

Compositional skill set:

Interpreting

Manipulating and realizing ideas

Personal identity and expression through music

Creativity and imagination

Style definition

Developing a portfolio of compositional tools

LO3 Compose music to own set brief

Brief writing:

Aims and objectives

Intended audience

Intended audience engagement

Context

Format

Style and genre

Process:

Time management

Communication of compositional intentions

Managing creativity

Idea development

Use of compositional tools

LO4 Evaluate compositions created to own set 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 Explore a wide range of compositional techniques		LO1 and LO2 D1 Analyse the effectiveness of a wide variety of compositional techniques in communicating intentions to audience
P1 Explore a diverse range of compositions from a variety of styles and genres P2 Define compositional techniques used in a range of compositions	M1 Justify how compositional techniques have been used to effectively communicate intentions	
LO2 Explore own compositional intentions		
P3 Explore a wide range of own compositional ideas P4 Develop a range of compositional techniques that communicate intentions	M2 Develop a diverse range of compositional ideas that utilise a range of techniques with clear intentions	
LO3 Compose music to own set brief		LO3 and LO4 D2 Analyse the effectiveness of own compositional ideas and techniques in communicating intentions to audience
P5 Define how compositional techniques will be used to justify intentions for a range of own compositions P6 Compose a range of compositions that align with own created brief	M3 Create a range of compositions that effectively communicate intentions through compositional techniques appropriate for style and genre	
LO4 Evaluate compositions created to own set brief		
P7 Review the success of compositional techniques used in own set brief P8 Evaluate the transitional process of compositional idea to final compositions created in own set brief	M4 Evaluate own compositional skill set and areas for further development	

Recommended resources

Textbooks

NIS, J. (1988) *Composing Music*. Chicago: University of Chicago.

BRINGS, A. et al (1979) *A New Approach to Keyboard Harmony*. London: W.W. Norton and Co Inc.

HEWITT, M. (2009) *Composition for Computer Musicians, 1*. Andover: Cengage Learning.

HEWITT, M. (2010) *Harmony for Computer Musicians. 1*. Boston: Course Technology.

JOSEPH, J. (1965) *The Study of Counterpoint: From Johann Joseph Fux's Gradus Ad Parnassum*. 1st edn. London: W.W. Norton and Company.

MORRIS, R.O. (1960) *Figured Harmony at the Keyboard, Part 1*. Oxford: Oxford University Press.

MORRIS, R.O. (1960) *Figured Harmony at the Keyboard, Part 2*. Oxford: Oxford University Press.

PETERS, E.J. (2014) *Music Composition 1: Learn How to Compose Well-written Rhythms and Melodies (Volume 1)*. Charleston: CreateSpace Independent Publishing Platform.

PETERS, E.J. (2014) *Music Composition 2*. Charleston: CreateSpace Independent Publishing Platform.

PETERS, E.J. (2014) *Music Theory: An In-depth and Straightforward Approach to Understanding Music*. Charleston: CreateSpace Independent Publishing Platform.

SCHOENBERG, A. (1999) *Structural Functions of Harmony*. London: Faber and Faber Academic.

SCHOENBERG, A. (1999) *Fundamentals of Musical Composition*. London: Faber and Faber.

STEWART, D. (1999) *Musician's Guide to Reading and Writing Music*. Revised 2nd edn. San Francisco: Backbeat Books.

STEWART, D. (1999) *Inside the Music – Guide to Composition*. San Francisco: Backbeat Books.

TAYLOR, E. (1999) *First Steps in Music Theory*. Oxford: Oxford University Press.

TAYLOR, E. (1999) *The AB Guide to Music Theory, Part 1*. Oxford: Oxford University Press.

TAYLOR, E. (1999) *The AB Guide to Music Theory Part 2*. 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 9: The DJ Business and Culture

Unit 10: Music and Society

Unit 25: Songwriting

Unit 27: Fundamentals of Composition

Unit 28: Composing using Technology

Unit 29: Media Composition

Unit 30: Arranging and Remixing

Unit 31: Creative Research Project

Unit 43: Create Portfolio

Unit 45: Developing as an Artist

Unit 50: Advanced Composition Techniques

Unit 51: Composing to a Brief

Unit 52: Advanced Composing Using Technology

Unit 54: Experimental Composition

Unit 55: Musicology

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 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
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	
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 7 th 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	

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 D1 Produce a demo-ready pre-master, suitable for dissemination to other professionals within the audio industry
<p>P1 Compose a piece of music in a chosen style using an industry standard DAW</p> <p>P2 Outline the key characteristics of the DAW used in the submission</p> <p>P3 Demonstrate the style through the use of appropriate instrumentation, arrangement and structure</p>	<p>M1 Apply production techniques relevant to the style (e.g. use of contextualised techniques such as synthesis and sampling)</p> <p>M2 Demonstrate general DAW project management skills</p>	
LO2 Apply relevant audio and MIDI sequencing skills appropriate to the chosen style in the completion of a composition		
<p>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</p> <p>P5 Apply basic MIDI sequencing skills including step and real-time record, quantization, and velocity editing</p>	<p>M3 Apply a range of audio manipulation skills</p> <p>M4 Apply a range of MIDI sequencing techniques</p>	

Pass	Merit	Distinction
<p>LO3 Apply mixing skills to a composition, to create a stereo audio file exhibiting correct gain structure throughout</p>	<p>M5 Demonstrate the use of both insert and send effects</p> <p>M6 Demonstrate the use of automation on at least two of the following:</p> <ul style="list-style-type: none"> • VST Instrument or effects • bus and master channel • global parameters 	
<p>P6 Apply a minimum of four audio effects, each from a different category: time-based, dynamic, harmonic, modulation and spatial</p> <p>P7 Automate volume and pan functions throughout the arrangement as appropriate</p> <p>P8 Produce a well-balanced stereo audio file free of unwanted noise and distortion</p>		
<p>LO4 Review the composition highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development</p>	<p>M7 Assess the composition highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development</p>	<p>D2 Evaluate the composition highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development</p>
<p>P9 Review the composition using feedback to identify strengths and areas for development</p>		

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 29: Media Composition

Unit code	L/616/0220
Unit Level	4
Credit value	15

Introduction

Today's media industries and booming visual media sectors, have opened the doors to a huge growth in media music and post production sound. Composing for media applications is a core skill and vital source of income for many composers in the professional marketplace. Technology is at the heart of the industry and facility with its operation is an important employability skill.

This unit introduces the skills needed to compose for media and the moving image within a framework of current studio and industry practice. It will support the development of 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.

On completion of this unit, students will be able to compose and produce music for media, aided by development in technical skills, and enhanced contextual and theoretical awareness. They will be competent composing and producing music for media 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 a student will be able to:

- 1 Create a showreel of compositions for moving image that reflects current industry practice
- 2 Apply compositional techniques to support the narrative depicted within a moving image, demonstrating the relationship between musical syntax and dramatic rhetoric
- 3 Demonstrate the use of technical skills for moving image, in a range of compositions
- 4 Review the showreel, highlighting current industry practice, using feedback to identify strengths and areas for development.

Essential Content

LO1 **Create a showreel of compositions for moving image that reflects current industry practice**

Wide and diverse range of genres and contexts:

Adverts

TV dramas

Films

Documentaries and animations

Current industry practice:

Successful and unsuccessful approaches

Relevant pre-existing works

LO2 **Apply compositional techniques to support the narrative depicted within a moving image, demonstrating the relationship between musical syntax and dramatic rhetoric**

Musical syntax:

Melody

Harmony

Rhythm and tempo

Texture and timbre

Scored vs. 'found' sound

Dramatic rhetoric:

Mood

Emotion

Gesture

Intention contained in the moving image.

Compositional techniques for the moving image:

Compositional devices

Tempo

Time signature and meter

Melody and harmony

Instrumentation, texture and timbre

'Placement' of musical elements; background, foreground, source music, underscore

The role of diegetic and nondiegetic sound

Development and enhancement of character, mood, setting or ambiance

Structure and arrangement in relation to dramatic development

Use and development of melodic, harmonic or rhythmic material in relation to style and situation

Use of mimicking vs. counterpoint

Use and development of riff-based or motivic elements

Relationship of music theory to picture (tempo vs. cutting tempo, harmony to mood)

LO3 Demonstrate the use of technical skills for moving image in a range of compositions

Preproduction:

Spotting session

Key musical elements in relation to dramatic hitpoint and cues.

DAW:

Arrange, mix, and edit windows

Transport and timeline

Audio, midi preferences and configuration

Basic functionality and workflow

Recording and programming, to include real time and step time

MIDI editing, to include MIDI regions (trim, edit, arrange), MIDI data (quantise, groove, velocity).

Media specific DAW Skills:

Importing visual media to a DAW and separation of original audio (frame rate and synchronisation to be considered)

DAW workflow, markers and screen sets

Working with SMPTE and SMPTE lock

Tempo mapping and time signature changes

Deliverables:

Current industry delivery requirements for sound to picture

LO4 Review the showreel highlighting current industry practice, using feedback to identify strengths and areas for development

The process of reflective practice:

Description of techniques implemented

Rationale behind their implementation

Evaluation of success and areas for development

Development of further strategies based on reflective practice

Analysis of relevant pre-existing works:

Production values

Engineering techniques

Compositional processes

Key technologies used

Use of feedback and self-evaluation as a device for further learning and development

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Create a showreel of composition for moving image that reflects current industry practice		LO1, LO2 and LO3 D1 Produce a demo-ready showreel, suitable for dissemination to music industry professionals
P1 Create a 3–6 minute showreel of composition for moving image, minimum two works	M1 Demonstrate clear contrast in relation to style, mood or approach within or across pieces	
P2 Explore, through the showreel, current industry practice	M2 Demonstrate an awareness of audience expectations and contemporary trends in chosen medium	
LO2 Apply compositional techniques to support the narrative depicted within a moving image, demonstrating the relationship between musical syntax and dramatic rhetoric		
P3 Demonstrate the use of relevant musical devices in composing appropriate material for the source footage	M3 Demonstrate the use of advanced musical devices such as leitmotif and thematic development and their relationship to mood, setting and character	
LO3 Demonstrate the use of technical skills for moving image in a range of compositions		
P4 Demonstrate the use of relevant technical skills, to include DAW and session workflow, spotting hitpoints and cues, and external synchronization	M4 Apply advanced technical skills such as global tempo changes, SMPTE lock, the use of a detailed marker track and session file management	
P5 Produce a balanced audio mix embedded within a visual format (e.g. H.264)	M5 Apply advanced mixing skills (e.g. ducking for dialogue, subtlety, clarity, dynamic, spatial awareness) sympathetic to the subject matter and situation	

Pass	Merit	Distinction
LO4 Review the showreel highlighting current industry practice, using feedback to identify strengths and areas for development		
P6 Review the showreel highlighting current industry practice, using feedback to identify strengths and areas for development	M6 Assess the showreel highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development	D2 Evaluate the showreel highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development

Recommended Resources

Textbooks

ALTMAN, R. (ED.) (1992) *Sound Theory – Sound Practice*. Abingdon: Routledge.

CHION, M. and MURCH, W. (1994) *Audio-vision: Sound on Screen*. New York: Columbia University Press.

SONNENSCHNEIN, D. (2001) *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*. Studio City: Michael Wiese Productions.

WEIS, E. and BELTON, J. (1985) *Film Sound: Theory and Practice*. New York: Columbia University Press.

WHITTINGTON, W. (2007) *Sound Design and Science Fiction*. Austin: University of Texas Press.

Links

Unit 1: The Music Industry

Unit 3: Professional Development

Unit 26: Compositional Techniques

Unit 27: Fundamentals of Composition

Unit 28: Composing using Technology

Unit 30: Arranging and Remixing

Unit 31: Creative Research Project

Unit 43: Creative Portfolio

Unit 51: Composing to a Brief

Unit 52: Advanced Composing using Technology

Unit 30: Arranging and Remixing

Unit code	R/616/0221
Unit Level	4
Credit value	15

Introduction

Arranging and remixing both involve creatively re-imagining or adapting pre-existing music in a new context, using a combination of technical and creative composition skills alongside applied music theory. Arranging and remixing have the potential to form an important income stream for composers and producers pursuing a freelance career path, and can lead to a range of professional opportunities in the music industry.

The aim of this unit is to introduce a range of different industry standard approaches to arranging and remixing, and the associated skills needed to practice these effectively, with research of and reference to pre-existing examples.

Topics included in this unit include specialised and transferable skills, including DAW based audio editing and processing techniques, music transcription and orchestration conventions, and the focus is on practical application of these skills. Students will complete a full arrangement, remix or cover version of a pre-existing piece of music in any genre, applying what they have learnt over the course of study, and complete an evaluation in which they reflect on their work in light of current industry practice.

On successful completion of this unit, students will create a complete arrangement, remix or cover version of a pre-existing piece of music, applying appropriate technical skills and relevant orchestration and/or DAW-based production skills. In addition, students will assess their work in the light of current industry practice.

Learning Outcomes

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

- 1 Create a complete arrangement, remix or cover version of a pre-existing piece of music in a chosen genre
- 2 Apply appropriate technical skills to prepare source materials in an arrangement
- 3 Apply relevant orchestration and/or DAW-based production skills to choose instrumental combinations and/or production values appropriate to the chosen genre in an arrangement
- 4 Review the arrangement or remix highlighting current industry practice, using feedback to identify strengths and areas for development.

Essential Content

LO1 **Create a complete arrangement, remix or cover version of a pre-existing piece of music in a chosen genre**

Applied music theory concepts, and compositional techniques:

Identifying core thematic musical material from a given source (e.g. rhythmic and melodic cells, harmonic progression, texture and timbre, structure), to be used as the basis for arrangement or remix

Applying basic variation principles to source material (e.g. fragmentation, repetition, augmentation and diminution of rhythmic cells and melodic contours)

Changing tempo and/or time signature (e.g. analysing the effect of rewriting a piece of music in 4/4 vs. in 12/8)

Transposing musical material to a new tonal centre and key signature

Changing modality (e.g. from major to minor) and harmonic framework (e.g. through use of chord substitutions)

LO2 **Apply appropriate technical skills to prepare source materials in an arrangement**

DAW based audio editing skills:

Cutting and splicing, position and placement, setting start and end points, reversing, fades, normalizing

Making short loops from full-length audio stems, creating usable sample banks from given sounds

Applying time and pitch operations effectively, to include time stretch, flex time, pitch-shifting

Avoiding unwanted audio artefacts (pops and clicks)

LO3 **Apply relevant orchestration and/or DAW-based production skills to choose instrumental combinations and/or production values appropriate to the chosen genre in an arrangement**

Transcription skills:

Aurally analysing key characteristics of source material, to include tempo, time signature, key signature, chord progression, fundamental thematic material, structure

Making a reduced version of a given piece of music using some form of notation (e.g. piano score or chord chart), to be used as material for arrangement

Orchestration skills:

Acoustic instrumental knowledge, to include instrumental families (woodwind, brass, percussion, strings) and capabilities of different instruments (range, register, timbral quality), practical considerations

Combining instruments effectively, balancing volumes, assigning appropriate instruments to musical material, importance of chord voicing, register

Common practice conventions used in scoring for standard ensembles (e.g. Pop and Jazz brass and string sections; string quartet)

Electronic instrumental knowledge, to include 'classic' industry standard synths and drum machines, their capabilities and typical generic associations (e.g. the 808 drum machine commonly associated with Hip Hop)

DAW based production skills:

Use of advanced sampling techniques to provide greater control and creative flexibility, to include resampling, converting from audio to MIDI (and vice versa)

Use of sound design techniques to expand sound palette, to include creative use of FX plug-ins (e.g. using reverb to make a pad sound from a vocal)

Use of real-time and drawn automation to create dynamic movement

Note: basic knowledge of DAW (e.g. recording and editing MIDI and Audio, mixing skills) assumed from Mandatory Specialist *Unit 28: Composing Using Technology*

LO4 Review the arrangement or remix highlighting current industry practice, using feedback to identify strengths and areas for development

Current industry practice:

Defining relevant terminology, to include arrangement, remix, mashup, cover version

Researching different approaches to arranging and remixing, and analysing case studies (e.g. listening to multiple cover versions or remixes of the same song)

Impact of copyright on creativity when using pre-existing material, to include discussion of sample use and sample clearance

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Create a complete arrangement, remix or cover version of a pre-existing piece of music in a chosen genre		LO1, LO2 and LO3 D1 Produce a demo-ready pre-master or notated score, suitable for dissemination to music industry professionals
P1 Create a complete arrangement, remix or cover version of a pre-existing piece of music in a chosen genre (minimum duration three minutes)	M1 Demonstrate clear contrast between the source material and the finished piece by working in a different genre, tempo, or key signature, or using different instrumentation	
LO2 Apply appropriate technical skills to prepare source materials in an arrangement		
P2 Apply appropriate technical skills such as audio editing skills or transcription skills to prepare source materials in an arrangement	M2 Apply at least two advanced technical skills to prepare source material such as time and pitch operations on audio files; transposition, re-harmonisation and melodic re-invention of source material	
LO3 Apply relevant orchestration and/or DAW-based production skills to choose instrumental combinations and/or production values appropriate to the chosen genre in an arrangement		
P3 Apply relevant orchestration and/or DAW-based production skills to choose instrumental combinations and/or production values appropriate to the chosen genre	M3 Apply at least two advanced orchestration and/or DAW-based production skills appropriate to the chosen genre such as multi-part string arrangement, creative use of FX, re-sampling	
LO4 Review the arrangement or remix highlighting current industry practice, using feedback to identify strengths and areas for development		D2 Evaluate the piece highlighting current industry practice, aesthetic intentions, justifying creative and technical choices, and using tutor and peer feedback to identify strengths and areas for development
P4 Review the arrangement or remix highlighting current industry practice, using feedback to identify strengths and areas for development	M4 Assess the arrangement or remix highlighting current industry practice, using tutor and peer feedback to identify strengths and areas for development	

Recommended Resources

Textbooks

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

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

RUSS, M. (2008) *Sound Synthesis and Sampling.* 3rd edn. Amsterdam: Elsevier Science.

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 28: Composing using Technology

Unit 29: Media Composition

Unit 31: Creative Research Project

Unit 43: Creative Portfolio

Unit 51: Composing to a Brief

Unit 52: Advanced Composing using Technology

Unit 53: Notation and Transcriptions

Unit 54: Experimental Composition

Unit 31: Creative Research Project (Pearson-set)

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
L01 Plan a creative research study through qualitative and/or quantitative research methods		L01 and L02 D1 Critically analyse and evaluate the importance of research methodology and methods in the production of meaningful data
P1 Explain key research methods	M1 Discuss links between methodology and methods	
P2 Define scope of study and develop research questions	M2 Justify the study design	
L02 Creatively engage with a topic of your choice within your chosen their field of interest		
P3 Describe research objectives and how the data was collected	M3 Discuss the effectiveness of research methods on the data collection	D2 Critically interpret multiple sources of data through the production of a dissertation which shows evidence based conclusions and recommendations
P4 Describe what data was collected		
L03 Analyse research data collected and present as part of a written dissertation		
P5 Describe the key findings from the research	M4 Demonstrate the effectiveness of the research methodology and methods through the production of a dissertation M5 Demonstrate application of more than one tool for data analysis	
P6 Produce a dissertation based on the research data		
L04 Evaluate how the creative research project has influenced career planning		D3 Critically evaluate the research process and findings and implement clear strategies for career development
P7 Evaluate own research process and how this has influenced own career planning	M6 Analyse industry feedback on the research project.	

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 32: Music and Brands

Unit code	D/616/0223
Unit Level	5
Credit value	15

Introduction

The aim of this unit is to develop an understanding of the relationship between the music business and brands.

Historically, brands had a minimal relationship with the music business, one centred around the occasional licensing of music for commercials. As the music industry has sought new revenue streams, and as brands have sought a deeper relationship with their customers, a much closer relationship has been forged. Brands have had to face the issue of how to engage and retain their customers who no longer respond favourably to traditional advertising and have accordingly sought to replace product advertising with 'lifestyle advertising' whereby the brand becomes associated with a certain lifestyle as opposed to being associated merely with the supply of a particular product. In order to do this, many brands now use the emotive power of music and musicians to promote the brand's lifestyle messages. This takes many forms including sponsorship of artist tours and events, endorsements, novel retail and distribution solutions, merchandising opportunities, competitions and shared social media promotion.

By the end of the unit, students studying will have learned how brands and the music business can form mutually beneficial partnerships and avoid failed encounters through a close understanding of branding strategies, artist and music company brand relationship strategies, and branding deals and contracts. Students will also understand how to pitch ideas to brands from a music business position.

Learning Outcomes

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

- 1 Discuss branding within the context of the music industry
- 2 Explore different types of brand engagement opportunities in the music industry
- 3 Explore the factors that may lead to success or failure of brand in a music project
- 4 Demonstrate how to pitch opportunities to brands.

Essential Content

LO1 Discuss branding within the context of the music industry

Music business:

Difficult sales environment (decline of physical, decline of downloads, growing but low streaming revenues)

Expensive live touring and promotion costs

Expensive marketing and promotional costs

Brands offer revenues to artists, record companies, publishers, and concert promoters

Brands opportunities to do something differently (creative) or on a different scale

Brands may also offer the potential to reach new and wider audience

Brands:

How a brand differs from a traditional 'company' and requires more than traditional advertising

New problems with traditional advertising e.g. Ad blockers, overcrowded advertising space, less audience attention span etc.

Marketing now is a conversation – music can be central to this (a catalyst for online/offline conversations)

Music is the soundtrack to our lives – offer a deep emotional connection – can be harnessed by brands

Ways in which music business can offer this (what they deliver up):

Artists – music, image, endorsement, activities, fanbase

Record company – master rights clearance (use of recordings), exclusivity waivers

Publisher – songs rights clearance (use of songs)

Concert promoter – involvement in live events

LO2 Explore different types of brand engagement opportunity in the music business

Sponsorship

Endorsement

Brand ambassador

Events

Competitions

Investment in recording and release and marketing

Discovery – brand as A&R (talent discovery)

LO3 Explore the factors that may lead to success or failure of brand in a music project

Concepts of brand identity/brand values/brand experience (emotion)/brand associations/brand equity

Finding a good match:

Do brand values match those of the artist (or event, etc.)?

Identity overlap – tradition, innovation, leadership, youthfulness etc.

Role of focus groups

What could go wrong for each party?

Credibility of relationship (especially artist sponsorship/endorsement) – does it convince?

Genre considerations

Reach considerations (does the artist have enough reach versus affordability?)

Measuring outcomes for both parties (data etc.)

Researching case studies

LO4 Demonstrate how to pitch opportunities to brands

Role of networking/contacts (finding someone in the company you know or have access to)

Pitching:

How best to pitch an idea, the ‘elevator’ pitch

Awareness of brand’s needs, brand’s language, statistics – artist fanbase, concert, attendance, figures, etc.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Discuss branding within the context of the music industry		D1 Critically analyse the ways in which the consumer now relates to brands in the music industry
P1 Explain potential advantages and disadvantages for artists in partnering with brands P2 Explain potential advantages and disadvantages for brands in partnering with the music business	M1 Evaluate the changes that have taken place in the advertising marketing and promotional space	
LO2 Explore different types of brand engagement opportunities in the music industry		LO2 and LO3 D2 Critically evaluate a wide and diverse range of brand partnerships within the music industry
P3 Illustrate a range of brand engagement opportunities currently within the music industry	M2 Evaluate a diverse range of exciting brand engagement partnerships within the music industry	
LO3 Explore the factors that may lead to success or failure of brand/music projects		
P4 Assess the success of a range of existing brand partnership opportunities P5 Explore a range of brand partnerships that have been unsuccessful	M3 Analyse the requirements for a successful in brand partnership in the music industry	
LO4 Demonstrate how to pitch opportunities to brands		D3 Critically evaluate the potential success of the brand partnership for both parties and areas for potential areas of risk
P6 Develop a pitch for a selected brand P7 Define the benefits of the proposed brand partnership	M4 Justify the brand proposal using data to support the success and potential risks	

Recommended Resources

Textbooks

- CARAH, N. (2010) *Pop Brands: Branding, Popular Music and Young People*. New York: Peter Lang.
- HESMONDHALGH, D. (2013) *The Cultural Industries*. 3rd edn. London: Sage Publications.
- HUND-GOSCHEL, A. (2009) *Music Sponsorship at a Turning Point*. Lohmer: Josef Eul Verlag.
- KLEIN, N. (2010) *No Logo*. 3rd edn. New York: Picador.
- LUSENSKY, J. (2010) *Sounds Like Branding*. London: Bloomsbury Publishing.
- NEGUS, K. (1992) *Producing Pop Culture and Conflict in the Popular Music Industry*. New York: St Martin's Press.
- OLINS, W. (2014) *Brand New: The Shape of Brands to Come*. London: Thames and Hudson.
- O'REILLY, D. and LARSEN, G. (2013) *Music, Markets and Consumption*. Oxford: Goodfellow Publishers Limited.
- PINE, B.J. and GILMOUR, J.H. (1999) *The Experience Economy*. Massachusetts: Harvard Business School Press.
- ROJECK, C. (2011) *Pop Music, Pop Culture*. Cambridge: Polity Press.

Websites

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|--------------------------------------------------------------------------|-------------------------------------------------------|
| www.musicindustryblog.net | Music Industry Blog
(General Reference) |
| www.echonest.com | Echonest
(General Reference) |
| www.adweek.com | Adweek
(General Reference) |
| www.thesource.com | The Source
(General Reference) |
| www.billboard.com | Billboard
The Business of Iggy Azalea
(Article) |
| www.wearefrukt.com | WeareFrukt
(General Reference) |
| www.eartotheound.org | Earth on the Ground
(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 5: The Monetisation of Music

Unit 9: The DJ Business and Culture

Unit 10: Music and Society

Unit 31: Creative Research Project

Unit 33: Artist Management

Unit 34: Getting the Right Deals

Unit 35: A&R

Unit 36: Advanced Music Event Management

Unit 43: Creative Portfolio

Unit 45: Developing as an Artist

Unit 33: Artist Management

Unit code	H/616/0224
Unit Level	5
Credit value	15

Introduction

Artist management is the position in the music industry closest in proximity to the artist. Their role is to offer guidance on career paths, assistance in areas such as revenue creation, accounting, and also to be the artist's advisor representative and business administrator. The manager liaises closely with music publishers, record companies, live agents, national promoters, marketing, radio and TV pluggers, press officers, music lawyers and accountants, on the behalf of the artist.

As they play this central role, it is usual for them to manage release and touring campaigns to ensure that all sectors report and transmit the narrative of the artist correctly. Negotiating deals appropriate to the artist's chosen career path and stage of development is an essential part of the role. Increasingly, the development of artists has fallen to management since record labels and music publishers have involved themselves less in deals based on potential that develop talent as they tend to wait until artists have a higher profile.

Across the unit, students will conduct case studies on current artist managers, research potential streams of income, create a timetable for developing an artist and, ultimately, evaluate their own suitability for artist management.

At the end of this unit, students will have a greater understanding for the role development plays in the career of an artist manager and gain valuable practical experience in this field.

Learning Outcomes

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

- 1 Investigate the career of an existing artist manager
- 2 Demonstrate the potential streams of income for an artist manager
- 3 Create a development plan for a specific artist
- 4 Evaluate own suitability for a career in artist management.

Essential Content

LO1 Investigate the career of an existing artist manager

The role of an artist manager:

Access into management role

Career path and development

Roster – former and current

Successes – and failures

Health and wellbeing

LO2 Demonstrate the potential streams of income for an artist manager

Recording advances

Publishing advances

Royalties

Live income

Synchronisation

Branding and sponsorship

LO3 Create a development plan for a specific artist

Developing an artist's recorded output

Developing an artist's song writing/song writing relationships

Developing an artist's live performance

Developing an artist's live production

Developing relationships with record companies, music publishers, live agents and promoters

Increasing an artist's profile within national press, online press and radio

Increasing an artist's social media profile

LO4 Evaluate own suitability for a career in artist management

Personal aims and targets for working as an artist manager with a developing act

Measuring success and failure

Personal skills audit based on the role and responsibilities

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Investigate the career of an existing artist manager		D1 Critically evaluate the impact an artist manager has had on a diverse range of artists
P1 Explain the job roles of a current day artist manager P2 Explore the career of an existing artist manager	M1 Assess the impact the manager has had on an individual artist's careers	
LO2 Demonstrate the potential streams of income for an artist manager.		D2 Critically analyse how the commissions from streams of revenue may have changed in the 21st century
P3 Discuss the key commercial terms within artist management contracts P4 Demonstrate how artist managers can generate commission and income	M2 Analyse how the commission from these streams of revenue may have changed in the 21st century	
LO3 Create a development plan for a specific artist		D3 Critically evaluate the development plan for an artist and potentials risks
P5 Create a development plan for a specific artist P6 Justify the development plan for a specific artist's career trajectory	M3 Analyse external influences that have a negative impact on career development plan on an artist. Demonstrate knowledge	
LO4 Evaluate own suitability for a career in artist management		D4 Critically evaluate own artist management skills and areas for development that will enhance employability potential
P7 Explore skills set required for employment as an artist manager P8 Assess own artist management skills against skill set required	M4 Analyse strengths and areas for own skill development	

Recommended Resources

Textbooks

ALLEN, P. (2015) *Artist Management for the Music Business*. 3rd edn. 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.

RICHES, N. (2013) *The Music Management Bible – The Definitive Guide to Understanding Music Management*. London: SMT.

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

Websites

www.musicthinktank.com Music Think Tank
Music industry marketing resources
(General Reference)

www.hypebot.com Hypebot
Music industry marketing resources
(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 31: Creative Research Project

Unit 32: Music and Brands

Unit 34: Getting the Right Deals

Unit 35: A&R

Unit 36: Advanced Music Event Management

Unit 43: Creative Portfolio

Unit 45: Developing as an Artist

Unit 56: Music Synchronisation

Unit 34: Getting the Right Deals

Unit code	K/616/0225
Unit Level	5
Credit value	15

Introduction

The aim of this unit is to develop an understanding of the different deals an artist is typically a party to in the music business. Getting the right deal is central to an artist's long-term success in the music business. The history of the music business is unfortunately associated with unfair deals, restrictive terms and conditions, and many court cases and disputes. The unit aims to critically understand the deals that may be offered to a stakeholder and the process of negotiating the terms and conditions of such deals.

Music business deals ('contracts'/'agreements') involve complex negotiations of different contractual provisions and have very important long-term consequences. Typically, contracts will govern: how rights are licensed or assigned from one party to another, the duration (term) of a working relationship, how a party gets paid (including fees, advances and royalties), accounting and auditing provisions, what permissions and consents are required from a party before certain actions can take place, what services are provided by a party and the standard of those services, and what a party can do if the other party breaches the contract.

Students studying this unit will learn how to consider and approach different aspects of music business deals, with a view to maximising their advantages whichever side of the deal they are on. They will also understand the options available when there is a contractual dispute.

Learning Outcomes

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

- 1 Explore how deals are negotiated in the music business
- 2 Investigate the main types of deal the artist enters into
- 3 Evaluate the advantages and disadvantages of particular contractual provisions for each side of the deal
- 4 Discuss the options of what to do when the stakeholders are in dispute.

Essential Content

LO1 Explore how deals are negotiated in the music business

Role of artist, manager and lawyer (for the artist)

Role of business affairs department and/or third party lawyer (for the company)

Deal memos and short form agreements

Long form agreements

Status of oral agreements

Importance of independent legal advice (a requirement of enforceability in some territories)

LO2 Investigate the main types of deal the artist enters into

Management agreements

Record deals

Publishing deals

Agreements with concept promoters for performances

Merchandising deals

Deals with brands (sponsorship etc.)

Band agreements

LO3 Evaluate the advantages and disadvantages of particular contractual provisions for each side of the deal

Management agreements:

Territory, activities to be managed, term, duties of both sides, commission rates and structure, post-term commission, expenses

Record Deals:

Territories, term, number of albums, delivery standard, release and marketing commitments, advances, royalties, accounting, creative control and approval rights, warranties and indemnities, etc.

Publishing Deals:

Term, retention period, number of songs, delivery standard, advances, royalties (at source versus receipts based deals), approval rights, publisher obligations, warranties and indemnities, etc.

Deals with promoters:

Number of performances, date and time, duration, cancellation clauses and penalties, promotion obligations, restrictions on artist performances for third parties in the same region and time frame, sound and lighting riders, fees (fixed or percentage of ticket sale or combination), force majeure clauses, etc.

Merchandising deals:

Term, products and territories, exclusivity, type of retail, quality control, timely delivery, fees (gross versus net), design ownership, logos and names trademark protection, accounting and audit clauses

Deals with brands:

Term, exclusivity, activities, approval rights and creative control, sharing of data, fees and gifts

Band Agreements:

Leaving and joining members – who decides, revenue sharing, song writing splits, ownership of band name, notice provisions, mutual obligations, etc.

LO4 Discuss the options of what to do when stakeholders are in dispute

Breach remedy clauses

Re-negotiation possibilities

Arbitration

Legal actions

Legal remedies – termination, injunctions, damages

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Explore how deals are negotiated in the music business		D1 Critically analyse why oral agreements may not be advisable in the music business
P1 Define the term 'deal' in relation to the music industry	M1 Analyse the different stages in negotiating and executing agreements	
P2 Investigate the role and functions of different music business personnel in relation to the negotiation of deals		
P3 Discuss the concept of independent legal advice		
L02 Investigate the main types of deal an artist may enter into		D2 Critically analyse the extent to which artists in the music industry now secure fairer deals than in the early contemporary music industry
P4 Explore a range of deals that an artist may be involved in	M2 Analyse a historical example of a deal entered into by a famous artist or company	
L03 Evaluate the advantages and disadvantages of particular contractual provisions for each side of the deal		D3 Critically evaluate royalty and recoupment provisions
P5 Explore detailed provisions of contracts	M3 Differentiate between licensing and assignment of copyright in record deals	
P6 Identify which party to an agreement benefits most from particular versions of clauses		
L04 Discuss the options of what to do when the stakeholders are in dispute		D4 Explore what legal remedies the court awarded to the winning side in the case
P7 Investigate a court case relating to a music industry agreement	M4 Assess the legal arguments of both parties in the case	
P8 Identify which party won the case		

Recommended Resources

Textbooks

BAGEHOT, R. and KANAAR, N. (2008) *Music Business Agreements*. 2n edn. London: Sweet and Maxwell.

CAREY, P. (2008) *Media Law*. London: Sweet and Maxwell.

CAREY, P. and VEROW, R. (2002) *Media and Entertainment Law*. 2nd edn. Bristol: Jordans.

EPSTEIN, D. (2012) *A Short and Happy Guide to Contracts*. St Paul: West.

GRICE, J. (2013) *Sorrow Might Come in the End*. Word press.

HARRISON, A. (2008) *Music the Business: The Essential Guide to the Law and the Deals*. 2nd edn. London: Virgin Books.

KRASIOVSKY, M.W. and SHEMEL, S. (2000) *This Business of Music*. 8th edn. New York: Billboard Books.

KUSEK, D. and LEONHARD, G. (2005) *The Future of Music: Manifesto for the Digital Music Revolution*. Omnibus Press: Omnibus Press.

MUSIC MANAGERS' FORUM (2010) *The MMF Guide to Professional Music Management*. London: Sanctuary Publishing.

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

BURR, S. (2007) *Entertainment Law in a Nutshell*. St Paul: West.

Websites

www.musiclawupdates.com Music Law Updates
(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 4: Music Copyright

Unit 5: The Monetisation of Music

Unit 6: Music Publishing

Unit 7: The Live Music Business

Unit 8: Music Event Management

Unit 9: The DJ Business and Culture

Unit 31: Creative Research Project

Unit 32: Music and Brands

Unit 33: Artist Management

Unit 35: A&R

Unit 36: Advanced Music Event Management

Unit 43: Creative Portfolio

Unit 56: Music Synchronisation

Unit 35: A&R

Unit code	L/616/0282
Unit Level	5
Credit value	15

Introduction

The role that Artist and Repertoire (A&R) has played in the development of the music industry has been a central one. From initially identifying the talent they would like to work with, and progressing to full time working relationship, it has always been the case that the A&R person helps to steer their career from the artistic standpoint.

A&R work most closely with the artist when it comes to the nurturing of creative relationships and helping the artist realise their potential in the recording studio. The aim is to eventually forge a unique identity for the artist and help them carve out their own niche in the market place and develop successful careers. They will work closely with marketing and promotion teams within their own companies to ensure that there is a consistent narrative on the artist and the products released.

The aim of this unit is to offer insight into the role and how the work of individuals has helped both major and independent labels to create their own definable identities. The unit will also give students opportunities to explore the relationship between artist and label via playing the role of A&R themselves. They will receive hands on experience in the development of an artist and the processes involved in getting a product ready for market providing invaluable experience for students. By the end of the unit, the student will be able to construct a campaign and get a release ready for the market place.

Learning Outcomes

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

- 1 Demonstrate the importance of A&R in developing record label identity
- 2 Explore the process of developing relationships with potential artists
- 3 Create a release plan for a chosen artist
- 4 Construct a release ready digital product based on a given brief.

Essential Content

LO1 **Demonstrate the importance of A&R in developing record label identity**

The role of A&R within the record industry

The role of A&R within the publishing industry

Definitions of A&R and the characteristics of the job

The range of skills required for success in the role

The historical context of label identity

Investigate the formation of:

Present day major label identities

Present day large independent label identities

Present day small independent label identities

LO2 **Explore the process of developing relationships with potential artists**

Making contacts and developing relationships:

Conduct online searches

Attend live performances

Meet with artists and attend rehearsals

Explore their influences

Discuss ideas for their future output

Keep a record of conversations and developments with artists via a diary/blog/vlog

LO3 **Create a release plan for a chosen artist**

Assessing in collaboration with the artist their correct demographic

Identifying the correct media outlets (national press, online press, radio) to target in order to introduce the artist to their specified audience

Researching existing campaigns

Constructing an ideal timeline of promotion for the campaign until the day of release

Set targets for a campaign based on realistic expectations of success

LO4 **Construct a release ready digital product based on a given brief**

The construction of a release ready digital product providing invaluable insight into the processes involved for an A&R person in taking a release to market

The product must include:

Two songs minimum

Artwork appropriate for the artist and release

Press shot

Press release

Additional elements could include one or some of the following based on what feels necessary to enhance the package:

Promotional video

Artist website

Online assets

Single remixes

Label logos and fonts

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Demonstrate the importance of A&R in developing record label identity		D1 Critically evaluate what makes the chosen label within the case study unique
<p>P1 Explore the history of labels history and key styles and genres</p> <p>P2 Discuss the role A&R plays in forming a labels identity</p>	M1 Demonstrate how the role of A&R has steered and developed artists careers	
LO2 Explore the process of developing relationships with potential artists		D2 Critically analyse the suitability of developing working relationships with each potential artist
<p>P3 Demonstrate the development of building a relationship with an artist</p> <p>P4 Demonstrate communication with an artist within the context of set aims and objectives</p>	M2 Analyse the key influences that justify your ideas for an artist's future output	
LO3 Create a release plan for a chosen artist		D3 Critically evaluate targets based on mutual and realistic expectations of success
<p>P5 Develop a release plan with the artist</p> <p>P6 Justify clear and concise objectives informed by demographic, suitable media outlets</p>	M3 Analyse own timeline for the promotional campaign of an artist	
LO4 Construct a release ready digital product based on a given brief		D4 Critically evaluate the processes that have led to the completion of the product making an assessment of how the process could have been improved
<p>P7 Assess suitability of tracks for release by offering feedback to the artists on recordings production, mixes and mastering</p> <p>P8 Collaborate with the artist to produce appropriate artwork and biography for the release</p> <p>P9 Create the final release ready digital product</p>	M4 Manage the development of promotional material and assets for the campaign	

Recommended Resources

Textbooks

ALLEN, P. (2015) *Artist Management for the Music Business*. 3rd edn. Massachusetts: Focal Press.

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

KRASLOVSKY, M.W. and SHEMEL, S. (2000) *This Business of Music*. 8th edn. New York: Billboard Book.

KUSEK, D. and LEONHARD, G. (2005) *The Future of Music: Manifesto for the Digital Music Revolution*. Omnibus Press: Omnibus Press.

PASSMAN, D. (2014) *All you need to know about The Music Business*. 9th edn. New York: Simon & Schuster.

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.

Websites

heroic.academy	Heroic Academy Understanding Music Industry Artist Managers Booking Agents (General Reference)
smartbandmanagement.com	Smart Band Management (General Reference)
www.theguardian.com	The Guardian Behind the music: Is the A&R era over? (Article)

Links

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Unit 6: Music Publishing

Unit 7: The Live Music Business

Unit 8: Music Event Management

Unit 31: Creative Research Project

Unit 32: Music and Brands

Unit 33: Artist Management

Unit 34: Getting the Right Deals

Unit 36: Advanced Music Event Management

Unit 43: Creative Portfolio

Unit 55: Musicology

Unit 56: Music Synchronisation

Unit 36: Advanced Music Event Management

Unit code	M/616/0226
Unit Level	5
Credit value	15

Introduction

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

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

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

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

Learning Outcomes

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

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

Essential Content

LO1 **Discuss the organisational structures and operational practices of two contrasting live music events**

Analysis of existing event management operations and strategies:

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

Event management team (roles and responsibilities)

Audience expectations and demographics

Advanced marketing and promotional strategies to include social

Media management and viral and guerrilla techniques

Technical and production considerations

LO2 **Develop a management strategy for a live music event**

Planning a live event:

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

Roles and responsibilities – management, financial, technical,

Licensing and legal, health and safety

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

Event strategy – audience expectations, target demographics,

Marketplace competition

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

Technical considerations – sound, light, production

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

Promotional strategies

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

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

LO3 Demonstrate project management skills in the execution of a live music event

Event Management Skills:

Rights and licenses – performing rights and license agreements

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

Time management and working under pressure

Teamwork and personal/collective responsibilities

On the night promotion and public engagement

Financial management and best practice, deal structure and financial splits

Stage/artist management

Public health and safety

LO4 Evaluate the event produced, identifying strengths and areas for development

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

Wellbeing: Current guidance, policies and initiatives

Learning Outcomes and Assessment Criteria

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

Pass	Merit	Distinction
LO3 Demonstrate project management skills in the execution of a live music event		D3 Stage and manage the event to a professional standard, reflecting best practice throughout and ensuring a safe environment for all parties
<p>P6 Demonstrate project management skills in the execution of a live music event</p> <p>P7 Demonstrate an awareness of your role and its relationship to those in your team, the public and external stakeholders</p>	<p>M5 Undertake the event in line with industry expectations</p> <p>M6 Demonstrate effective management and communication skills, working with your team, the public and other professionals</p>	
LO4 Evaluate the event produced, identifying strengths and areas for development		D4 Critically evaluate the event produced, in light of initial aims and objectives, reflecting on your management skills
P8 Evaluate the event produced, identifying strengths and areas for development	M7 Evaluate the event produced, reflecting on your own role, using feedback from the audience and other professionals	

Recommended Resources

Textbooks

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

Links

This unit links to the following related units:

Unit 1: The Music Industry

Unit 2: Marketing and Promotion for Musicians

Unit 3: Professional Development

Unit 4: Music Copyright

Unit 5: The Monetisation of Music

Unit 6: Music Publishing

Unit 7: The Live Music Business

Unit 8: Music Event Management

Unit 10: Music and Society

Unit 31: Creative Research Project

Unit 32: Music and Brands

Unit 33: Artist Management

Unit 34: Getting the Right Deals

Unit 35: A&R

Unit 43: Creative Portfolio

Unit 56: Music Synchronisation

Unit 37: Advanced Music Production

Unit code	T/616/0227
Unit Level	5
Credit value	15

Introduction

This unit builds on material introduced in *Unit 16: Music Production* and skills learnt at Level 4 are consolidated and developed in light of current industry best practice. The confident use of technology within the production 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, is vital to a successful future career.

This unit explores the finer points of music production, with a focus on greater control and manipulation of material 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, critical listening and analysis skills, advanced MIDI sequencing, editing, manipulation and arrangement, advanced audio sequencing, editing, manipulation and arrangement, VST instruments, samplers and effects, advanced 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 recording 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 Produce a matched mix or sound-alike of an agreed reference production. MIDI files or stems can be used as source material
- 2 Apply relevant audio and MIDI editing and sequencing skills appropriate to the reference production used
- 3 Apply mixing skills to create a stereo audio file exhibiting correct gain structure throughout in the production
- 4 Assess the production highlighting current industry practice.

Essential Content

LO1 **Produce a matched mix or sound-alike of an agreed reference production. MIDI files or stems can be used as source material**

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

Advanced DAW usage:

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

Connectivity and communication (networked devices and synchronization – 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)

LO2 **Apply relevant audio and MIDI editing and sequencing skills appropriate to the reference production used**

Advanced MIDI skills:

MIDI messages and data structure, 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

Advanced time and pitch manipulation – types and approach synthesis and sampling

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

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

Fixed and modular system

Synthesis types – additive, subtractive, am, fm, wavetable

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

LO3 Apply mixing skills to create a stereo audio file exhibiting correct gain structure throughout in the production

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 production highlighting current industry practice

Critical analysis of relevant pre-existing works, to include production values, engineering techniques, compositional processes and key technologies used

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Produce a matched mix or sound-alike of an agreed reference production. MIDI files or stems can be used as source material</p>		<p>LO1, LO2 and LO3</p>
<p>P1 Produce a matched mix or sound-alike of an agreed reference production</p> <p>P2 Explore the key characteristics of the production (tone and texture, production techniques, engineering choices) and the technical skills implemented to support relevant stylistic conventions</p>	<p>M1 Apply production techniques to provide a thorough and detailed realisation of the reference track</p>	<p>D1 Produce a release ready pre-master, suitable for dissemination within the audio industry</p>
<p>LO2 Apply relevant audio and MIDI editing and sequencing skills appropriate to the reference production used</p>		
<p>P3 Apply relevant audio skills appropriate to the reference production, removing unwanted audio artefacts (pops and clicks) and normalising as appropriate</p> <p>P4 Apply MIDI sequencing skills such as velocity editing and tempo changes, groove quantise as appropriate</p> <p>P5 Apply synthesis and sampling skills (synthesis: FM, AM or Wavetable; sampling: multi-sampled instrument)</p>	<p>M2 Apply at least two of the following advanced audio manipulation skills: flex/warp time, bounce in place/consolidate, convert to sampler instrument</p> <p>M3 Apply MIDI sequencing skills such as MIDI transform functions and the creation of groove templates and humanisation as appropriate</p> <p>M4 Apply synthesis and sampling skills (synthesis: multi operator FM/AM; sampling: re-amping, re-sampling)</p>	

Pass	Merit	Distinction	
LO3 Apply mixing skills to create a stereo audio file exhibiting correct gain structure throughout in the production			
P6 Apply a minimum of one audio effect per channel, including examples from each of the following categories: <ul style="list-style-type: none"> • time-based • dynamic • spatial • modulation • distortion/saturation P7 Demonstrate the automation of the following: <ul style="list-style-type: none"> • VST instrument or effects parameters • Global parameters (e.g tempo) P8 Produce a well-balanced stereo audio file free of unwanted noise and distortion	M5 Demonstrate the use of advanced mixing techniques (e.g. sidechain control, parallel processes, NY compression, M/S processing, match EQ) M6 Demonstrate the automation of both of the following: <ul style="list-style-type: none"> • groups or subgroups • send effects M7 Apply live mixing or pre-recorded automation (ducking/vocal riding) to achieve a dynamic mix		
LO4 Assess the production highlighting current industry practice			LO4
P9 Assess the production highlighting current industry practice P10 Identify strengths and areas for development, using feedback	M8 Evaluate the production highlighting current industry practice		D2 Critically evaluate the production highlighting current industry practice

Recommended Resources

Textbooks

HUBER, D. and RUNSTEIN, R. (2017) *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*. 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 2: The Music Industry

Unit 3: Professional Development

Unit 16: Music Production Fundamentals

Unit 39: Advanced Sound Design

Unit 40: Mixing, Mastering and Delivery

Unit 41: Music Systems Programming

Unit 42: Advanced Synthesis and Processing

Unit 43: Creative Portfolio

Unit 52: Advanced Composing using Technology

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

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 39: Advanced Sound Design for Interactive Media

Unit code	F/616/0229
Unit Level	5
Credit value	15

Introduction

Sound design for games and other forms of interactive media is one of the biggest employment sectors within the music and sound industries in the UK. The games industry recently overtook film as the largest grossing creative media in the UK. Creating sound design for games is not only creatively exciting, but is also an interesting technical challenge as specialist knowledge of game engines and audio middleware is needed to successfully implement of sound assets into a game or other form of interactive media.

This unit explores how to create sound design assets specifically for interactive media such as games and apps. The unit also explores sound implementation workflows and the advanced skillset required for game audio implementation using industry standard middleware.

Topics included in this unit are: sound design for non-linear media, understanding game events and game parameters, sound spatialisation in interactive environments, adding variation and randomisation to sound effect playback, interactive mixing, file compression and memory budgets.

On successful completion of this unit students will be able to create sound design for a game or an app using a DAW and audio implementation software.

Learning Outcomes

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

- 1 Create a soundtrack for linear media such as game scenes or trailers
- 2 Design sound effects for games and apps using industry standard technology and software
- 3 Create a functioning soundtrack for game using a game engine or audio middleware package to implement the sound assets into a game environment
- 4 Produce a finished project to industry standard requirements.

Essential Content

LO1 **Create a soundtrack for linear media such as game scenes or trailers**

Editing and sequencing audio in a DAW to a recorded in-game cut scene or game trailer

Recording and editing voice, Foley and sound effects

Mixing trailers

Mixing and delivery for commercials

Metering and Levels for different deliverables

LO2 **Design sound effects for games and apps using industry standard technology and software**

Creating individual sound assets

Sample layering and composite sound design techniques

Generating source material through sound recording and synthesis

Voice recording for games

Sound effect mastering

File management

LO3 **Create a functioning soundtrack for game using a game engine or audio middleware package to implement the sound assets into a game environment**

Importing sound assets into game engines and middleware

Connecting sounds to game events

Using randomisation to increase variation and enhance gameplay

Real-time parameter control of sound settings

Positioning interactive sounds in 3D space

Using game defined reverb sends

How innovative techniques can create immersive interactive experiences

LO4 Produce a finished project to industry standard requirements

Meeting industry standard mix requirements for game delivery

Using file compression to comply with game memory budgets

Streaming music and atmospheres from disk as appropriate

Creating interactive mixer hierarchies

Package a project, assets and documentation for delivery

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Create a soundtrack for linear media such as game scenes or trailers		D1 Produce work of a professional standard that is broadcast ready, showing a high degree of creativity and precision
P1 Produce a synced soundtrack to a games trailer or scene with a basic level of Foley and sound effects P2 Create a soundtrack which mirrors the visual style and genre of the game	M1 Produce work that closely underscores the story and mirrors the structure of the trailer	
L02 Design sound effects for games and apps using industry standard technology and software		D2 Demonstrate tight synchronisation and a professional level of sound effect mastering and asset management
P3 Sound design individual assets suitable for implementation in a game P4 Demonstrate competence using industry standard software to create, export and manage sound assets	M2 Design a cohesive set of sound assets tailored to specific game events, designed with multiple variations to enhance realism and provide variation in gameplay	
L03 Create a functioning soundtrack for game using a game engine or audio middleware package to implement the sound assets into a game environment		D3 Create effective sound effects that demonstrate effective implementation techniques for interactive media
P5 Create sound assets into a game engine or audio middleware P6 Develop sound assets to support gameplay	M3 Implement sound that demonstrates support for narrative and gameplay	
L04 Produce a finished project to industry standard requirements		D4 Produce a mix demonstrating a diverse use of dynamic range that conforms to industry specifications and supports the game narrative
P7 Produce a complete soundtrack with basic control of sound levels P8 Manage file compression to reduce sound asset file size	M4 Produce a mix that is balanced using file compression and streaming from disk where necessary to conform to specified memory budgets	

Recommended Resources

Textbooks

BRANDON, A. (2005) *Audio for Games: Planning, Process and Production*. New Riders.

CHILDS, G. (2006) *Creating Music and Sound for Games*. Corse Technology Inc.

COLLINS, K. (2008) *Game Sound: An Introduction to the History, Theory and Practice of Video Game Music and Sound Design*. MIT Press.

COLLINS, K. (2008) *From Pac Man to Pop Music: Interactive Audio in Games and New Media*. Farnham: Ashgate.

MARKS, A. (2008) *The Complete Guide to Game Audio: For Composers, Sound Designers, Game Developers*. Massachusetts: Focal Press.

Websites

designingsound.org

Designing Sound (Tutorials)

soundworkscollection.com

Soundworks Collection, Video Game Audio (General Reference)

Links

This unit links to the following related units:

Unit 3: Professional Development

Unit 12: Applied Sound Principles

Unit 13: Recording Technology

Unit 14: Creative Software Techniques

Unit 15: Sound Design Fundamentals

Unit 31: Creative Research Project

Unit 39: Advanced Sound Design for Interactive Media

Unit 43: Creative Portfolio

Unit 40: Mixing and Mastering

Unit code	T/616/0230
Unit Level	5
Credit value	15

Introduction

Audio mixing is a very important process in audio post-production. Every track in a mix is inspected in detail and processed until it sounds the way you want it to be before being considered in relation to everything else that is happening in the track.

The aim of this unit is to provide students with the knowledge and understanding of the techniques used by sound engineers and music producers to combine/mix multiple layers of audio together to make one final track. Technical and creative processes involved in optimising this final track for public listening (mastering) will also be investigated, as well as preparing mastered audio files for a variety of delivery formats. Students will explore the software and hardware used to mix and master audio in a variety of scenarios and learn how to bring out the best in their multi-track projects.

The techniques examined in this unit will give students the experience of preparing an audio product to a professional standard for multiple systems and media formats including broadcast and digital duplication.

At the end of this unit, students will be competent in taking a track from the mixing stage, through to mastering, as well as be able to prepare audio formats for the ever-growing range of media destinations.

Learning Outcomes

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

- 1 Apply time-based editing, pitch editing and signal routing techniques to mix multiple audio tracks together effectively
- 2 Apply harmonic processing, sample triggering techniques and time-based effects to address problematic audio to give a mix depth
- 3 Demonstrate mixbus mastering skills to balance sonic elements of a final mix and optimise playback for a variety of systems and media formats
- 4 Produce multiple file formats and stems of subgroups for delivery to various media.

Essential Content

LO1 **Apply time-based editing, pitch editing and signal routing techniques to mix multiple audio tracks together effectively**

Advanced editing techniques:

Time-based editing

Pitch correction techniques

Crossfading between alternative audio takes

Signal routing techniques:

Automating the amplitude of audio phrases

Panning techniques

Using busses and subgroups to create a final mix

Mixing for mono/stereo

Automation modes – read, latch, write and touch

LO2 **Apply harmonic processing, sample triggering techniques and time-based effects to address problematic audio to give a mix depth**

Audio post-production processing techniques:

Parallel compression and side-chaining

Apply techniques to affect harmonic content

Demonstrate control over gain staging structure

Mid/side EQ techniques

Audio restoration and spectral repair

Drum replacement techniques

Triggering samples

Using VST instruments

Spectrum analysers

Post-production effects:

Reverb to give width and depth to a mix

Delay effects in the mix

Distortion in the mix

Modulation effects

Tape emulators in the mix

LO3 Demonstrate mixbus mastering skills to balance sonic elements of a final mix and optimise playback for a variety of systems and media formats

Mixbus processing techniques used to balance elements of the final mix:

Mixbus metering and equalisation

Compression and limiting when mastering

Multiband compression and limiting

Parallel compression techniques

Stereo imaging – width, balance and space

Gain structuring

Style and aesthetics – using reference tracks

Distortion and clipping

Limiting techniques

Mid/side processing and stereo enhancement

Harmonic enhancers

Using summing mixers

Optimising final mixdowns for various systems and media formats:

Accurate audio metering

Optimum output levels

Rms and peak level

Phase meters – goniometer

Spectrum analysers

LO4 Produce multiple file formats and stems of subgroups for delivery to various media

File export procedures:

Differences between lossy and lossless compression

Preparing audio formats for web

Bit depth reduction and sample rate conversion

Understanding dithering

Organising all project files

File export media formats:

Considerations when mastering for web-based media

Creating a DDP master for digital duplication

Research the use of ISRC codes

Sequencing and spacing tracks in a DDP master

Optimising wav files to the broadcast wave file (bwf) standard

Creating mix stems

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Apply time-based editing, pitch editing and signal routing techniques to mix multiple audio tracks together effectively</p>		<p>LO1 and LO2</p> <p>D1 Critically evaluate the pre-master and final mixes with reference to timing issues, pitch correction, audio levels and a reference track from a similar genre</p>
<p>P1 Apply time-based editing, pitch correction and multiple takes techniques to address timing, pitch and groove issues in a recording</p> <p>P2 Apply signal routing techniques used to balance audio levels over time and that allow for advanced use of effects and subgroups</p>	<p>M1 Produce a well-balanced composite track that has addressed all timing and pitch issues and that has seamless transitions between multiple takes or versions</p>	
<p>LO2 Apply harmonic processing, sample triggering techniques and time-based effects to address problematic audio to give a mix depth</p>		
<p>P3 Carry out harmonic processing and sample triggering techniques to enhance the tonal, dynamic and spatial qualities of a mix</p> <p>P4 Apply time-based effects to realise a dynamic mix with appropriate depth</p>	<p>M2 Analyse the decisions made when executing the harmonic processing, sample triggering and the use of time based effects</p>	
<p>LO3 Demonstrate mixbus mastering skills to balance sonic elements of a final mix and optimise playback for a variety of systems and media formats</p>		<p>LO3 and LO4</p> <p>D2 Critically evaluate the mastering process and the relevance of the mixdown formats</p>
<p>P5 Carry out mixbus processing techniques to enhance overall tonal, dynamics and spatial qualities of a track</p> <p>P6 Apply accurate audio metering and analysis techniques to determine optimum audio level and approximate stereo width of final track</p>	<p>M3 Analyse the final track in terms of overall tone, dynamics, stereo width and audio level</p>	

Pass	Merit	Distinction
<p>LO4 Produce multiple file formats and stems of subgroups for delivery to various media</p>		
<p>P7 Apply file export procedures to create consumer level and broadcast standard versions of the mastered track</p> <p>P8 Produce 'a cappella', instrumental, no lead vocal and mix stems versions of exported files where appropriate</p>	<p>M4 Analyse the consumer and broadcast versions of the mastered track with respect to audio standards</p>	

Recommended Resources

Textbooks

BALLOU, G. (2008) *Handbook for Sound Engineers*. 4th edn. Massachusetts: Focal Press.

EVEREST, F.A. and POHLMANN, K. (2009) *Master Handbook of Acoustics*. 5th edn. London: McGraw Hill.

HUBER, D.M. and RUNSTEIN, R.E. (2013) *Modern Recording Techniques*. 1st edn. Amsterdam: Elsevier.

KATZ, B. (2014) *Mastering Audio: The Art and the Science*. 3rd edn. Massachusetts: Focal Press.

OWSINSKI, B. (2013) *The Mixing Engineer's Handbook*. 3rd edn. Andover: Cengage Learning.

OWSINSKI, B. (2009) *The Recording Engineer's Handbook*. 2nd edn. Andover: Cengage Learning.

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

WHITE, P. (2006) *Basic Mixing Techniques (Sound on Sound)*. 1st edn. New York: Amsco Publications.

Websites

soundonsound.com	Sound On Sound, Sound advice (General Reference)
prosoundweb.com	Pro Sound Web, Live Sound (General Reference)
futuremusic.com	Future Music, Music Technology (General Reference)
tapeop.com	Tape Op Magazine, Collections (General Reference)

Links

This unit links to the following related units:

Unit 3: Professional Development

Unit 12: Applied Sound Principles

Unit 13: Recording Technology

Unit 14: Creative Software Techniques

Unit 15: Sound Design Fundamentals

Unit 15: Music Production Fundamentals

Unit 17: Sound Engineering Fundamentals

Unit 18: Music and Sound for Picture

Unit 37: Advanced Music Production

Unit 38: Advanced Sound Engineering

Unit 39: Advanced Sound Design for Interactive Media

Unit 41: Music Systems Programming

Unit 42: Advanced Synthesis and Processing

Unit 41: Music Systems Programming

Unit code	A/616/0231
Unit Level	5
Credit value	15

Introduction

Recent advances in interactive audio software and hardware systems have enabled sonic artists to explore new possibilities for artistic expression through the development of customised interactive art.

The aim of this unit is to provide students with an understanding of the skills practiced by music technologists when using programming techniques in the development of interactive musical performances. Technical and creative processes involved in the creation of customised music systems will be explored, as well as preparing interactive systems for a performance.

Students will examine software and hardware systems used by historical and contemporary practitioners, as well as gain a deep understanding of innovative techniques used to generate and manipulate musical content. The knowledge, understanding and skill sets gained in this unit will encourage students to be creative with their use of technology when developing customised systems for musical performances.

On successful completion of this unit students will be able to design, develop and perform with a custom designed hardware and software performance system.

Learning Outcomes

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

- 1 Demonstrate interactive software programming techniques used to manage and manipulate control data and audio signals
- 2 Investigate the use of interactive hardware systems to facilitate interactions with music
- 3 Explore interactive systems used by historical and contemporary artists in computer music performance
- 4 Produce a customised system for use in a musical performance.

Essential Content

LO1 **Demonstrate interactive software programming techniques used to manage and manipulate control data and audio signals**

Software programming techniques used to manage control data:

Using control messages within a programming environment

Control protocols and syntax

Using MIDI creatively

Graphical user interface considerations

Software programming techniques used to manipulate audio:

Audio playback within a customised software environment

Interactive audio manipulation

Real-time composition techniques

Live audio processing techniques

Algorithmic composition

LO2 **Investigate the use of interactive hardware systems to facilitate interactions with music**

Hardware used to control systems:

Custom hardware systems for music

Hardware MIDI controllers

Hardware triggers and input devices

The use of sensors

Hardware used for real-time processing of music:

Commercial controller systems

Live sampling and processing

Audio interface DSP systems

LO3 Explore interactive systems used by historical and contemporary artists in computer music performance

Historical and contemporary interactive systems:

Customised instruments for music performances

Historical developments of interactive systems

Wearable technology

Audio/visual systems

Integration of historical and contemporary performance methods

Historical and contemporary artists:

Landmark performances by historical artists

Contemporary performers

Techniques used by artists

A/V Installations

LO4 Produce a customised system for use in a musical performance

Development of customised musical performance system:

Technical setup of performance system

User-specific graphical user interface design

Instructions on how to use interface

Perform with customised performance system:

Presentation of software system.

Planned performance area

Audience considerations

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Demonstrate interactive software programming techniques used to manage and manipulate control data and audio signals		D1 Critically evaluate the developed software's functionality and user interface using peer review
P1 Explore software programming techniques used to manage control data P2 Explore software programming techniques used to manipulate audio signals	M1 Produce an interactive software interface that demonstrates control over control data and audio signals	
L02 Investigate the use of interactive hardware systems to facilitate interactions with music		D2 Critically evaluate hardware control techniques in live performances
P3 Explore the use of hardware to interface with interactive musical systems P4 Explore hardware systems used for real-time control of music	M2 Apply hardware control techniques used to interact with software systems	
L03 Explore interactive systems used by historical and contemporary artists in computer music performance		D3 Critically evaluate the impact that work from key practitioners has had on the development of interactive music systems
P5 Investigate historical and contemporary interactive systems by key innovators who used computer-programming methods in a musical performance	M3 Produce a presentation of works by key practitioners who innovatively use programming methods for performance	
L04 Produce a customised system for use in a musical performance		D4 Critically evaluate the features of own custom designed performance system and how it could be improved in the future
P6 Develop a well-planned and customised musical performance system with graphical user interface and user instructions P7 Demonstrate the functionality of own musical performance system	M4 Justify the techniques used in the development of own custom designed performance system	

Recommended Resources

Textbooks

BALLOU, G. (2008) *Handbook for Sound Engineers*. 4th edn. Massachusetts: Focal Press.

EVEREST, F.A. and POHLMANN, K. (2009) *Master Handbook of Acoustics*. 5th edn. London: McGraw Hill.

HUBER, D.M. and RUNSTEIN, R.E. (2013) *Modern Recording Techniques*. 1st edn. Amsterdam: Focal Press/Elsevier.

LYON, E. (2012) *Designing Audio Objects for Max/MSP and Pd (Computer Music and Digital Audio Series)*. 1st edition. A-R Editions.

OWSINSKI, B. (2013) *The Mixing Engineer's Handbook*. 3rd edn. Andover: Cengage Learning.

WHITE, P. (2006) *Basic Mixing Techniques (Sound on Sound)*. 1st edn. New York: Amsco Publications.

Websites

cycling74.com	Cycling '74, Community (General Reference)
puredata.info	Pure Data, Documentation (General Reference)
arduino.cc	Arduino, Learning (General Reference)
supercollider.github.io	SuperCollider, Wiki (General Reference)

Links

This unit links to the following related units:

Unit 3: Professional Development

Unit 12: Applied Sound Principles

Unit 13: Recording Technology

Unit 14: Creative Software Techniques

Unit 15: Sound Design Fundamentals

Unit 15: Music Production Fundamentals

Unit 17: Sound Engineering Fundamentals

Unit 17: Music and Sound for Picture

Unit 19: Creative Synthesis Techniques

Unit 20: Live Sound Techniques

Unit 28: Composing using Technology

Unit 31: Creative Research Project

Unit 37: Advanced Music Production

Unit 38: Advanced Sound Engineering

Unit 39: Advanced Sound Design for Interactive Media

Unit 44: Live Mixing

Unit 43: Creative Portfolio

Unit 52: Advanced Composing using Technology

Unit 42: Advanced Synthesis and Processing

Unit code	F/616/0232
Unit Level	5
Credit value	15

Introduction

In the mid-1970s, frequency modulation, started a revolution in digital synthesis. For the first time since the early, analogue, subtractive synthesisers, computers were being used to develop new ways of creating, reproducing and manipulating the harmonic content of sound. In the mid-1990s, due to increases in processor speeds, memory allocation and bandwidths, hardware synthesisers started to be superseded by software synthesisers that could be used on home computers. In the last two decades, an increasingly diverse range of technologies have been developed, which have provided digital musicians and sound designers with a bewildering range to their sonic palette.

This unit explores the spectrum of these technologies, their underlying theory, and the sonic capabilities of each. The student will be exposed to five different forms of synthesis that make up the palette of the modern sound designer, and enables them to explore and produce 15 sounds from a range of sound categories. In addition to the raw synthesis, modern sound design often relies on extensive processing and layering techniques, to produce unique texture, transition and impact. The unit will explore how advanced processing techniques can take these raw sounds to the next level.

Topics included in this unit are: FM synthesis, wavetable synthesis, additive synthesis, granular synthesis, physical modelling synthesis, multi-synthesis layering, effects and dynamic processing techniques, parallel processing techniques and mid-side processing techniques.

On successful completion of this unit students will describe the theory and application of five different forms of sound synthesis. They will then create fifteen unique patches, utilising at least three of the forms explored, to add to their own diverse sound banks and sound design portfolios.

Learning Outcomes

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

- 1 Describe the underlying theory behind five different methods of digital sound synthesis
- 2 Produce fifteen contrasting patches using at least four synthesis methods demonstrating the strengths of each
- 3 Reflect on outcomes and creative processes undertaken.

Essential Content

LO1 Describe the underlying theory behind five different methods of digital sound synthesis

FM synthesis:

FM synthesis concept and function

FM synthesis parameters: operator, modulator, carrier, index, sidebands

Popular commercial examples: Native Instruments FM8, Image Line Sytrus, Ableton Operator

Wavetable synthesis:

Wavetable synthesis concept and function

Wavetable synthesis parameters: wavetable, wt position

Popular commercial examples: Native Instruments Massive, Waldorf Largo/Blofeld, Xfer Serum

Additive synthesis:

Additive synthesis concept and function

Additive synthesis parameters: multi-wave oscillators, harmonic level editing, harmonic phase editing

Resynthesis concept

Popular commercial examples: Image Line Harmor, Air Loom, Image Line Alchemy

Granular synthesis:

Granular synthesis concept and function

Granular synthesis parameters: density, size, time, pitch

Popular commercial examples: Native Instruments Absynth, Spectrasonics Omnisphere, Propellorhead Malström

Physical modelling synthesis:

Physical modelling synthesis concept and function

Physical modelling synthesis parameters: material, excitation device, body

Popular commercial examples: apple sculpture, korg prophecy, korg z1

LO2 Produce fifteen contrasting patches using at least four synthesis methods, demonstrating the strengths of each

Three FM patches:

Produce one metallic or bell tone

Produce one bass tone

Produce one evolving pad or soundscape tone

Recorded phrases from each patch

Annotated patch screenshots (synthesis parameters)

12 patches using at least 3 additional synthesis techniques:

Demonstrate the capabilities of each method

Parameter modulation specific to each method

Recorded phrases from each patch

Annotated patch screenshots (synthesis parameters)

LO3 Reflect on outcomes and creative processes undertaken

Reflection on the outcomes and creative processes of FM programming:

The sonic impact and movement

The possible application of fm patches

Further development requirements

Reflection on the outcomes and creative processes additional synthesis methods:

The sonic impact and movement

The possible application of synthesis patches

Further development requirements

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>L01 Describe the underlying theory behind five different methods of digital sound synthesis</p>		<p>D1 Critically analyse the underlying physical principles for each form of synthesis</p>
<p>P1 Explain the concept and function of each form of synthesis, with use of appropriate diagrams</p> <p>P2 Provide examples of at least two commercially available synthesisers (software or hardware) for each form of synthesis</p> <p>P3 Discuss a minimum of two examples of the benefits and shortcomings for each form of synthesis discussed</p>	<p>M1 Analyse commercially released music that has used each form of synthesis</p>	
<p>L02 Produce fifteen contrasting patches using at least four synthesis methods, demonstrating the strengths of each</p>		
<p>P4 Produce fifteen contrasting patches using techniques and modulation parameters unique to each form</p> <p>P5 Provide 44.1 kHz, 24-bit PCM waves for each patch, demonstrating the capabilities of each, along with screenshots of each synthesiser, annotated with parameter details</p>	<p>M2 Produce fifteen contrasting patches that clearly demonstrate the strengths of each form of synthesis discussed</p>	<p>D2 Produce fifteen contrasting patches, demonstrating excellent attention to detail and complex use of modulation parameters</p>
<p>L03 Reflect on outcomes and creative processes undertaken</p>		
<p>P6 Produce a self-analysis, discussing the level of understanding and the ability to program in each form of synthesis used</p> <p>P7 Reflect on the which patches you feel where the most successful and which require improvement</p>	<p>M3 Produce a detailed self-analysis, along with discussion of the applicability of each form of synthesis used to your own projects</p>	<p>D3 Critically analyse how each form learned will be used in future projects and how each will improve employability prospects in a variety of fields</p>

Recommended Resources

Textbooks

CANN, S. (2011) *How to Make a Noise*. 1st edition. BookBaby.

RUSS, M. (2013) *Sound Synthesis and Sampling*. 1st edition. Focal Press.

Websites

soundonsound.com Sound on Sound (General Reference)

musicradar.com Music Radar (Tutorials)

syntorial.com Syntorial (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 19: Creative Synthesis Techniques

Unit 31: Creative Research Project

Unit 37: Advanced Music Production

Unit 38: Advanced Sound Engineering

Unit 39: Advanced Sound Design

Unit 43: Creative Portfolio

Unit 43: Creative Portfolio

Unit code	J/616/0233
Unit Level	5
Credit value	15

Introduction

This unit provides an opportunity for students, on any central pathway, to create a unique portfolio of work relating to launching a product in their chosen field – such as a record label, a service, a cutting-edge piece of software.

This creative portfolio will perform as an industry calling card. The essence of the Higher Nationals, is to prepare students, ultimately, for a creative industry occupation, or to arm them with the essential skills to set up on their own. The execution of well-researched and well-presented portfolio will support students to hit the industry ground running, as it will demonstrate the research skills, creative flair and industry know-how, that they have developed from successfully completing this course.

Alongside supporting students in the building of the portfolio, this unit will also encourage students to reach out to relevant industry during the portfolio's development. In addition, the unit will provide an opportunity for the students to showcase their product ideas to an industry panel, for feedback, before the unit's completion. This is an exceptional opportunity that will not only enhance the development of their product, but will also strengthen links to industry ahead of the course's completion.

Learning Outcomes

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

- 1 Demonstrate research skills for a chosen product idea
- 2 Evaluate the products that currently exist in their chosen field, with a clear justification for their product's entry into market
- 3 Communicate and get feedback from relevant industry individuals
- 4 Produce a creative portfolio to professional industry standard.

Essential Content

LO1 Demonstrate research skills for a chosen product idea

Demonstrate an understanding of primary and secondary research methods – both qualitative and quantitative

Evidence the collation of their research

Justify their product in relation to their specialist area

Explain the value of their current skillset in relation to the development of their product, and outline strategies for improvement

LO2 Evaluate the products that currently exist in their chosen field, with a clear justification for their product's entry into market

Perform a SWOT analysis on your product

Analyse and critically evaluate a minimum of two products that currently exist within the chosen field

In relation to the case study analyses, justify the new product's entry into the chosen field

Create a business and marketing strategy for the product, to include timeline and budget

LO3 Communicate and get feedback from relevant industry individuals

Produce a professional presentation (PDF, PowerPoint or digitally hosted) of the product to show to industry

Identify and contact relevant industry professionals

Critically evaluate strategies of communication and industry feedback on the presentations

LO4 Produce a creative portfolio to professional industry standard

Design a thoroughly researched, high-quality portfolio to launch their product idea into the chosen market

Indication of an awareness of the product's target market

Demonstrate the ability to professionally communicate their product idea to industry

Identify practical outcomes of their research and a clear proposal for the product's implementation

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Demonstrate research skills for a selected product idea		D1 Critically evaluate their current skill set and knowledge base in relation to the product idea and outline clear strategies for improvement
P1 Discuss the key aspects of qualitative and quantitative research methods P2 Produce research in the selected field in relation to their product idea	M1 Review how their current skillset and knowledge base can successfully shape the development of a new product idea	
LO2 Evaluate the products that currently exist in their chosen field, with a clear justification for their product's entry into market		D2 Critically evaluate the chosen field and their product's entry into it through the production of a business plan and marketing strategy, which includes a timeline and budget outline
P3 Produce a SWOT analysis on the product P4 Justify their product's entry into the market	M2 Demonstrate how the product relates to, and can be marketed to, wider industry and its consumers	
LO3 Communicate and get feedback from relevant industry individuals		D3 Critically evaluate industry feedback on a researched presentation that strategises the product's entry into the market
P5 Create a well-designed presentation clearly describing the product and its market P6 Communicate with industry professionals for feedback	M3 Demonstrate the ability to communicate with and get feedback from industry professionals through a well-designed and well-researched presentation	
LO4 Produce a creative portfolio to professional industry standard		D4 Demonstrate a critical understanding of the current market through the production of a well-researched and detailed portfolio of exceptional professional and creative standard
P7 Produce a detailed portfolio on a product idea to launch to industry	M4 Justify the strategies behind the launch a product through an evidence-based and detailed portfolio to industry standard	

Recommended Resources

Textbooks

AMOR, M. (2016) *The Idea in You: How to Find It, Build It, and Change Your Life*. Portfolio Britain.

BOWDEN, M. (2013) *How to Present: The Ultimate Guide to Presenting Your Ideas and Influencing People Using Techniques That Actually Work*. Wiley-Blackwell.

DENSCOMBE, M. (2003) *The Good Research Guide: The Small-Scale Research Project*. Open University Press.

D'SOUZA, S. (2010) *Brilliant Networking: What the Best Networkers Know, Say and Do*. Pearson Business.

KRYSA, D. (2016) *Your Inner Critic is a Big Jerk: And Other Truths About Being Creative*. Chronical Truths.

TIFFANY, P. et al. (2012) *Business Plans for Dummies*. 3rd edn. Hoboken: John Wiley and Sons.

WALLIMAN, N. (2010). *Research Methods: The Basics*. Abingdon: Routledge.

Websites

career.sa.ua.edu Develop, Your online portfolio (Research)

Links

This unit links to the following related units:

Unit 3: Professional Development

Unit 18: Music and Sound for Picture

Unit 25: Songwriting

Unit 28: Composing using Technology

Unit 33: Artist Management

Unit 37: Advanced Music Production

Unit 51: Composing to a brief

Unit 54: Experimental Composition

Unit 44: Live Mixing

Unit code	L/616/0234
Unit Level	5
Credit value	15

Introduction

Live mixing for music concerts (and other live sound activities as specified in *Unit 20: Live Sound Techniques*) involves more than the operation of sound reinforcement equipment. Empathic communication with the performers and the other audio crew is equally important, as is the appreciation of the emotional background of a concert or festival appearance. Indeed, at the national touring level, there are no 'better' live audio engineers than others, just engineers who are empathic and understand the complex (often non-audio related) needs of the artist they work for.

This unit, therefore, builds on *Unit 20: Live Sound Techniques* at Level 4, supplementing that knowledge of the construction and operation of a suitable public address (PA) system for a concert with advanced live engineering techniques. The unit also introduces an appreciation of the importance of empathic communication with the performers and other audio crew working on the show. Students also are introduced to the procedures and documentation they will be required to create when an artist employs them as either touring front-of-house (FOH) or monitor engineer. Suggested assessments include assignments on submitting a portfolio of appropriate documentation for a touring artist, and a sound check and show scenario that would test the students operational and communication skills and knowledge.

By the end of this unit students will be able to create appropriate input lists, stage plans and technical rider for a music artist, build a complete PA system suitable for the performance of a music artist, communicate in an effective and empathic manner with artists and other crew members at a music event and demonstrate the ability to create a front of house (FOH) and monitor mix for a contemporary music artist at a show.

Learning Outcomes

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

- 1 Create appropriate input lists, stage plans and technical rider for a music artist
- 2 Build a complete PA system suitable for the performance of a music artist
- 3 Communicate in an effective and empathic manner with artists and other crew members at a music event
- 4 Demonstrate ability to create a FOH and monitor mix for a contemporary music artist at a show.

Essential Content

LO1 **Create appropriate input lists, stage plans and technical rider for a music artist**

Input lists

Listing conventions

Spreadsheet programs

Stage plans

Technical riders

LO2 **Build a complete PA system suitable for the performance of a music artist**

Build a complete PA system:

Building without assistance – checklist and methodical thinking

The PA system:

The mixing desks(s)

Amplifiers

Loudspeakers – FOH and monitors

Speaker management systems

Cabling and connections

Venue and volume considerations

The artist's technical requirements

LO3 **Communicate in an effective and empathic manner with artists and other crew members at a music event**

Communication:

Interpreting artist technical requirements, input list and stage plan

Sound check procedure

Verbal terminology

Hand signals

Communication systems – 'shout' and 'talk-to-stage'

Audio crew roles and responsibilities

LO4 Demonstrate ability to create a FOH and monitor mix for a contemporary music artist at a show

A FOH and monitor mix for an artist:

Operating without assistance – checklist and methodical thinking

EQ

Dynamic processors Effects

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

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Create appropriate input lists, stage plans and technical rider for a music artist		D1 Detail the industry-standard conventions that dictate the format and presentation of input lists, stage plans and technical rider
P1 Describe the information that would be required for the input lists, stage plans and technical rider	M1 Outline the best way to present the information gathered to create input lists, stage plans and technical rider	
LO2 Build a complete PA system suitable for the performance of a music artist.		D2 Execute the planning and building of an appropriate sound reinforcement system for the specified show, to an industry standard
P2 Build a suitable PA from a brief	M2 Implement a plan to supply sound reinforcement for the specified show, and then to build the proposed system	
LO3 Communicate in an effective and empathic manner with artists and other crew members at a music event		D3 Demonstrate proactive communication skills throughout a music event that supports the success of the event
P3 Effectively communicate with music artists and other audio crew at a music event	M3 Proactively respond to issues that develop throughout the music event so the impact of issues are minimal	
LO4 Demonstrate ability to create a FOH and monitor mix for a contemporary music artist at a show		D4 Exemplify live mixing for FOH and monitors, utilizing microphone and speaker placement, and effects, to create a suitable FOH mix and monitor mixes to the artist specifications
P4 Create a distortion-free FOH mix, and monitor mixes	M4 Use EQ and dynamic processors to enhance the FOH mix, and to prevent potential feedback in the monitor system	

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

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 8: Music Event Management

Unit 17: Sound Engineering Fundamentals

Unit 20: Live Sound Techniques

Unit 31: Creative Research Project

Unit 36: Advanced Music Event Management

Unit 45: Developing as an Artist

Unit code	R/616/0235
Unit Level	5
Credit value	15

Introduction

Working as an artist in the current music industry requires a diverse range of skills and knowledge. Adapting to the ever-changing world of different technologies, such as social media, places a greater emphasis on the artist working in a business context as well as a musical one. Differentiating between yourself as a musical artist and as a business product or brand is a necessity and a reality of today's creative industries.

This unit will explore the two sides of being an artist – the business of being an artist and the 'artistic' side of being an artist. Through exploring the key roles in the industry, students will explore who they need to work with and importantly how to interact with key personnel and the importance of effective networking. Students will also explore themselves as an 'artist', the need to define their own image and product to enable work opportunities and importantly earn money from their own music.

By the end of this unit, students will have created a full artist portfolio for presentation to industry.

Learning Outcomes

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

- 1 Discuss the roles and responsibilities of key personnel in the music industry that influence successful artist development
- 2 Evaluate own artist image/brand
- 3 Produce and maintain an online marketing portfolio to meet current music industry expectations, over and agreed timeframe
- 4 Present yourself as an artist to a panel of industry experts.

Essential Content

LO1 Discuss the roles and responsibilities of key personnel in the music industry that influence successful artist development

Artist management, booking agents, promotion, A&R, radio pluggers and consultants, journalists, venues, fellow artists/musicians, fixers, record labels, radio stations, magazines

The power of networking and the social and cultural influences

Equality, diversity and accessibility in today's music industry

LO2 Evaluate own artist image/brand

The artist as a marketable product/brand

Unique selling point (USP)

Communication through image, musical content, lyrical content

Genre identity.

Social and cultural influences and impact on product and material.

Biographical references versus created character

LO3 Produce and maintain an online marketing portfolio to meet current music industry expectations over an agreed timeframe

Content:

Photography

Logo/brand identity

Videos, music

Vlog/blog

Reviews

Live streaming

Articles

Sponsorship

Current Social media platforms e.g. Facebook, YouTube, Twitter, Instagram, Soundcloud

Social media management e.g. time management, short and long- term planning

Finance e.g. accessibility of resources, sponsorship

LO4 **Present yourself as an artist to a panel of industry experts**

Planning for presentation:

Time management

Presentation methods

Aims and objectives

Use of technology

Unique selling point (USP)

Content e.g. music material and online portfolio

Presentation skills e.g. confidence, clarity of purpose, nerves, and versatility

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Discuss the roles and responsibilities of key personnel in the music industry that influence successful artist development		D1 Critically evaluate any cultural and/or social barriers that may impact on the accessibility of key personnel identified
P1 Explore which key personnel influence the development of an artist in the current music industry P2 Discuss the accessibility of personnel identified	M1 Evaluate the diversity of the current music industry and how this may influence working as an artist	
LO2 Evaluate own artist image/brand		D2 Critically analyse whether own artistic image is viable in the current music industry
P3 Explore own artist image and/or brand P4 Review marketability of own image/brand/product P5 Justify own artistic intentions in relation to specified genre conventions	M2 Evaluate whether there is a need for a unique selling point to market your own artistic product/brand	
LO3 Produce and maintain an online marketing portfolio to meet current music industry expectations, over an agreed timeframe		
P6 Justify an online marketing strategy to support artistic profile P7 Create an online marketing portfolio using a minimum of three platforms P8 Manage online portfolio over an agreed timeframe	M3 Demonstrate adaptability and reflective practice through audience engagement and feedback from online portfolio	D3 Produce and maintain an online marketing portfolio using all relevant platforms, evidencing successful growth, audience interaction which clearly demonstrates artistic intentions

Pass	Merit	Distinction
<p>LO4 Present yourself as an artist to a panel of industry experts.</p>		
<p>P9 Create a full artist portfolio including musical material and online portfolio for presentation to a panel of industry specialists</p> <p>P10 Communicate your artistic intentions to a panel of industry specialists with confidence and clarity</p>	<p>M4 Demonstrate clear vision and artistic intention that meets industry requirements</p>	

Recommended Resources

Textbooks

- ATKINSON, C.F. (1989) *Art and Artist: Creative Urge and Personality Development*. London: W.W. Norton and Company.
- CAMERON, J. (2016) *The Artist's Way: A Course in Discovering and Recovering Your Creative Self*. New edition. Macmillan.
- 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.
- LATHROP, T. (2007) *This Business of Global Music Marketing*. Watson-Guptill.
- LOTTE, A. (2015) *Artist Development: A Practical Guide to Making it in the Music Industry*. 1st edition. EgoLibris Aps.
- PASSMAN, D. (2014) *All You Need to Know About the Music Business*. 9th edn. New York: Simon & Schuster.

Websites

- | | |
|------------------------------------------------------------------------------------|---------------------------------------------------------------------------|
| prsformusic.com | PRS for Music (General Reference) |
| basca.org.uk | British Society of Songwriters, Composers and Authors (General Reference) |
| musicweek.com | Music Week (General Reference) |
| www.musicbusinessworldwide.com | Music Business Worldwide (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 10: Music and Society

Unit 24: Performance

Unit 26: Songwriting

Unit 31: Creative Research Project

Unit 32: Music and Brands

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
L01 Assess the role of a musical director in various music performance contexts and professional scenarios		L01 and L02 D1 Manage the creative process of developing and presenting repertoire through musical direction
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	
L02 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	L03 and L04 D2 Critically reflect on your competencies both as a musical director and performer in this context
L03 Respond effectively both as an individual and as a team member in an ensemble under direction		
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	
L04 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		D1 Critically analyse the biomechanics and ergonomic aspects of approach to own playing
<p>P1 Describe the biomechanics and ergonomic aspects of performance within own discipline</p> <p>P2 Discuss performance injuries and symptoms typical to your discipline</p>	<p>M1 Evaluate the use of technique for efficient and sustainable practice as a professional musician</p>	
LO2 Demonstrate the application of instrumental or vocal techniques, appropriate to performance scenarios		LO2 and LO3 D2 Perform musical vocabulary that is stylistically expressive and performed with effortless technical facility
<p>P3 Demonstrate appropriate and effective stylistic concepts in a minimum of two contrasting solo performances</p> <p>P4 Demonstrate techniques for consistent and efficient tone production</p>	<p>M2 Perform with control of dynamic, tonal range and effective communication of intentions</p>	
LO3 Demonstrate application of music technology equipment in live music performance contexts		
<p>P5 Operate electronic hardware during performance to manipulate sound and demonstrate a range of possible effects</p> <p>P6 Demonstrate instrumental competence and ensemble skills whilst performing to a click and partial backing track</p>	<p>M3 Integrate the use of samples to enhance a live performance successfully and with confidence</p>	

Pass	Merit	Distinction
LO4 Assess the processes in development of a unique creative voice		D3 Critically analyse the significance of own key musical influences, in shaping own musical vocabulary and 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	

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, scalar, tension and release

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

Arrangement techniques:

Instrumental roles

Space and intensity

Rhythm section

Tension and release

Analysis:

Studio

Live

Acoustic

Cover

Instrumental versions

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		D1 Critically evaluate the individual instrumental roles in the arrangement and orchestration of contemporary music styles
<p>P1 Identify melodic and harmonic devices and how they may be used in the arrangement of musical works</p> <p>P2 Identify rhythmic and structural devices and how they may be used in the arrangement of musical works</p>	M1 Evaluate musical devices and characteristics in terms of their stylistic or contextual use in arranging	
LO2 Produce reworked arrangements of existing repertoire		LO2, LO3 and LO4 D2 Demonstrate innovation and creative processes in the production of live arrangements
<p>P3 Manipulate melodic and harmonic devices in the rearrangement of supplied material</p> <p>P4 Manipulate rhythmic and structural devices in the rearrangement of supplied material</p>	M2 Present an arrangement that represents appropriate instrumental and stylistic conventions	
LO3 Produce original musical arrangements for a live band		
<p>P5 Demonstrate relevant music genre conventions through musical arrangements</p> <p>P6 Employ relevant instrumental techniques in performance contexts</p>	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		
<p>P7 Report on the creative process of directing other musicians in rehearsals</p> <p>P8 Produce a portfolio of charts and transcriptions that illustrate the development of arrangements</p>	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 49: Working in Music Education

Unit code	T/616/0244
Unit Level	5
Credit value	15

Introduction

For many professionals working in the music industry, teaching has become a staple part of their portfolio careers. This unit is designed to introduce you to working within a music education environment and to explore and develop skills required in a variety of educational settings.

The ability to unpack and demystify what we do when we compose, record and perform can often be an art in itself. Whether teaching informal one-to-one lessons or delivering a workshop or masterclass to a group in a school environment, a considered and structured approach to learning will improve the experience and results and enhance student development.

In this unit, you will explore ways to use your vocational experience and subject knowledge to deliver learning in a variety of scenarios and settings. You will gain insight into the range of ways your students might learn new knowledge or skills and how to support, enable and monitor progress. You will also design programmes of study and explore creative assessment methods to motivate and engage your students.

By the end of the unit students will be prepared to take their first steps as a music educator confidently.

Learning Outcomes

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

- 1 Assess pedagogic strategies for a variety of music education contexts
- 2 Develop materials and plans for the delivery of effective learning in a variety of music teaching contexts
- 3 Deliver a range of activities in a variety of music teaching contexts
- 4 Evaluate the quality of teaching and learning across a series of taught sessions.

Essential content

LO1 **Assess pedagogic strategies for variety of music education contexts**

Teaching methodologies:

Learning styles

Differentiation

Psychology of learning

Motivation and engagement

Feedback and feedforward

Peer to peer learning

LO2 **Develop materials and plans for the delivery of effective learning in a variety of music teaching contexts**

Planning:

Creating session objectives

Formal and informal assessment activities

Holistic assessment

Formative and summative assessment

Use of learning resources

Flipping the classroom

Schemes of work and session plans

The starter and the plenary

LO3 **Deliver a range of activities in a variety of music teaching contexts**

Contexts:

Large group or lecture

Masterclass

Small group

one to one

Online/video lesson

Delivery:

Pace and style

Transitions and plenaries

Assessment and checking learning

Questioning strategies

Feedback

Alignment with learning objectives

Classroom management:

Management of resources

Engagement and inclusivity

LO4 Evaluate the quality of teaching and learning across a series of taught sessions

Reflecting:

Peer observation

Self-evaluation

Student satisfaction

Student achievement

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Assess pedagogic strategies for a variety of music education contexts		LO1 and LO2 D1 Justify the suitability of your planning for both the subject area and expected student needs.
P1 Explain different student learning styles and techniques for catering for them P2 Discuss techniques to promote student engagement and motivation	M1 Relate pedagogic theories to teaching best practice in the context of own music education area	
LO2 Develop materials and plans for the delivery of effective learning in a variety of music teaching contexts		
P3 Produce a scheme of work that outlines learning objectives and assessment strategy towards an overall aim P4 Design session plans to illustrate tasks and activities that will support students in achieving targeted Learning Outcomes	M2 Organise teaching resources to support learning across a series of planned sessions	
LO3 Deliver a range of activities in a variety of music education contexts		LO3 and LO4 D2 Critically evaluate teaching and learning of a range of sessions that have been delivered or observed
P5 Deliver a series of one-to-one sessions P6 Deliver a series of group or workshop sessions	M3 Employ an assessment strategy to check students' learning M4 Respond to student progress in real-time and through the modification of teaching plans and materials	

Pass	Merit	Distinction
LO4 Evaluate the quality of teaching and learning across a series of taught sessions		
P7 Record student progress across the taught sessions P8 Evaluate the effectiveness of teaching techniques and delivery methods used	M5 Justify developments and modifications made to your plans and materials in response to student progress	

Recommended resources

Textbooks

COOKE et al. (2016) *Learning to Teach Music in the Secondary School: A Companion to School Experience*. 3rd edn. Abingdon: Routledge.

GINNIS, P. (2002) *The Teacher's Toolkit: Raise Classroom Achievement with Strategies for Every Learner*. Carmarthen: Crown House Publishing.

GREEN, L. (2008) *How Popular Musicians Learn: A Way Ahead for Music Education*. Abingdon: Routledge.

GREEN, L. (2008) *Music, Informal Learning and the School: A New Classroom Pedagogy*. 5th edn. Abingdon: Routledge

HARRIS, P. (2014) *The Practice Process*. London: Faber Music Limited.

HARRIS, P. (2012) *The Virtuoso Teacher*. London: Faber Music Limited.

SWANWICK, K. (2011) *Teaching Music Musically*. Abingdon: Routledge.

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 24: Instrumental Technique

Unit 31: Creative Research Project

Unit 43: Creative Portfolio

Unit 50: Advanced Composition Techniques

Unit code	F/616/0246
Unit Level	5
Credit value	15

Introduction

This unit builds on material introduced in *Unit 26: Fundamentals of Composition*, and focuses on advanced aspects of music theory and compositional technique. These can be applied practically across all genres to create more sophisticated musical material with a greater degree of complexity. In addition, knowledge of music theory facilitates in-depth communication with other musicians and greatly expands the range of professional opportunities available in the industry.

The aim of this unit is to introduce students to advanced 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.

Topics included in this unit cover a range of advanced concepts, including notation, rhythm, melody and harmony, complex multi-part structures and compositional principles.

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 a student will be able to:

- 1 Compose three short studies in different genres applying music theory and composition techniques
- 2 Apply advanced rhythmic skills in the studies composed
- 3 Apply music theory to create coherent chord progressions and melodic material
- 4 Illustrate the studies composed, identifying and labelling key musical characteristics.

Essential Content

LO1 **Compose three short studies in different genres applying music theory and composition techniques**

Each study must be a minimum of 64 bars or 60 seconds in length, exhibit a recognised structure and contain at least four instrumental layers

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

Creating and 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, to include sonata form, theme and variations)

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

LO2 **Apply advanced rhythmic skills in the studies composed**

Tuplets (triplets, quintuplets, septuplets)

Changing time signature within a piece:

Moving from simple to compound (e.g. 2/4 to 6/8)

Changing number of beats in the bar (e.g. 4/4 to 3/4)

Introduction to concept of additive rhythm

Tempo curves (speeding up or slowing down)

Advanced rhythmic devices, to include cross rhythm, polymeter, polytempo

LO3 Apply music theory to create coherent chord progressions and melodic material

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)

How to modulate (use of pivot chords)

LO4 Illustrate the studies composed, identifying and labelling key musical characteristics

Key musical characteristics: changes in metre and tempo; key or mode; chord progressions, inversions and extensions; harmonic modulations

Music notation:

Tied notes and syncopation

Expressive and dynamic markings, and performance indications

Notating multiple voices on single staff

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Compose three short studies in different genres applying music theory and composition techniques		LO1, LO2 and LO3 D1 Demonstrate advanced implementation of music theory and composition techniques in at least two areas, applying two of the following: complex multi-part structure; additive rhythm; non-diatonic scales
P1 Compose three short studies in different genres applying music theory and composition techniques P2 Demonstrate through the musical studies research and awareness of the genres	M1 Apply music theory to ensure the studies are faithful representations of the chosen genre and its defining musical characteristics, such as instrumentation, harmony, rhythm, tempo and structure M2 Demonstrate clear structural contrast between studies (e.g. strophic, binary, ternary)	
LO2 Apply advanced rhythmic skills in the studies composed		
P3 Apply all of the following advanced rhythmic skills at least once in the studies composed: changing time signature, tempo curves, crossrhythm or polymetre or polytempi	M3 Differentiate the rhythmic character of the studies, evidencing a fluent implementation of advanced techniques throughout	
LO3 Apply music theory to create coherent chord progressions and melodic material		
P4 Apply music theory to create coherent chord progressions and melodic material in a clearly defined key, incorporating the use of modes, chord extensions and modulation	M4 Differentiate the melodic and harmonic character of the studies, through the use of contrasting modes, a range of pitch centres, and varied harmony	

Pass	Merit	Distinction
LO4 Illustrate the studies composed, identifying and labelling key musical characteristics		D4 Critically evaluate the studies taking into account stylistic conventions and aesthetic intentions, using tutor and peer feedback to identify strengths and areas for development
P5 Create detailed visual representations of the studies composed, identifying and labelling key musical characteristics P6 Assess the studies using feedback to identify strengths and areas for development	M5 Evaluate the studies taking into account accepted stylistic conventions, using tutor and peer feedback to identify strengths and areas for development	

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 26: Songwriting

Unit 27: Compositional Techniques

Unit 28: Fundamentals of Composition

Unit 29: Composing using Technology

Unit 31: Creative Research Project

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 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: triplets (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
L01 Discuss a range of compositional techniques that could be used in response to a set brief		L01 and L02 D1 Demonstrate advanced implementation of a diverse range of compositional techniques
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	
L02 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	
L03 Illustrate compositions effectively identifying and labelling key musical characteristics		D2 Demonstrate a diverse range of communication methods through visual representations of own compositions
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	
L04 Evaluate own compositional process of working to a given brief		D3 Critically evaluate own compositions taking into account stylistic conventions, aesthetic intentions, response to brief and the impact on intended audience
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	

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 D1 Produce a release ready pre-master, suitable for dissemination within the audio industry
<p>P1 Compose two contrasting pieces using an industry standard DAW</p> <p>P2 Demonstrate the key characteristics of each composition and the technical skills that have been implemented to support your aesthetic intentions</p>	<p>M1 Apply advanced production techniques relevant to the style (e.g. resampling, multi-sampling)</p>	
LO2 Apply advanced audio and MIDI sequencing skills appropriate to the chosen styles		
<p>P3 Apply advanced audio editing skills such as time and pitch operations</p> <p>P4 Apply advanced MIDI sequencing skills such as velocity editing and tempo changes, groove quantise and humanisation</p>	<p>M2 Apply at least two of the following advanced audio manipulation skills: flex/warp time, bounce in place/consolidate, convert to sampler instrument</p> <p>M3 Apply advanced MIDI sequencing skills including MIDI transform functions and the creation of groove templates</p>	
LO3 Apply advanced mixing skills (including FX and automation) to create stereo audio files exhibiting correct gain structure throughout		
<p>P5 Apply a minimum of one effect from each of the following categories:</p> <ul style="list-style-type: none"> • time-based • dynamic • spatial • modulation • distortion/saturation <p>P6 Produce a well-balanced stereo audio file free of unwanted noise and distortion</p>	<p>M4 Demonstrate the use of two of the following advanced mixing techniques: sidechain control, parallel processes, NY compression, M/S processing</p> <p>M5 Apply dynamic or time-based effects to the resulting groups</p> <p>M6 Apply live mixing or pre-recorded automation (ducking/vocal riding) to achieve a dynamic mix</p>	

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

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

Unit 53: Notation and Transcriptions

Unit code	H/616/0255
Unit Level	5
Credit value	15

Introduction

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

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

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

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

Learning Outcomes

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

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

Essential Content

LO1 Create a portfolio of notated music, implementing a variety of notational strategies to include one handwritten and one typeset piece

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

History of notation and study of different notational approaches:

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

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

Ethnomusicology (e.g. Gamelan)

Musicology (e.g. Schenkerian analysis)

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

Practical introduction to handwritten notation:

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

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

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

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

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

Proofreading, to include importance of attention to detail

How to create a score and extract individual parts

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

LO2 Transcribe a piece of music from a non-audio source such as a MIDI file or pre-existing notation, adhering to notational conventions appropriate to the genre

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

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

Transcribing pre-existing sheet music, and associated editorial considerations

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

Importing MIDI files and Music XML files into typesetting software

LO3 Transcribe a piece of music of any genre from an audio recording into a form of music notation suitable for live performance and/or publication

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

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

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

LO4 Assess the portfolio of work, highlighting current industry practice, notational strategies and transcription techniques applied

Current industry practice:

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

Discussion of standard literature to include recommended unit resources

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Create a portfolio of notated music, implementing a variety of notational strategies to include one handwritten and one typeset piece</p>		<p>LO1, LO2 and LO3</p> <p>D1 Create a professional portfolio of work ready for commercial use, publication and distribution</p>
<p>P1 Create a portfolio of notated music that effectively communicates musical intentions</p> <p>P2 Apply at least two different notational strategies to include one handwritten and one typeset piece</p>	<p>M1 Communicate musical information taking into account formatting appropriate to accepted stylistic conventions, and pragmatic performance considerations</p>	
<p>LO2 Transcribe a piece of music from a non-audio source such as a MIDI file or pre-existing notation, adhering to notational conventions appropriate to the genre</p>		
<p>P3 Transcribe a piece of music from a non-audio source (e.g. MIDI file, pre-existing notation), creating a substantial piece of music notation that adheres to notational conventions appropriate to the genre</p>	<p>M2 Transcribe the music accurately, to include accurate identification of musical information; correct 'spelling' of pitch and rhythm; consistent approach to beaming and polyphonic voicing; suitable formatting with good spacing, no extraneous markings or overlapping objects</p>	
<p>LO3 Transcribe a piece of music of any genre from an audio recording into a form of music notation suitable for live performance and/or publication</p>		
<p>P4 Transcribe a piece of music of any genre from an audio recording into a form of music notation suitable for live performance and/or publication</p> <p>P5 Identify correct instrumentation, time signature, tempo and key signature as appropriate, through the application of listening skills</p>	<p>M3 Transcribe the music accurately, including dynamics; expressive markings; and tempo fluctuations if appropriate</p>	

Pass	Merit	Distinction
LO4 Assess the portfolio of work, highlighting current industry practice, notational strategies and transcription techniques applied		
<p>P6 Assess the portfolio of work, highlighting current industry practice, notational strategies and transcription techniques applied</p> <p>P7 Identify strengths and areas for development</p>	<p>M4 Evaluate the portfolio of work, highlighting current industry practice, notational strategies and transcription techniques applied</p> <p>M5 Identify strengths and areas for development, using tutor and peer feedback</p>	<p>D2 Critically evaluate the portfolio of work, highlighting current industry practice, notational strategies and transcription techniques applied.</p>

Recommended Resources

Textbooks

GEROU, T. and LUSK, L. (1996) *Essential Dictionary of Music Notation*. Van Nuys: Alfred Music.

CAGE, J. and KNOWLES, A. (1969) *Notations*. Vermont: Something Else Press.

GOULD, E. (2011) *Behind Bars*. London: Faber Music Ltd.

SAUER, T. (2009) *Notations 21*. New York: Mark Batty Publisher.

STONE, K. (1980) *Music Notation in the Twentieth Century: A Practical Guidebook*. London: W.W. Norton and Company.

Links

This unit links to the following related units:

Unit 1: The Music Industry

Unit 2: Marketing and Promotion for Musicians

Unit 3: Professional Development

Unit 22: Applied Music Theory Skills

Unit 23: Performance

Unit 24: Instrumental Technique

Unit 25: Songwriting

Unit 27: Fundamentals of Composition

Unit 31: Creative Research Project

Unit 43: Creative Portfolio

Unit 50: Advanced Composition Techniques

Unit 51: Composing to a Brief

Unit 52: Advanced Composing using Technology

Unit 54: Experimental Composition

Unit 54: Experimental Composition

Unit code	K/616/0256
Unit Level	5
Credit value	15

Introduction

Music composition has changed radically over the last century. Composers have discovered and invented new ways of working with the fundamental materials of music and sound (pitch, duration, timbre, structure), and questioned many of the common practices of Western Music, from the inherited conventions of tonal harmony through to the very definition of what constitutes 'music'.

This unit explores the world of experimental composition, the theories and practices it fosters. Students will be introduced to a range of approaches to composition that challenge conventional values, greatly expanding musical horizons and leading to exciting new discoveries beyond common practice.

Topics included in this unit include impressionism and expressionism, atonality and chromaticism, 12-tone music and serialism, techniques of the post war avant-garde, quotation and collage, musique concrete, indeterminacy, minimalism, process and phase, electroacoustic music, spectral and computer music.

On completion, students will be able to apply a range of techniques to compose original experimental music, having reviewed contrasting approaches. Practical approaches to learning will be implemented wherever possible, with opportunities to test and evaluate techniques and to playfully discover new sound worlds. This unit will change the way students listen, hear, and conceptualise music.

Learning Outcomes

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

- 1 Review and compare two contrasting experimental composition techniques
- 2 Apply an experimental approach in the development of a score, plan or process for an original experimental composition
- 3 Produce an original composition based on the score, plan or process developed
- 4 Assess the composition produced, highlighting experimental practice and describing techniques applied.

Essential content

LO1 **Review and compare two contrasting experimental composition techniques**

Methods and motivations of experimental composition

Defining styles through approach and theory

Application of practical techniques in light of guiding theoretical approaches

Historical and cultural context and relationship to aesthetic values

Specific approaches and examples:

Impressionism and expressionism

Atonality and chromaticism

12-tone music and serialism

Techniques of the post war avant-garde

Quotation and collage

Musique concrète

Indeterminacy

Minimalism

Process and phase

Electroacoustic music

Spectral and computer music

LO2 **Apply an experimental approach in the development of a score, plan or process for an original experimental composition**

Creating a score: conventional notation/graphical/plan or process:

The role and function of the score in composition and performance

Developing graphical representations in time scoring for chance and indeterminacy

Specific approaches and examples:

Graphical scores

Animated and live scoring

Scoring chance and indeterminacy

Scoring for phase and processes

LO3 Produce an original composition based on the score, plan or process developed

Application of identified techniques:

Experimental composition techniques

Impressionism and expressionism

Atonality and chromaticism

12-tone music and serialism

Techniques of the post war avant-garde

Quotation and collage

Musique concrète

Indeterminacy

Minimalism

Process and phase

Electroacoustic music

Spectral and computer music

Mathematical and numeric systems, synthesis, audio recording and manipulation, and analogue and digital processing and transformation

LO4 Assess the composition produced above, highlighting experimental practice and describing techniques applied

Critical analysis of relevant pre-existing works, to include aesthetic values, realisation techniques, compositional processes and key technologies used

The process of reflective practice:

Description of techniques implemented

Rationale behind their implementation

Evaluation of success and areas for development

Development of further strategies based on reflective practice

Analysis of relevant pre-existing works, to include production values, compositional theories, compositional processes and key technologies used

Use of feedback and self-evaluation as a device for further learning and development

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Review and compare two contrasting experimental composition techniques		LO1, LO2 and LO3 D1 Demonstrate advanced implementation of experimental composition techniques through: <ul style="list-style-type: none"> • well researched and informed approach • effective use of a development and implementation of a score • well produced and contextually relevant composition.
P1 Review and compare two contrasting experimental composition techniques highlighting key technical and aesthetic considerations P2 Demonstrate an awareness of the motivations behind each technique	M1 Analyse the two contrasting compositions highlighting historical origins, key technical and aesthetic considerations	
LO2 Apply an experimental approach in the development of a score, plan or process for an original experimental composition		
P3 Apply an experimental approach in the development of a score, plan or process for an original experimental composition P4 Demonstrate research and awareness of the approach through the score	M2 Communicate your compositional ideas clearly, contextualising your work with core theories	
LO3 Produce an original composition based on the score, plan or process developed		
P5 Produce (realise/perform/record) an original composition based on the score, plan or process developed, minimum duration three minutes P6 Demonstrate through the final piece research and awareness of technical approaches and considerations	M3 Investigate core principles and techniques in production of the composition, contextualised within existing practice	

Pass	Merit	Distinction
LO4 Assess the composition produced, highlighting experimental practice and describing techniques applied		D2 Critically evaluate the composition highlighting experimental practice and describing techniques applied
P7 Assess the composition produced as above, highlighting experimental practice and describing techniques applied	M4 Evaluate the composition highlighting experimental practice and describing techniques applied	
P8 Identify strengths and areas for development using feedback	M5 Identify strengths and areas for development using tutor and peer feedback	

Recommended resources

Textbooks

- CAGE, J. (1994) *Silence: Lectures and Writings*. London: Marion Boyars.
- COWELL, H. (1930, new edition 1996) *New Musical Resources*. Cambridge: Cambridge University Press.
- EMMERSON, S. (1986) *The Language of Electroacoustic Music*. Basingstoke: Palgrave.
- NYMAN, M. (1974) *Experimental Music: Cage and Beyond*. Cambridge: Cambridge University Press.
- REICH, S. et al. (2004) *Writings on Music, 1965-2000*. Oxford: Oxford University Press.
- SCHAEFFER, P. (2013) *In Search of a Concrete Music (California Studies in 20th Century Music)*. Berkeley: University of California Press.
- STOCKHAUSEN, K. (1989) *Stockhausen on Music*. London: Marion Boyars.
- XANAKIS, I. (1992) *Formalised Music*. New York: Pendragon 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 25: Songwriting*
- Unit 26: Compositional Techniques*
- Unit 27: Fundamentals of Composition*
- Unit 28: Composing Using Technology*
- Unit 29: Media Composition*
- Unit 31: Creative Research Project*
- Unit 43: Creative Portfolio*
- Unit 50: Advanced Compositional Techniques*
- Unit 51: Composing to a Brief*
- Unit 52: Advanced Composing using Technology*
- Unit 55: Musicology*

Unit 55: Musicology

Unit code	T/616/0261
Unit Level	5
Credit value	15

Introduction

This unit is designed to introduce students to the study of music in its cultural and historical context, engaging with the disciplines of ethnomusicology, cultural studies, and sociology.

With a primary focus on popular music, students will explore the history of music through the study of individual artists and the development of a variety of music genres through a global perspective. The social and political function of music will also be examined, not just through investigating the creation of music in relation to geographical, socio-political and historical contexts, but also the impact of technology in consumption and listening practices.

Furthermore, an understanding of how gender, race, class and sexuality have been influential in the construction of identity and power relations within the evolution of music creation and reception will also be core to this unit.

The knowledge, skills and understanding that students will gain from completing this unit will provide a strong foundation to enter any aspect of the music business, as well as offer a robust platform for those wishing to pursue further study.

Learning Outcomes

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

- 1 Define key concepts in musicology
- 2 Discuss how a range of identities are expressed through music construction and performance
- 3 Analyse how shifts in music production, distribution and technology have impacted on consumption and listening practices
- 4 Explore a contemporary music genre in relation to its genealogy.

Essential Content

LO1 Define key concepts in musicology

Definition of musicology

Definitions of the key concepts of musicology

Overview of the different scholars/perspectives related to musicology as an academic discipline

LO2 Discuss how a range of identities are expressed through music construction and performance

Overview of different styles of folk music and the social importance of communication

Identify links between folk music and contemporary music genres

The cultural significance of musical instruments

The importance of performance, instruments and the voice

How identities of race sexuality, class and gender are expressed in music composition and production

LO3 Analyse how shifts in music production, distribution and technology have impacted on consumption and listening practices

The importance of the debates on changes in music production, technology and authentic listening practices

Identifying debates in relation to the cultural value of music in relation to changes in distribution methods

Social and cultural capital attached to the consumption of different music formats

LO4 Explore a contemporary music genre in relation to its genealogy

Analyse the development of a music genre in relation to debates on gender, race, class and sexuality

An understanding of how capitalism has impacted on debates on musical authenticity

The importance of technology in the development of a music genre and its cultural dissemination

Demonstrate an understanding of how political and social contexts influence developments in music genres and performance

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Define key concepts in musicology		D1 Critically evaluate a minimum of three strands of musicology, referring to at least three scholars in the field
P1 Define the key concepts of musicology P2 Explore scholars in the field	M1 Demonstrate an understanding of the different positions on musicology from a minimum of two scholars in the field	
LO2 Discuss how a range of identities are expressed through music composition and performance		D2 Demonstrate how identities of race and gender are expressed through musical composition and performance
P3 Describe the cultural significance of a minimum of two instruments P4 Describe a minimum of one style of folk music in the context of communication	M2 Investigate a link between a minimum of one style of folk music with a contemporary music genre	
LO3 Analyse how shifts in music production, distribution and technology have impacted on consumption and listening practices		D3 Critically evaluate debates on how capitalism has impacted on music distribution, and authentic composition and listening practices
P5 Describe how the development of at least one piece of technology has impacted on the consumer	M3 Define the concepts of social and cultural capital M4 Describe how social/cultural capital frame the popularity of at least two musical instruments/formats	
LO4 Explore a contemporary music genre in relation to its genealogy		D4 Produce a detailed portfolio and report that evidences research into the genealogy of a contemporary music genre, and which considers the influence of a variety of identities in relation to social and political contexts
P6 Produce a portfolio and report that explores one contemporary music genre and its genealogy	M5 Produce a portfolio and report that explores how race, gender, class and/or sexuality has shaped the development of a contemporary music genre	

Recommended Resources

Textbooks

- ADORNO, T. (2001) *The Culture Industry: Selected Essays on Mass Culture*. Abingdon: Routledge.
- BARTHES, R. (2010) *The Grain of the Voice*. London: Vintage Classics.
- BENJAMIN, W. (2008) *The Work of Art in the Mechanical Age of Mechanical Reproduction*. London: Penguin Group.
- BEARD, D. (2005) *Musicology: The Key Concepts*. Abingdon: Routledge.
- BRETT, P. (ed) (2006) *Queering the Pitch: The New Gay and Lesbian Musicology*. Abingdon: Routledge.
- KHESTI, R. (2015) *Modernity's Ear: Listening to Race and Gender in World Music*. New York: New York University Press.
- MCLARY, S. (2002) *Feminine endings: Music, Gender and Sexuality*. University of Minneapolis: Minnesota Press.
- RADANO, R. (2001) *Music and the Racial Imagination*. Chicago: University of Chicago Press.
- WILLIAMS, A. (2001) *Constructing Musicology*. Abingdon: Routledge.

Websites

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|--------------------------------------------------------------------------|---------------------------------------|
| musicmap.info | Music Map
(General Reference) |
| musicologynow.ams-net.org | Musicology Now
(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 9: The DJ Business and Culture

Unit 10: Music and Society

Unit 31: Creative Research Project

Unit 50: Working in Music Education

Unit 56: Music Synchronisation

Unit code	A/616/0262
Unit Level	5
Credit value	15

Introduction

Music synchronisation has played an increasing role in generating streams of revenue in the music industry in recent years. Music publishers have been preoccupied with revenue from synchronisation and the recording industry in recent decades has seen sync revenue as playing a more vital part too.

Music and film has co-existed as far back as silent movies where music was played in theatres to add to tension and accompany the action. There are many cases of film and TV soundtracks being central to the success of the feature with iconic theme tunes and scenes that would be almost unrecognisable without the soundtrack. Advertising sync can often these days be a harmonious union of artists and brand that is mutually beneficial both financially and by association but it wasn't always perceived that way. This unit will address changing attitudes to sync and the prominence they now hold in the music market place.

The use of music in the highly lucrative game industry is another way that the synchronisation of music to a moving image has advanced whether these are bespoke compositions, library music, or as is increasingly the case instrumentals of commercially released music.

Having successfully completed this unit, students will be able to highlight the roles of the people involved in this side of the industry they will look into how it's position in the music industry has altered in recent decades. This unit offers students the chance to play the part of music supervisors themselves and place the right piece of music via a defined brief to a piece of film and justify their creative choices.

Learning Outcomes

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

- 1 Analyse the development of the role of music sync in the modern music industry
- 2 Undertake a personal case study into one area of synchronisation
- 3 Conduct music searches and support the reasons for their selection
- 4 Produce a sync by pairing a chosen piece of music to a selected area.

Essential Content

LO1 Analyse the development of the role of music sync in the modern music industry

The evolution of music advertising

The role and definition of music supervisors

The range of skills and knowledge required for the role: musical sophistication, persuasiveness, creative vision and the ability to interpret the thoughts of others into a cohesive form

Key campaigns that have shifted perception from The Clash featuring in a Levis 501 advert to the lucrative modern-day Christmas campaigns of John Lewis etc

LO2 Undertake a personal case study into one area of synchronisation

Range of areas: film, TV, games and advertising

Assess the impact that sync in these areas has had on you

Discuss the emotive qualities within the music and how effective they are

LO3 Conduct music searches and support the reasons for their selection

Music searches: Assess and justify:

How well the piece of music actually fits to the film sequence

Close adherence to the defined brief for mood, tone and atmosphere

Suitability based on demographic of perceived audience

Brand and band what defines a 'good fit'

LO4 Produce a sync by pairing a chosen piece of music to a selected area

Areas of synchronization: Film, TV Drama, Game, Advertising

Suitability: Demographic, brand, fitness for purpose

Elimination process: Sourcing, working to a brief, intended audience engagement

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Analyse the development of the role of music sync in the modern music industry		D1 Critically analyse the reasons behind the changed relationship between advertising and the music industry, referencing key campaigns and the impact they have had on artists' careers and brands perception
P1 Analyse the relationship between advertising and the music industry P2 Illustrate the process by which advertising sync happens	M1 Analyse the reasons behind the changed relationship between advertising and the music industry	
L02 Undertake a personal case study into one area of synchronisation		D2 Critically evaluate an area of sync that has may personally impacted on your emotions, describing how they illicit response, defining tone, mood and atmosphere
P3 Assess the impact certain sequences may have personally had upon you after choosing one area of sync P4 Indicate words and phrases that may have been used in the defined brief to illicit the reaction	M2 Analyse the emotional response at key moments and how they illicit response defining tone, mood and atmosphere	
L03 Conduct music searches to a defined brief		D3 Critically evaluate the selected music and its success in relation to working with a set brief
P5 Evaluate pieces of music for potential 'syncs' working to a defined brief P6 Differentiate between the chosen pieces by keeping a diary of the selection process	M3 Justify selections using the following criteria: <ul style="list-style-type: none"> • how well music fits to the sequence • adherence to the defined brief • suitability to demographic of audience • brand and band what defines a 'good fit' 	

Pass	Merit	Distinction
LO4 Produce a sync by pairing a chosen piece of music to a selected area		
P7 Produce a sync pairing to a selected medium P8 Justify selection process	M4 Evaluate music selected for pairing and selection process	D4 Critically analyse the sync process and suggest areas for further development

Recommended Resources

Textbooks

ADAMS, R. (2006) *Music Supervision: The Complete Guide to Selecting Music for Movies, TV, Games and New Media*. London: Schirmer Trade Books.

GAMMONS, H. (2011) *The Art of Music Publishing*. Massachusetts: Focal Press.

O'REILLY, D. and LARSEN, G. (2013) *Music, Markets and Consumption*. Oxford: Goodfellow Publishers Limited.

PINE, B.J. and GILMOUR, J.H. (1999) *The Experience Economy*. Massachusetts: Harvard Business School Press.

KLEIN, N. (1999) *No Logo*. London: HarperCollins.

HESMONDHALGH, D. (2013) *The Cultural Industries*. 3rd edn. London: Sage Publications.

Web

www.thembj.org The Music Business Journal
(General Reference)

www.patch-music.com Patch Music
What is Supervision
(General Reference)

themusicindustryinsider.com The Music Industry Insider
(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 4: Music Copyright

Unit 5: The Monetisation of Music

Unit 6: Music Publishing

Unit 9: The DJ Business and Culture

Unit 31: Creative Research Project

Unit 32: Music and Brands

Unit 34: Getting the Right Deal

Unit 57: Regional Styles In Irish Traditional Music

Unit code	M/617/2750
Unit type	Optional
Unit level	5
Credit value	15

Introduction

Irish traditional music is made up of a number of different regional styles of music and song. The differences between the regional styles can be in the form of repertoire, tune type, social context, instrumentation and musical style. The regional styles are the 'well' from which traditional musicians, past and present, draw their inspiration in terms of technical and stylistic aspects of the music. Knowledge, understanding and the ability to perform a selection of material from each of the various regional styles is an essential part of any traditional musician's education.

On completion of this unit students will develop a practical understanding of the key musical characteristics of the various regional styles. They will learn a selection of material from the various regions. Students will also develop an understanding of the social and historical factors which had an impact on the development of the regional styles.

Learning Outcomes

- 1 Analyse the musical characteristics of the various regional styles in Irish Traditional Music
- 2 Discuss the most influential musicians from the various regional styles in Irish Traditional Music
- 3 Demonstrate the application of Irish Traditional instrumental techniques through performance
- 4 Evaluate own Traditional Irish Music performance skills and areas for future development.

Essential content

LO1 Analyse the musical characteristics of the various regional styles in Irish Traditional Music

Context: Social, political and historical development of Irish traditional music

Styles: regional differences, stylistic techniques, compositional techniques, forms and structures, development of styles, improvisation, repertoire

Instrumentation: instruments relevant to style, instrumental techniques relevant to instrument, role and importance of the instrument within the style

LO2 Discuss the most influential musicians from the various regional styles in Irish Traditional Music

Artists and innovators of Irish Traditional Music: repertoire, style characteristics, performance characteristics and techniques, instruments, instrumental techniques, career development, style development, compositional and arrangement techniques and concepts, communication techniques, skills and intentions.

LO3 Demonstrate the application of Irish Traditional instrumental techniques through performance

Preparation: Time management, communication skills, resources, health/safety and wellbeing, venue requirements,

Performance Techniques: tone, timbre, fluency, intonation, control Accuracy, phrasing, pitch, rhythm, aural memory, variation, managing stress/nerves and anxiety, genre specific techniques and ornamentation,

Performance: Confidence, audience interaction, communication skills, versatility,

Instrumental Répertoire: reels, jigs, hornpipes, slides, mazurkas, highlands, barn dances, slip jigs, polkas, airs, Sean nós, macaronic songs, songs of emigration, love songs

LO4 Evaluate own Traditional Irish Music performance skills and areas for future development

Preparation: Rehearsal skills, time management, health, safety and wellbeing, venue requirements, working with technical team, instrument preparation and maintenance.

Repertoire: suitability, awareness of expectations of style, audience considerations and expectations, industry expectations

Audience: Expectations, engagement, capacity, communication skills – audience reaction and interaction, working with other musicians (if applicable)

Performance Skills: Confidence, versatility, health, safety and wellbeing, technical skills relative to instrument, adaptability, industry standards and expectations

Employment: Skills required, identity and brand, expectations, Irish traditional Music industry regarding access to employment and skills required.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Analyse the musical characteristics of the various regional styles in Irish Traditional Music		LO1 and LO2 D1 Critically analyse how social and political issues have influenced the development of Irish Traditional Music.
<p>P1 Analyse the historical development of Irish traditional music</p> <p>P2 Analyse the musical characteristics of the regional styles in Irish Traditional Music</p> <p>P3 Assess the musical differences of the regional styles in Irish Traditional Music including regional instrumental and vocal traditions</p>	<p>M1 Evaluate the social context of Irish traditional Music and its impact on it's development</p>	
LO2 Discuss the most influential musicians from the various regional styles in Irish Traditional Music		
<p>P4 Explore the key influential musicians in Irish Traditional Music</p> <p>P5 Discuss the impact of influential musicians on the development of regional traditional Irish Music styles</p>	<p>M2 Explore how social and political issues have influenced key influential Irish Traditional musicians and the impact on their repertoire</p>	
LO3 Demonstrate the application of Irish Traditional instrumental techniques through performance		D3 Perform with a high level of musicality, confidence, effective communication skills and a clear musical and stylistically expressive identity relevant to musical style.
<p>P6 Perform Irish Traditional regional music with confidence, accuracy and consistency</p> <p>P7 Communicate intentions to an audience effectively that demonstrate techniques appropriate to style.</p>	<p>M3 Demonstrate effective and expressive communication of performance intentions with clear reference to stylistic interpretation.</p>	

Pass	Merit	Distinction
LO4 Evaluate own Traditional Irish Music performance skills and areas for future development		D4 Critically evaluate own personal performance skills considering Irish traditional musical and artist identity, communication skills, performance techniques and areas for development specifically to future industry employment.
P8 Evaluate the success of the live performance using feedback from audience, peers and tutors. P9 Analyse own areas for development needed for future employment opportunities	M4 Evaluate the effectiveness of performance techniques and/or concepts and preparation for live performance and areas for further development	

Recommended resources

Textbooks

Breathnach, B. (1971) *Folk Music and Dances of Ireland*. Cork. Mercier.

Breathnach, B. (2005) *Ceol Rince na hEireann Vols-1-3*, An Gúm

Dowling, M. (2015) *Traditional Music and Irish Society: Historical Perspectives*.
Routledge; 1st edition

O'Neill, F. (1998) *The Dance Music of Ireland O'Neill's 1001: 1001 Gems, Double Jigs, Single Jigs, HOP or Slip Jigs, Reels, Hornpipes, Long Dances, Set Dances Etc.* Waltons Publishing;
New ed of 1907 ed edition

O'Connell, O. and Fegan, T. (2013) *Free Spirits Irish Travellers and Irish Traditional Music*.
MPO Productions; 1st edition

Vallely, F. (2011) *The Companion to Irish Traditional Music*. Cork. Cork University Press.

Websites

<https://thesession.org/>

The Session
(General reference)

<https://comhaltas.ie/>

Comhaltas
(General reference)

www.itma.ie

The Irish Traditional Music Archive Collections
Research

www.pipers.ie

Na Piobairí Uilleann Archive
Research

Links

This unit links to the following related units:

Unit 1: The Music Industry

Unit 2: Marketing and Promotions for Musicians

Unit 3: Professional Development

Unit 21: The Evolution of the Instrument

Unit 23: Performance

Unit 24: Instrumental Technique

Unit 25: Songwriting

Unit 31: Creative Research Project

Unit 43: Creative Portfolio

Unit 45: Developing as an Artist

Unit 47 Advanced Performance Skills

11 Appendices

Appendix 1: Mapping of HND in Music against FHEQ Level 5

Key	
KU	Knowledge and Understanding
CS	Cognitive Skills
AS	Applied Skills
TS	Transferable Skills

The qualification will be awarded to students who have demonstrated:

FHEQ Level 5 descriptor		Music HND Programme Outcome
Knowledge and critical understanding of the well-established principles of their area(s) of study, and of the way in which those principles have developed	KU1	Knowledge and understanding of the principles and practices of a music based environment.
	KU3	A critical understanding of the evolving concepts, theories and models within the study of music across a range of practical and hypothetical scenarios.
	KU4	An ability to evaluate and analyse a range of concepts, theories and models to make appropriate decisions.
	KU5	An appreciation of the concepts and principles of CPD, staff development, leadership and reflective practice as methods and strategies for personal and people development.
	KU6	Knowledge and understanding of vital concepts, principles and theories relating to the role of law, policy and professional regulation in the music industry.
	KU7	Critical understanding of how music organisations, professionals and services communicate with one another, support processes and lead to a collaborative, informed solutions to a problem.
	KU9	Critical understanding of the use of industry standard technical documentation and practices.
	KU11	Deploy appropriate tools, theories, principles and methodologies to analyse, specify, construct, test and evaluate.

FHEQ Level 5 descriptor		Music HND Programme Outcome
<p>Ability to apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context.</p> <p>Knowledge of the main methods of enquiry in the subject(s) relevant to the named award, and ability to evaluate critically the appropriateness of different approaches to solving problems in the field of study.</p>	AS1	Evidence the ability to show client relationship management and develop appropriate policies and strategies to meet stakeholder expectations.
	AS2	Apply innovative ideas to develop and create new systems or services that respond to the changing nature of music and the music industry.
	AS3	Integrate theory and practice through the investigation and examination of practices in the workplace.
	AS5	Apply music practice concepts and principles to critically evaluate and analyse complex practical problems and provide effective solutions.
	CS2	Recognise and critically evaluate the professional, economic, social, environmental, moral and ethical issues that influence sustainable music practice.
	CS3	Critique a range of systems and operations and their application to maximise and successfully meet strategic objectives.
<p>Knowledge of the main methods of enquiry in the subject(s) relevant to the named award, and ability to evaluate critically the appropriateness of different approaches to solving problems in the field of study.</p> <p>An understanding of the limits of their knowledge, and how this influences analysis and interpretations based on that knowledge.</p> <p>Ability to apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context.</p>	KU13	An understanding of the appropriate techniques and methodologies used to resolve real-life problems in the workplace.
	TS1	Develop a skillset to enable the evaluation of appropriate actions taken for solving problems in a specific organisational context.
	TS2	Self-reflection, including self-awareness; the ability to become an effective self-student and appreciate the value of the self-reflection process.
	TS3	Undertake independent learning to expand on own skills and delivered content.
	AS1	Evidence the ability to show client relationship management and develop appropriate policies and strategies to meet stakeholder expectations.

FHEQ Level 5 descriptor		Music HND Programme Outcome
An understanding of the limits of their knowledge, and how this influences analysis and interpretations based on that knowledge.	AS2	Apply innovative ideas to develop and create new systems or services that respond to the changing nature of music and the music industry.
	AS3	Integrate theory and practice through the investigation and examination of practices in the workplace.

Typically, holders of the qualification will be able to:

FHEQ Level 5 descriptor		Music HND Programme Outcomes
Use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis.	TS3	Undertake independent learning to expand on own skills and delivered content.
	TS4	Competently use digital literacy to access a broad range of research sources, data and information.
	CS5	Synthesise knowledge and critically evaluate strategies and plans to understand the relationship between theory and real-world scenarios.
Effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively.	TS4	Competently use digital literacy to access a broad range of research sources, data and information.
	TS5	Communicate confidently and effectively, both orally and in writing, both internally and externally with individuals, organisations and other stakeholders.
	AS8	Locate, receive and respond to a variety of information sources (e.g. textual, numerical, graphical and computer-based) in defined contexts.
	TS7	Communicate effectively, verbally and in writing and articulate well-defined issues, for a variety of purposes, taking into account the audience viewpoint.
Undertake further training, develop existing skills and acquire new competences that will enable them to assume significant responsibility within organisations.	TS9	Identify personal and professional goals for continuing professional development in order to enhance competence to work within the music industry.
	TS10	Take advantage of available pathways for continuing professional development through higher education.

Holders will also have:

FHEQ Level 5 descriptor		Music HND Programme Outcomes
<p>Use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis.</p> <p>Effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences, and deploy key techniques of the discipline effectively.</p>	TS3	Undertake independent learning to expand on own skills and delivered content.
	TS4	Competently use digital literacy to access a broad range of research sources, data and information.
	CS5	Synthesise knowledge and critically evaluate strategies and plans to understand the relationship between theory and real-world scenarios.
	TS4	Competently use digital literacy to access a broad range of research sources, data and information.
	TS5	Communicate confidently and effectively, both orally and in writing, both internally and externally with individuals, organisations and other stakeholders.

Appendix 2: HNC/HND Music Programme Outcomes for Students

Unit	Knowledge and understanding									Cognitive skills				Applied skills					Transferable skills												
	1	2	3	4	5	6	7	9	10	2	3	5	6	1	2	3	5	8	1	2	3	4	5	7	9	10	11	12	13	17	
1	X		X	X		X	X	X		X	X	X		X		X	X	X		X	X	X	X	X	X	X		X	X		
2	X		X	X		X	X	X		X	X	X		X		X	X	X		X	X	X	X	X	X	X		X	X		
3	X		X	X	X			X		X	X		X	X		X	X		X	X		X	X	X	X	X		X	X		
4	X		X	X		X	X	X		X		X		X		X	X	X		X	X	X	X	X		X	X		X	X	
5	X		X	X		X	X	X			X	X		X		X	X	X	X	X	X	X	X		X	X		X	X		
6	X		X	X		X	X	X		X	X	X		X		X	X	X		X	X	X	X	X		X	X		X	X	
7	X		X	X		X	X	X			X			X		X	X	X		X	X		X	X		X	X		X	X	
8	X		X	X	X	X	X	X			X	X	X	X		X	X	X	X	X	X		X	X		X	X	X	X	X	
9	X		X	X	X	X	X	X		X		X	X	X		X	X	X		X	X		X	X		X	X		X	X	
10	X		X	X		X	X	X				X		X		X	X	X		X	X		X	X		X	X		X	X	
11	X		X	X		X	X	X				X		X		X	X	X		X	X		X	X		X	X		X	X	
12	X			X				X				X		X		X	X		X	X	X	X	X		X	X		X	X		
13	X			X				X						X		X	X		X	X	X	X	X		X	X		X	X		
14	X			X				X				X		X		X	X		X	X	X	X	X		X	X		X	X		

Unit	Knowledge and Understanding									Cognitive skills				Applied skills					Transferable skills												
	1	2	3	4	5	6	7	9	10	2	3	5	6	1	2	3	5	8	1	2	3	4	5	7	9	10	11	12	13	17	
15	X			X				X				X		X			X	X		X	X	X	X	X		X	X		X	X	
16	X			X				X				X		X			X	X		X	X	X	X	X		X	X		X	X	
17	X			X				X				X		X			X	X		X	X	X	X	X		X	X		X	X	
18	X			X				X						X			X	X		X	X	X	X	X		X	X		X	X	
19	X			X				X				X		X			X	X		X	X	X	X	X		X	X		X	X	
20	X			X				X				X		X			X	X		X	X	X	X	X		X	X		X	X	
21	X		X	X				X				X		X			X			X	X		X	X		X	X		X	X	
22	X		X	X				X				X	X	X			X	X		X	X		X	X		X	X		X	X	
23	X			X				X				X	X	X			X			X	X		X	X	X	X	X		X	X	
24	X			X				X				X	X	X	X	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X
25	X			X				X				X	X			X			X	X		X	X	X	X	X		X	X		
26	X		X	X	X			X						X	X	X	X	X		X	X	X	X	X		X	X		X	X	
27	X			X				X						X	X	X	X	X		X	X	X	X	X		X	X		X	X	
28	X			X				X						X	X	X	X	X		X	X	X	X	X		X	X		X	X	
29	X			X				X				X		X	X	X	X	X		X	X	X	X	X		X	X		X	X	
30	X		X	X				X						X	X	X	X	X		X	X	X	X	X		X	X		X	X	

Unit	Knowledge and Understanding									Cognitive skills				Applied skills					Transferable skills												
	1	2	3	4	5	6	7	9	10	2	3	5	6	1	2	3	5	8	1	2	3	4	5	7	9	10	11	12	13	17	
31	X		X	X	X	X	X	X		X		X	X	X	X	X	X		X	X		X	X		X	X		X	X		
32	X		X	X		X	X	X		X	X	X		X			X	X		X	X		X	X		X	X		X	X	
33	X			X		X	X	X		X		X		X			X	X	X	X	X		X	X		X	X		X	X	
34	X			X		X	X	X				X		X			X	X	X	X	X		X	X		X	X		X	X	
35	X			X		X	X	X				X		X			X		X	X	X		X	X		X	X		X	X	
36	X			X	X	X	X	X		X		X	X	X			X	X	X	X	X	X	X	X	X	X	X	X	X	X	
37	X		X	X				X				X		X			X	X		X	X	X	X	X		X	X		X	X	
38	X			X				X				X		X			X	X		X	X	X	X	X		X	X		X	X	
39	X			X				X				X		X	X			X	X	X	X	X	X		X	X		X	X		
40	X			X				X				X		X			X	X		X	X	X	X	X		X	X		X	X	
41	X			X				X				X		X			X	X		X	X	X	X	X		X	X		X	X	
42	X			X				X				X		X			X	X		X	X	X	X	X		X	X		X	X	
43	X			X				X				X		X	X			X	X		X	X		X	X		X	X		X	X
44	X			X				X				X		X	X			X	X		X	X	X	X	X		X	X		X	X
45	X		X	X	X			X		X		X	X	X	X	X	X		X	X	X	X	X	X	X	X	X		X	X	

Unit	Knowledge and Understanding									Cognitive skills				Applied skills					Transferable skills												
	1	2	3	4	5	6	7	9	10	2	3	5	6	1	2	3	5	8	1	2	3	4	5	7	9	10	11	12	13	17	
46	X			X				X				X	X	X	X	X	X	X	X	X		X	X		X	X	X	X	X	X	
47	X			X				X				X	X	X	X	X		X	X	X		X	X		X	X	X	X	X	X	
48	X			X				X				X	X	X	X	X		X	X	X		X	X		X	X	X	X	X	X	
49	X		X	X				X				X	X	X	X	X		X	X	X		X	X	X	X	X		X	X	X	
50	X			X				X				X		X	X		X	X		X	X	X	X	X		X	X		X	X	
51	X			X				X				X		X	X		X	X		X	X	X	X	X		X	X		X	X	
52	X			X				X				X		X	X		X	X		X	X	X	X	X		X	X		X	X	
53	X			X				X				X		X			X	X		X	X	X	X	X		X	X		X	X	
54	X			X				X				X		X	X		X	X		X	X	X	X	X		X	X		X	X	
55	X		X	X	X			X		X		X	X	X	X		X			X	X		X	X		X	X		X	X	
56	X		X	X		X	X	X				X		X			X	X	X	X	X	X	X	X		X	X		X	X	
57	X		X	X		X	X	X				X		X			X	X	X	X	X	X	X	X		X	X		X	X	

Appendix 3: Glossary of terms used for internally assessed units

This is a summary of the key terms used to define the requirements within units.

Term	Definition
Analyse	<p>Present the outcome of methodical and detailed examination either:</p> <ul style="list-style-type: none"> • breaking down a theme, topic or situation in order to interpret and study the interrelationships between the parts and/or • of information or data to interpret and study key trends and interrelationships. <p>Analysis can be through activity, practice, written or verbal presentation.</p>
Apply	<p>Put into operation or use.</p> <p>Use relevant skills/knowledge/understanding appropriate to context.</p>
Arrange	Organise or make plans.
Assess	Offer a reasoned judgement of the standard/quality of a situation or a skill informed by relevant facts.
Calculate	Generate a numerical answer with workings shown.
Compare	<p>Identify the main factors relating to two or more items/situations or aspects of a subject that is extended to explain the similarities, differences, advantages and disadvantages.</p> <p>This is used to show depth of knowledge through selection of characteristics.</p>
Compose	Create or make up or form.
Communicate	<p>Convey ideas or information to others.</p> <p>Create/construct skills to make or do something, for example a display or set of accounts.</p>
Create/ Construct	Skills to make or do something, for example, a display or set of accounts.
Critically analyse	Separate information into components and identify characteristics with depth to the justification.
Critically evaluate	Make a judgement taking into account different factors and using available knowledge/experience/evidence where the judgement is supported in depth.
Define	State the nature, scope or meaning.
Describe	Give an account, including all the relevant characteristics, qualities and events.

Term	Definition
Discuss	Consider different aspects of a theme or topic, how they interrelate, and the extent to which they are important.
Demonstrate	Show knowledge and understanding.
Design	Plan and present ideas to show the layout/function/workings/object/system/process.
Develop	Grow or progress a plan, ideas, skills and understanding
Differentiate	Recognise or determine what makes something different.
Discuss	Give an account that addresses a range of ideas and arguments.
Evaluate	<p>Work draws on varied information, themes or concepts to consider aspects, such as:</p> <ul style="list-style-type: none"> • strengths or weaknesses • advantages or disadvantages • alternative actions • relevance or significance. <p>Students' inquiries should lead to a supported judgement showing relationship to its context. This will often be in a conclusion. Evidence will often be written but could be through presentation or activity.</p>
Explain	To give an account of the purposes or reasons.
Explore	Skills and/or knowledge involving practical research or testing.
Identify	Indicate the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.
Illustrate	Make clear by using examples or provide diagrams.
Indicate	Point out, show.
Interpret	State the meaning, purpose or qualities of something through the use of images, words or other expression.
Investigate	Conduct an inquiry or study into something to discover and examine facts and information.
Justify	<p>Students give reasons or evidence to:</p> <ul style="list-style-type: none"> • support an opinion • prove something is right or reasonable.
Outline	Set out the main points/characteristics.
Plan	Consider, set out and communicate what is to be done.
Produce	To bring into existence.
Reconstruct	To assemble again/reorganise/form an impression.

Term	Definition
Report	Adhere to protocols, codes and conventions where findings or judgements are set down in an objective way.
Review	<p>Make a formal assessment of work produced.</p> <p>The assessment allows students to:</p> <ul style="list-style-type: none"> • appraise existing information or prior events • reconsider information with the intention of making changes, if necessary.
Show how	Demonstrate the application of certain methods/theories/concepts.
Stage and manage	Organisation and management skills, for example, running an event or a music pitch.
State	Express.
Suggest	Give possible alternatives, produce an idea, put forward, for example, an idea or plan, for consideration.
Undertake/ carry out	Use a range of skills to perform a task, research or activity.

This is a key summary of the types of evidence used for BTEC Higher Nationals:

Type of evidence	Definition
Case study	A specific example to which all students must select and apply knowledge.
Project	A large scale activity requiring self-direction of selection of outcome, planning, research, exploration, outcome and review.
Independent research	An analysis of substantive research organised by the student from secondary sources and, if applicable, primary sources.
Written task or report	Individual completion of a task in a work-related format, for example, a report, marketing communication, set of instructions, giving information.
Simulated activity/role play	A multi-faceted activity mimicking realistic work situations.
Team task	Students work together to show skills in defining and structuring activity as a team.
Presentation	Oral or through demonstration.
Production of plan/business plan	Students produce a plan as an outcome related to a given or limited task.
Reflective journal	Completion of a journal from work experience, detailing skills acquired for employability.
Poster/leaflet	Documents providing well-presented information for a given purpose.

Appendix 4: Assessment methods and techniques for Higher Nationals

Assessment technique	Description	Transferable skills development	Formative or Summative
Academic graphic display	This technique asks students to create documents providing well-presented information for a given purpose. Could be a hard or soft copy.	Creativity Written communication Information and communications technology Literacy	Formative Summative
Case study	This technique present students with a specific example to which they must select and apply knowledge.	Reasoning Critical thinking Analysis	Formative Summative
Discussion forum	This technique allows students to express their understanding and perceptions about topics and questions presented in the class or digitally, for example, online groups, blogs.	Oral/written communication Appreciation of diversity Critical thinking and reasoning Argumentation	Formative
Independent research	This technique is an analysis of research organised by the student from secondary sources and, if applicable, primary sources.	Information and communications technology Literacy Analysis	Formative
Oral/Viva	This technique asks students to display their knowledge of the subject via questioning.	Oral communication Critical thinking Reasoning	Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
Peer review	This technique asks students to provide feedback on each other's performance. This feedback can be collated for development purposes.	Teamwork Collaboration Negotiation	Formative Summative
Presentation	This technique asks students to deliver a project orally or through demonstration.	Oral communication Critical thinking Reasoning Creativity	Formative Summative
Production of an artefact/ performance or portfolio	This technique requires students to demonstrate that they have mastered skills and competencies by producing something. Some examples are business plans, using a piece of equipment or a technique, building models, developing, interpreting, and using maps.	Creativity Interpretation Written and oral communication Interpretation Decision-making Initiative Information and Communications Technology Literacy, etc.	Summative
Project	This technique is a large scale activity requiring self-direction, planning, research, exploration, outcome and review.	Written communication Information Literacy, Creativity, Initiative.	Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
Role playing	This technique is a type of case study, in which there is an explicit situation established, with students playing specific roles, understanding what they would say or do in that situation.	Written and oral communication Leadership Information literacy Creativity Initiative.	Formative
Self-reflection	This technique asks students to reflect on their performance, for example, to write statements of their personal goals for the course at the beginning of the course, what they have learned at the end of the course and their assessment of their performance and contribution; completion of a reflective journal from work experience, detailing skills acquired for employability.	Self-reflection Written communication Initiative Decision-making Critical thinking	Summative
Simulated activity	This technique is a multi-faceted activity based on realistic work situations.	Self-reflection Written communication Initiative Decision-making Critical thinking	Formative Summative

Assessment technique	Description	Transferable skills development	Formative or Summative
Team assessment	<p>This technique asks students to work together to show skills in defining and structuring an activity as a team.</p> <p>All team assessment should be distributed equally, each of the group members performing their role, and then the team collates the outcomes, and submits it as a single piece of work.</p>	<p>Collaboration</p> <p>Teamwork</p> <p>Leadership</p> <p>Negotiation</p> <p>Written and oral communication</p>	<p>Formative</p> <p>Summative</p>
Tiered knowledge	<p>This technique encourages students to identify their gaps in knowledge. Students record the main points they have captured well and those they did not understand.</p>	<p>Critical thinking</p> <p>Analysis</p> <p>Interpretation</p> <p>Decision-making</p> <p>Oral and written communication</p>	<p>Formative</p>
Time constrained assessment	<p>This technique covers all assessment that needs to be done within a centre-specified time constrained period on-site.</p>	<p>Reasoning</p> <p>Analysis</p> <p>Written communication</p> <p>Critical thinking</p> <p>Interpretation</p>	<p>Summative</p>
Top ten	<p>This technique asks students to create a 'top ten' list of key concepts presented in the assigned reading list.</p>	<p>Teamwork</p> <p>Creativity</p> <p>Analysis</p> <p>Collaboration</p>	<p>Formative</p>

Assessment technique	Description	Transferable skills development	Formative or Summative
Written task or report	This technique asks students to complete an assignment in a structured written format, for example, a business plan, a report, marketing communication, set of instructions, giving information.	Reasoning Analysis Written communication Critical thinking, interpretation.	Summative

Appendix 5: Transferable skills mapping

Level 4 Higher National Certificate in Music: mapping of transferable employability and academic study skills

Skill set	Cognitive skills							Intra-personal skills				Interpersonal skills			
	Unit	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self-Management	Independent learning	Self-Reflection	Team Work	Leadership	Cultural Awareness
1	X	X	X	X	X			X	X	X	X	X			X
2	X	X	X	X	X	X		X	X	X	X	X			X
3	X	X	X	X				X	X	X	X	X			X
4	X	X	X	X	X	X			X	X	X	X			X
5	X	X	X	X	X	X			X	X	X	X			X
6	X	X	X	X	X	X			X	X	X	X			X
7	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
8	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	X	X	X	X	X			X	X	X	X	X			X
10	X	X	X	X	X			X	X	X	X	X			X

Level 5 Higher National Diploma in Music: mapping of transferable employability and academic study skills

Skill set	Cognitive skills							Intra-personal skills				Interpersonal skills		
	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self-Management	Independent learning	Self-Reflection	Team Work	Leadership	Cultural Awareness
11	X	X	X	X	X	X		X	X	X	X			X
12	X	X	X	X	X	X	X	X	X	X	X			X
13	X	X	X	X	X	X	X	X	X	X	X			X
14	X	X	X	X	X	X	X	X	X	X	X			X
15	X	X	X	X	X	X	X	X	X	X	X			X
16	X	X	X	X	X	X	X	X	X	X	X			X
17	X	X	X	X	X	X	X	X	X	X	X	X		X
18	X	X	X	X	X	X	X	X	X	X	X			X
19	X	X	X	X	X	X	X	X	X	X	X			X
20	X	X	X	X	X	X	X	X	X	X	X	X	X	X
21	X	X	X	X	X		X	X	X	X	X			X
22	X	X	X	X	X	X	X	X	X	X	X			X
23	X	X	X	X	X		X	X	X	X	X	X	X	X
24	X	X	X	X	X		X	X	X	X	X			X
25	X	X	X	X	X		X	X	X	X	X			X
26	X	X	X	X	X	X	X	X	X	X	X			X

Skill set	Cognitive skills							Intra-personal skills				Interpersonal skills			
	Unit	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self-Management	Independent learning	Self-Reflection	Team Work	Leadership	Cultural Awareness
27	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
28	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
29	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
30	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
31	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
32	X	X	X	X	X			X	X	X	X	X	X	X	X
33	X	X	X	X	X		X	X	X	X	X		X	X	
34	X	X	X	X	X	X		X	X	X	X		X	X	
35	X	X	X	X	X		X	X	X	X	X	X	X	X	X
36	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
37	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
38	X	X	X	X	X	X	X	X	X	X	X	X			X
39	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
40	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
41	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
42	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
43	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Skill set	Cognitive skills							Intra-personal skills				Interpersonal skills			
	Unit	Problem Solving	Critical Thinking/ Analysis	Decision Making	Effective Communication	Digital Literacy	Numeracy	Creativity	Plan Prioritise	Self-Management	Independent learning	Self-Reflection	Team Work	Leadership	Cultural Awareness
44	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
45	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
46	X	X	X	X	X		X	X	X	X	X		X	X	
47	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
48	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
49	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
50	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
51	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
52	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
53	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
54	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
55	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
56	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
57	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Appendix 6: Recognition of Prior Learning

QCF Pearson BTEC Level 4 Higher National Certificate in Music unit content mapped to the Level 4 units available in the Pearson BTEC Higher National Music programmes (RQF)

HNCs in Music: Unit Mapping Overview

This mapping document is designed to support centres who wish to recognise student achievement in older QCF Higher Nationals within the new RQF suites. The document demonstrates where content is covered in the new suite, and where there is new content to cover to ensure full coverage of learning outcomes.

P – Partial mapping (some topics from the old unit appear in the new unit)

X – Full mapping + new (all the topics from the old unit appear in the new unit, but new unit also contains new topic(s))

N – New unit

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
1	The Music Industry	14, 25 and 27	P
2	Marketing for Musicians	14, 26 and 38	P
3	Professional Development	14, 17, 40 and 53	X
4	Music Copyright	27	P
5	The Monetisation of Music	N/A	N
6	Music Publishing	N/A	N
7	Live Music Business	41	P
8	Music Event Management	41	X
9	The DJ Business and Culture	N/A	N
10	Music and Society	30 and 55	X
11	International Music Market	N/A	N
12	Applied Sound Principles	2	X
13	Recording Technology	3	X
14	Creative Software Techniques	12	X
15	Sound Design Fundamentals	12	P
16	Music Production Fundamentals	12 and 13	P

Unit no.	Unit title New RQF HN programme	Maps to unit number on existing QCF HN programme	Level of similarity between units
17	Sound Engineering Fundamentals	52	X
18	Music and Sound for Picture	10	X
19	Creative Synthesis Techniques	2 and 43	P
20	Live Sound Techniques	22 and 23	X
21	Evolution of the Instrument	N/A	N
22	Applied Music Theory and Keyboard Skills	31	X
23	Performance	8	X
24	Instrumental Technique	47, 21, 20 and 32	P
25	Songwriting	48 and 11	X
26	Compositional Techniques	11 and 19	X
27	Fundamentals of Composition	19	X
28	Composing using Technology	1, 12 and 13	X
29	Media Composition	10	X
30	Arranging and Remixing	12	X

HNCs in Music: Unit Mapping in Depth

The RQF Pearson BTEC Level 4 HNC Certificate in Music mapped against the current QCF Pearson BTEC Level 4 HNC Certificate in Music units (specification end date 31/12/17).

RQF HNC Units		QCF HNC units		Mapping comments	
No	RQF unit title	No	QCF unit title	QCF LOs	RQF LOs
1	The Music Industry	14	Creative Arts Professional Practice	1, 3	1, 4
		25	Managing a Creative Business	1, 2	1,3
		27	The Music Business in the 21st Century	1	1
2	Marketing for Musicians	14	Creative Arts Professional Practice	1	1
		26	Marketing the Creative Arts	3,4	3,4
		38	New Media Technology	1, 4	2
3	Professional Development	14	Creative Arts Professional Practice	1,2,3	1,2,3,4
		17	Employability Skills	1	2
		40	Personal and Professional Development	1,2,3,4	1,2,3,4
		53	Work-based Experience	3	3
4	Music Copyright	27	The Music Business in the 21st Century	2	1,2,3,4
7	Live Music Business	41	Planning for a Public Performance	2,3	1,2,3,4
8	Music Event Management	41	Planning for a Public Performance	1,2,3,4	1,2,3,4
10	Music and Society	30	Music in Context	1,2,3,4	1,2,3,4
		55	World Music Studies	1,2,3,4	1,2,3,4
12	Applied Sound Principles	2	Acoustics	1,2,3,4,5	1,2,3,4
13	Recording Technology	3	Applied Music Production Techniques	1,2,3,4	1,2,3,4

RQF HNC Units		QCF HNC units		Mapping comments	
No	RQF unit title	No	QCF unit title	QCF LOs	RQF LOs
14	Creative Software Techniques	12	Computer Music Composition and Production	1,2,3,4	1,2,3,4
15	Sound Design Fundamentals	12	Computer Music Composition and Production	1,2,3,4	2,3
16	Music Production Fundamentals	12	Computer Music Composition and Production	1,2,3,4	1,2,3
		13	Computer Music Systems	1,2,3,4	1,2,3,4
17	Sound Engineering Fundamentals	52	Studio Recording and Engineering	1,2,3,4	1,2,3,4
18	Music and Sound for Picture	10	Composing for Film and Television	1,2,3,4	1,2,3,4
19	Creative Synthesis Techniques	2	Acoustics	1,2	1
		43	Principles of Musical Sound	1	1
20	Live Sound Techniques	22	Live Sound for Large Venues	1,2,3,4	1,2,3,4
		23	Live Sound for Small Venues	1,2,3,4	1,2,3,4
22	Applied Music Theory	31	Music Notation	1,2,3,4	1,2,3,4
23	Performance	8	Band Rehearsal and Performance	1,2,3,4	1,2,3,4
24	Instrumental Technique	47	Singing Techniques and Styles	2,3	3
		21	Keyboard Skills	3	3
		20	Improvisation in Music	2	2
		32	Music Performance Studies	3,4	2,3
25	Songwriting	48	Songwriting Techniques and Skills	1,2,3,4	1,2,3,4
		11	Composition in Context	4	3

RQF HNC Units		QCF HNC units		Mapping comments	
No	RQF unit title	No	QCF unit title	QCF LOs	RQF LOs
26	Compositional Techniques	11	Composition in Context	1,2,3,4	1,2,3,4
		19	Harmony and Composition	3,4	1,2,3
27	Fundamentals of Composition	19	Harmony and Composition	1,2,3,4	1,2,3,4
28	Composing using Technology	12	Computer Music Production and Composition	1,2,3,4	1,2,3,4
		1	Accessible Music Technology	3,4	1,2,3
		13	Computer music Systems	1,2,3,4	1,2,3,4
29	Media Composition	10	Composing for Film and Television	1,2,3,4	1,2,3,4
30	Arranging and Remixing	12	Computer Music and Production	1,2,3,4	1,2,3,4

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