

## YEAR 10 Music@KEVICC

Autumn Term 2020 UNIT 4, UNIT 5  
Google Classroom Code: n6sbt12

## YEAR 11 Music@KEVICC

Autumn Term 2020 UNIT 1, UNIT 5, UNIT 2  
Google Classroom Code: 2s7hnaj

### Unit 1 Revision THE MUSIC INDUSTRY EXAM

What needs to be learnt Production and promotion Learners should consider the organisations within production and promotion in terms of who does what, why it is done and when it is done for new music products. Consideration should be given to the links between production and promotion and how each activity is a crucial part in the process. No musician can survive without the support of others and understanding who does what is crucial to a successful career in the music industry. Companies and individuals that create, promote and distribute music work: ● recording companies o major and independent ● music publishing o major companies, self-publishing ● promoters o concert, club, festival ● broadcasting o TV, radio, internet ● marketing and distribution o online, high street stores, social media.

What needs to be learnt Service companies and agencies Learners should consider what equipment might be needed and what might be available from service companies and agencies. Consideration should be given to service companies and agencies and how their products support the music industry and why they are important and the pros and cons for musicians of working with agencies. Even the smallest show needs the services of others to exist and as shows get more and more technical, service companies can get more and more specialised. It is important to understand who does what and how they can help. Companies that provide services to artists, venues and production companies: ● royalty collection agencies o PRS for Music, MCPS (formerly the Mechanical Copyright Protection Society, PPL PRS Ltd The Music Licence) o the importance of adhering to legal requirements in terms of licensing, i.e. PPL licensing ● artists' representation o management, public relations, agents, stylists ● hire companies o hire of sound and lighting equipment, rehearsal and studio space ● transport companies o to transport equipment and materials for touring. Unions Learners should consider the issues that unions are skilled in resolving and supporting. Consideration should be given to who is involved and what their responsibilities are, why and when they are needed. Unions provide the support that individuals may need to succeed in a competitive world such as music. Organisations that provide support and guidance to those working in the music industry: ● the Musicians' Union (MU) o union for musicians, composers, instrumental teachers ● Equity o union for actors, dancers and other performers ● Broadcast Entertainment Cinematograph Theatre Union (BECTU) o union for those working in production and/or technical roles. How unions support those in the music industry: ● monitoring employment conditions and contracts between employees and employers ● advice for freelancers on tax and National Insurance (NI) ● support in relation to negotiation of minimum rates of pay and working conditions ● handling of disputes ● other services – networking opportunities, information about insurance and pensions, information and updates about changes to relevant legislation. continued UNIT 1: THE MUSIC INDUSTRY Pearson BTEC Level 1/Level 2 First Award in Music – Issue 4 – March 2020 © Pearson Education Limited 2020 45 What needs to be learnt How organisations interrelate and why these relationships are important Learners should consider the wider range of personnel within the music industry in terms of who they are, what their areas of interest is, why their organisations exist and when they might be needed by others working in the music industry. Consideration should be given to the links between organisations and the support each organisation can help provide. ● Relationships within the industry: o how promoters match acts to venue, e.g. location and type of venue, size and scale of performance area, facilities, technical equipment/support available, audience capacity, type and intention of performance, timing and availability, financial considerations o the importance of effective communication between those working in the industry o how promoters and musicians evaluate the advantages and disadvantages of hiring and buying equipment o how promoters and musicians find and select suppliers and installers of equipment o how trade bodies such as the Music Producers Guild (MPG), the Association of Professional Recording Services (APRS), PRS for Music and PLASA support their members and their industries o how promoters and musicians find and select transport companies for touring o how promoters secure funding for and market events. UNIT 1: THE MUSIC INDUSTRY Pearson BTEC Level 1/Level 2 First Award in Music – Issue 4 – March 2020 © Pearson Education Limited 2020 46 What needs to be learnt Learning aim B: Understand job roles in the music industry Job roles from different areas of the music industry and the responsibilities of each role. Who is responsible for what activity, why and how are things done and what are the advantages and disadvantages of relying on individuals for individual services in relation to the key stages of the production timeline.

Performance/creative roles Learners should consider the skills and responsibilities of each performer or creative role in terms of who does what and why it is important. Consideration should be given to the links between performers and creative roles and how the industry is built upon the relationships between skilled practitioners across the disciplines. ● musician o instrumentalist, vocalist, accompanist, DJ o auditioning, attending rehearsals (including technical and dress rehearsals), taking part in performances and workshops, marketing and promoting own work ● composer/songwriter/producer o writing music, arranging, orchestrating, creative input o responding to briefs, pitching ideas to clients, producing scores and parts, marketing and promoting own work, composing to a brief, producing o producing, sequencing music, using technology to realise music, creative and artistic direction ● musical director o conducting, arranging and leading rehearsals o hiring musicians, liaison within projects, problem solving ● live sound technician o stage planning, rigging, de-rigging, supervision of crew o sound checking, ensuring mike and lines work correctly, adjusting levels, on stage mix, front of house (FOH) and monitor mixing ● roadie (backline technical support) o assisting with get-in, rigging, de-rigging, get-out o specialist instrumental support, logistics, driving ● instrumental support, guitar tech, drum tech. continued UNIT 1: THE MUSIC INDUSTRY Pearson BTEC Level 1/Level 2 First Award in Music – Issue 4 – March 2020 © Pearson Education Limited 2020 47 What needs to be learnt Management and promotion roles Learners should consider the skills and responsibilities of management and promotional roles in terms of who does what and why it is important. Consideration should be given to the links between management and promotional roles and how the industry relies on skilled practitioners across the disciplines. ● artistic management o personal and financial management, advice and guidance, liaising with recording companies, arranging tours, fee negotiation ● venue management

o booking events, licensing, management of staff, management of publicity for events, organising events security, health and safety of artists, audience and staff • studio management o booking sessions, managing the maintenance of equipment and facilities • promoter o identifying performance opportunities, venues and artists, securing finance for events, manages financial risk, insurance and safety • marketing o managing marketing materials and strategies • A&R (Artists and Repertoire) o scouting for talent online and at live events. Recording roles Learners should consider the skills and responsibilities of recording and production roles in terms of who does what and why it is important. Consideration should be given to the links between recording and production roles and how the industry relies on skilled practitioners across the disciplines. • recording studio personnel o engineer, assistant engineer, technical manager, tech support o maintenance and repair, electronics engineer, installation • producer o artistic overview, creative manager, liaising between creative partners, financial control, sample clearance • session musician o performing given music, performing collaboratively, in an ensemble or as a soloist, provides own equipment • mastering o mastering engineer, producing the finished mix to comply with all technical requirements, optimised audio performance and ensuring quality o CD manufacturer, producing multiple copies of provided master CDs on demand, jewel cases, slip cases, artwork, screen printing, packaging, delivery to distributor o digital delivery through services such as iTunes. continued UNIT 1: THE MUSIC INDUSTRY Pearson BTEC Level 1/Level 2 First Award in Music – Issue 4 – March 2020 © Pearson Education Limited 2020 48 What needs to be learnt Media and other roles Learners should consider the skills and responsibilities of media roles and the wider world of employment opportunities in related areas in terms of who does what and why it is important. Consideration should be given to the links between these roles and how the industry relies on skilled practitioners across the disciplines. • music journalist/blogger o writing copy for publication in print or web, articles, reviews, biographies, research, op-ed • broadcaster (TV and radio) o selecting music for broadcast, programming, demographic targeting, research, writing, editing • software programmer/app developer o writing and/or coding software products such as apps, programs, packages, files, podcasts o writing music packages for distribution online • retail and distribution o selling products in shops, stores and online using retail techniques and skills o moving CDs from warehouse to retail outlets, logistics, selling via mail order and through online stores. How and why workers are employed in the industry Employment patterns: • full-time/part-time/freelance contracts (short, long-term) when employing performance, production and front of house staff • permanent and casual staff for specific projects or performances • self-employed, entrepreneurial • volunteers. continued UNIT 1: THE MUSIC INDUSTRY Pearson BTEC Level 1/Level 2 First Award in Music – Issue 4 – March 2020 © Pearson Education Limited 2020 49 What needs to be learnt Getting a break and starting out Although there is never a golden rule to follow, there are a number of steps available to help breaking into the industry. • research into individual stories; case studies, interviews, biography and autobiography can help inform others about breaking into the industry • volunteering at festivals, shows and clubs • how and why (and if) a product should be given away for free, such as free downloads, free tickets, back-stage passes, guest-lists, promotional CDs • where to find out about auditions, adverts, word-of-mouth, personal recommendations, making contacts, networking, hustling • buying onto a tour; how much and for what audience and with what goal. Importance of individual roles and responsibilities Within the production process: • specific roles and responsibilities before, during and after gigs, sessions or recordings • undertaking of duties and impact on the production process of decisions made. • within the performance process: o workflow o ensuring each part of the process is ready, with equipment, music, scores, demos, chord sheets, running orders, artwork, tickets, o contracts, contact information, phone numbers o how and where to get help and support o who is accountable and why • how and why tasks/responsibilities should be prioritised. How individual roles and responsibilities interrelate Effective communication between individual roles: • roles within the same area of an organisation, within the same organisation, from different organisations • how and why specific roles are interdependent. • why these relationships are important: o dangers of miscommunication, planning and scheduling problems, minimising ‘down time’, maximising use of resources o speed of change, responding to market pressures, responding to marketing opportunities. What needs to be learnt How the industry relies on entrepreneurs, the self-employed and small enterprises The nature of employment patterns and why a quickly changing and highly competitive industry relies on individuals for its intelligence, products and progress: • the nature of the development of popular music styles and genres and how they grow from a small scene to national and international prominence • how entrepreneurs work with and encourage the development of the music industry • the relationship between large music corporations, record companies and touring companies and music entrepreneurs • where small companies and sole traders have an advantage in the music industry market place. How to get paid Learners should consider the advantages and disadvantages of each type of contract and employment pattern and consider why they are used in the music industry and what makes them suitable or unsuitable for different circumstances. • how contracts operate, who issues them and how you use invoices to ensure contracts are honoured • tax and National Insurance (NI) implications of being self-employed • negotiating a fee or rate for the work required or offered, ensuring clarity, fairness and successful completion on time and to the required quality.

Support:

YOU TUBE – Unit 1 Music Industry Virtual Textbook series [https://www.youtube.com/watch?v=2Rf-iuSHg\\_M](https://www.youtube.com/watch?v=2Rf-iuSHg_M)

## Unit 2 – EVENT MANAGEMENT

Learners are required to plan, develop and deliver one of the following music products: • a live concert/event • a recording or online product. Planning for a live concert/event Learners choosing to plan a live concert/event will work collaboratively with a team of peers to plan and prepare the work. During the initial stages of the planning process they will need to consider the factors that affect the form and content of a live concert/event, as well as technical and logistical requirements and constraints. Factors affecting the form and content of a live concert/event: • target audience • artistic intention • type of venue • purpose (themed night, ‘battle of the bands’, recital, festival, school concert) • selection of repertoire. Technical and logistical requirements and constraints: • venue (size, type of venue, location, equipment and resources available, health and safety) • availability and allocation of technical support • time

constraints (set up, rehearsals, length of performance) ● availability of performers and other personnel ● awareness of copyright issues.

What needs to be learnt Creating a recording or online product Learners choosing to plan the creation of a recording or online product will work collaboratively with a team of peers to prepare for the production of the work. During the initial stages of the planning process they will need to consider the factors that affect the nature of the recording or online product as well as technical and logistical requirements and constraints. Nature of recording or online product: ● target audience ● artistic intention ● type of product (recordings of live or sequenced music, music video, music based radio show, downloadable recordings, podcast, website with audio) ● selection of material. Technical and logistical requirements and constraints: ● choice and availability of studio/equipment, booking studio time/facilities ● availability of performers and other personnel ● time constraints (recording, mixing) ● awareness of copyright issues. Planning and development activities Planning and development activities will vary depending on the nature of the product developed but will usually include: ● attending and contributing to and performing or producing at scheduled sessions o preparations – composing, recording, sequencing music o rehearsals o production meetings ● carrying out research or development work in response to ideas that arise out of the planning and production process ● developing material ● performance work ● compositions, arrangements ● recordings, sequenced music ● listening and responding to direction and instructions o from the producer o from the production manager or director o from peers ● monitoring the progress of the work o regularly reviewing progress o adjusting plans where necessary in order to meet deadlines and/or achieve aims

What needs to be learnt Team-working skills and personal management During their work as part of planning and development teams, learners consider and employ appropriate team-working and personal management skills. These should include: ● respecting the opinions of others ● supporting colleagues ● timekeeping skills ● preparedness to work ● bringing correct equipment ● agreeing and meeting deadlines ● adhering to safe working practices at all times ● being willing to try things out ● demonstrating rehearsal discipline ● demonstrating performance or production skills ● demonstrating appropriate business etiquette/personal presentation ● giving and accepting constructive and positive feedback. Delivering a music product Learners should evidence their planning, decision making and development work in the realisation and delivery of the chosen musical product. Learners should manage expectations and ensure there is a clear understanding of what is to be delivered at the end of the process. This must be agreed by all concerned before planning begins. Learners should consider: ● format, size and scope of the final concert, event, recording or product ● timescales involved, milestones and speed required to achieve the desired outcome ● status of the product – is it a full-scale product, trial, experiment, practice, formal or informal, finished product, demo, master, pre-production master, rehearsal? ● success criteria, e.g. how will we know if it was a success or a failure? ● what does the final delivery look like? Is it a press launch for a show, a presentation to peers or VIPs?

What needs to be learnt Learning aim B: Promote a music product Promoting practice Promotion is a part of the marketing mix. Music is promoted using a variety of techniques and tools that constantly change and develop into newer and fresher ideas. When considering methods that might be used to promote their musical product, learners should first consider: ● what is promotion? ● what is promotion for and how do you know when it has been successful? ● what strategies are being used in the music industry at the moment? ● why do some promotion strategies succeed and others fail? ● developments in online methods, including the large organisations that distribute files (such as Amazon and iTunes), social networking (such as Facebook and Twitter), streaming (such as Spotify) and mobile services (such as iOS and Android). Promotional pack Learners must develop material to be included in a promotional pack for their chosen music product: ● recording – e.g. digipack/artwork, magazine advert, press release, radio advert, website ● concert – e.g. press release, magazine advert, posters, radio advert, merchandise ● online product – e.g. website, web adverts/banners, magazine advert, radio advert, press release. Learners must individually produce at least one element of the promotional pack. Learning aim C: Review the management of a music product Learners should review work undertaken by themselves, their peers or others, including professional work where appropriate. Learners should consider the purpose of planning and preparation processes in order to review: ● the strengths/weaknesses of the process ● the effectiveness of planning, e.g. sufficient time to prepare ● the management of professional relationships ● the use of resources ● individual and team contributions to the process ● how planning was affected and changed as a result of the creative process. Learners should also evaluate the musical product in terms of: ● artistic merits ● strengths and weaknesses of the final product ● audience/customer response. Learners should make suggestions for improvement/development in terms of future projects.

Support:

PRS for Music - <http://www.prsformusic.com>

<http://www.musiciansunion.org.uk/Home/Advice/Playing-Live/Gigs-and-Live-Entertainments/Starting-Out>

<http://www.bbc.co.uk/programmes/profiles/24r7mcftgJHbN27VbKsxhJ/advice>

## Unit 4 COMPOSITION

What needs to be learnt Learning aim A: Explore creative stimuli to meet a brief This unit is about the creation of music in the here and now. Learners will be introduced to a range of compositional concepts and techniques both past and present and will use these in the context of a client-driven music industry. Learners will be provided with a brief as a starting point for their compositional work. Suitable briefs could include: ● film, e.g. horror, comedy, animation, thriller, action etc ● advertising, e.g. TV, radio, consumer products, corporate etc ● TV, e.g. documentary, theme music, stabs, idents, branding ● computer gaming ● music for a school concert.

Learners will need to explore musical ideas and should take inspiration from at least two different starting points, for example: ● melodic ideas and fragments ● rhythmic patterns ● chords and chord progressions ● harmonic systems ● textures ● riffs and hooks ● sound palettes ● improvisation and experimentation ● non-musical starting points such as themes, texts and images. A variety of software tools should be considered for use when exploring starting points, e.g. loop-based composition packages, notation software or sequencers. Learners should, through their exploration of the starting points, create four contrasting musical ideas

What needs to be learnt Learning aim B: Develop, extend and shape music for performances Learners should take ideas further than experimentation and exploration, extending and developing two of their musical ideas showing use of compositional techniques.

Melodic and harmonic ideas Learners should use compositional techniques such as: ● repetition ● sequence ● decoration ● variation ● modulation ● changing tonality ● transposition ● use of contrast ● transformations, e.g. inversion, retrograde, retrograde inversion ● cut and paste techniques ● processes, e.g. canon, phasing, addition, subtraction, augmentation, diminution, displacement ● instrumentation ● textures, e.g. polyphonic, homophonic, unison, octaves, counterpoint ● chord voicings/inversions. One of the extended musical ideas should be developed into a fully completed composition. When completing their composition learners should consider techniques commonly used to shape musical ideas into full compositions. Shaping musical ideas ● block structures (binary, ternary, rondo, arch, ground bass) ● style ● introductions ● codas ● song structures (12-bar blues and other templates, verse-chorus constructions) ● effective use of repetition and contrast ● pace, e.g. maintaining momentum ● contrasts ● balancing repetition and change.

What needs to be learnt Learning aim C: Present compositions appropriately Compositions should be presented using an appropriate format to ensure clarity and support communication of musical ideas to others. Presenting musical ideas Learners should be aware of and use as appropriate any of the following: ● conventions of particular styles, genres (recordings, MIDI and audio files) ● standard notation, e.g. scores, parts ● tab, e.g. guitar, drum, bass etc ● graphic notation ● lead sheet ● chord chart ● accepted graphic notations ● technological solutions such as online and apps

### Support:

Textbooks Cole, B. (1996) *The Composer's Handbook Volume 1: A do-it-yourself approach combining 'tricks of the trade' and other techniques with step-by-step guides to projects*, London: Schott Music Ltd, 978 0 94653 580 4. Cole, B. (2010) *The Composer's Handbook Volume 2: A do-it-yourself approach combining 'tricks of the trade' and other techniques with step-by-step guides to projects*, London: Schott Music Ltd, 978 0 94653 580 9.

Websites Music composition tips and techniques - [www.haydockmusic.com](http://www.haydockmusic.com)

YouTube ([www.youtube.com](http://www.youtube.com)) has a range of videos about different aspects of composing.

Recommended search terms: · How to compose music · Composing for adverts · Melody writing · Chord progression.

## Unit 5 PERFORMANCE

What needs to be learnt Learning aim A: Develop your music performance skills and review your own practice Learners should take part in regular rehearsal activities designed to develop their technical music performance techniques in relation to their singing voice or chosen musical instrument. Techniques Instrumental and/or vocal techniques may include: ● accuracy of pitch/intonation ● rhythm and timing ● technical exercises to improve their technique relevant to the voice type or instrument in question, e.g. scales and arpeggios, lip slurs and paradiddles ● expression and dynamics ● phrasing ● range ● sight reading/singing ● improvisation ● breath control ● vibrato ● confidence ● tuning ● following an accompaniment ● learning repertoire ● musical interaction ● DJ techniques, e.g. beats per minute, pitch control, phrasing, spin backs, button stopping, crossfading, drop-ins, cutting ● stage presence. continued

What needs to be learnt Interpretation Learners should be introduced to the notion of interpretive skills and stylistic qualities relevant to the music material, so that they can use them to improve their technique. Learners should be aware of the following interpretive skills: ● emphasis ● accurate interpretation and reproduction of style ● awareness and appreciation of accompaniment ● physical expression ● communication in performance – with other musicians and the audience ● use of timing and rhythm ● intonation ● phrasing ● expression and use of dynamics ● projection ● focus ● musicality/sensitivity ● stage presence. Review To review their own practice, learners should: ● identify their strengths and areas for development, e.g. using and responding to teacher feedback, using and responding to feedback from peers and reviewing their own work on video. Learning aim B: Use your music performance skills within rehearsal and performance Learners should demonstrate their skills in the rehearsal and performance of at least two contrasting pieces. Music rehearsal skills Learners should use music rehearsal techniques such as: ● warm-ups ● physical preparation, e.g. relaxation and breathing techniques and technical exercises (as appropriate) ● learning repertoire ● rehearsing with accompanist/band (as appropriate) ● musical interaction with other performers (as appropriate) ● receiving and giving constructive and positive feedback. continued

What needs to be learnt Personal management skills To effectively operate as a musician, learners will be required to demonstrate professional and personal management skills such as: ● independent practice ● attendance ● time management (adhering to rehearsal schedules) ● readiness to work (including bringing correct equipment, if necessary) ● listening to instruction/direction ● observing safe working practices ● willingness to try things out ● concentration and focus within the tasks ● appropriate interaction with others – trust and cooperation ● rehearsal discipline ● showing sensitivity towards others. Music skills in rehearsal and performance Learners should develop and demonstrate relevant skills during the rehearsal and performance process. These skills may include: ● accuracy of pitch ● rhythm and timing ● intonation ● expression and dynamics ● phrasing ● range ● sight reading/singing ● improvisation ●

breath control • vibrato • confidence • tuning • following an accompaniment • learning repertoire • musical interaction • stage presence

What needs to be learnt Interpretive skills and stylistic qualities Learners should develop and demonstrate relevant musical qualities during the rehearsal and performance process. These may include: • accurate interpretation and reproduction of style • awareness and appreciation of accompaniment • physical expression • communication in performance – with other musicians and the audience • use of timing and rhythm • intonation • phrasing • expression and use of dynamics • confidence • stage presence.

Support:

Textbooks

Each instrument/voice will have its own set of technique development material that will be available from peripatetic instrumental/vocal teachers/tutors, libraries and music shops.

Websites YouTube ([www.youtube.com](http://www.youtube.com)) has a wide range of videos for developing instrumental/vocal techniques, including technical exercises.