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Cambridge TECHNICALS

OCR LEVEL 3 CAMBRIDGE TECHNICAL
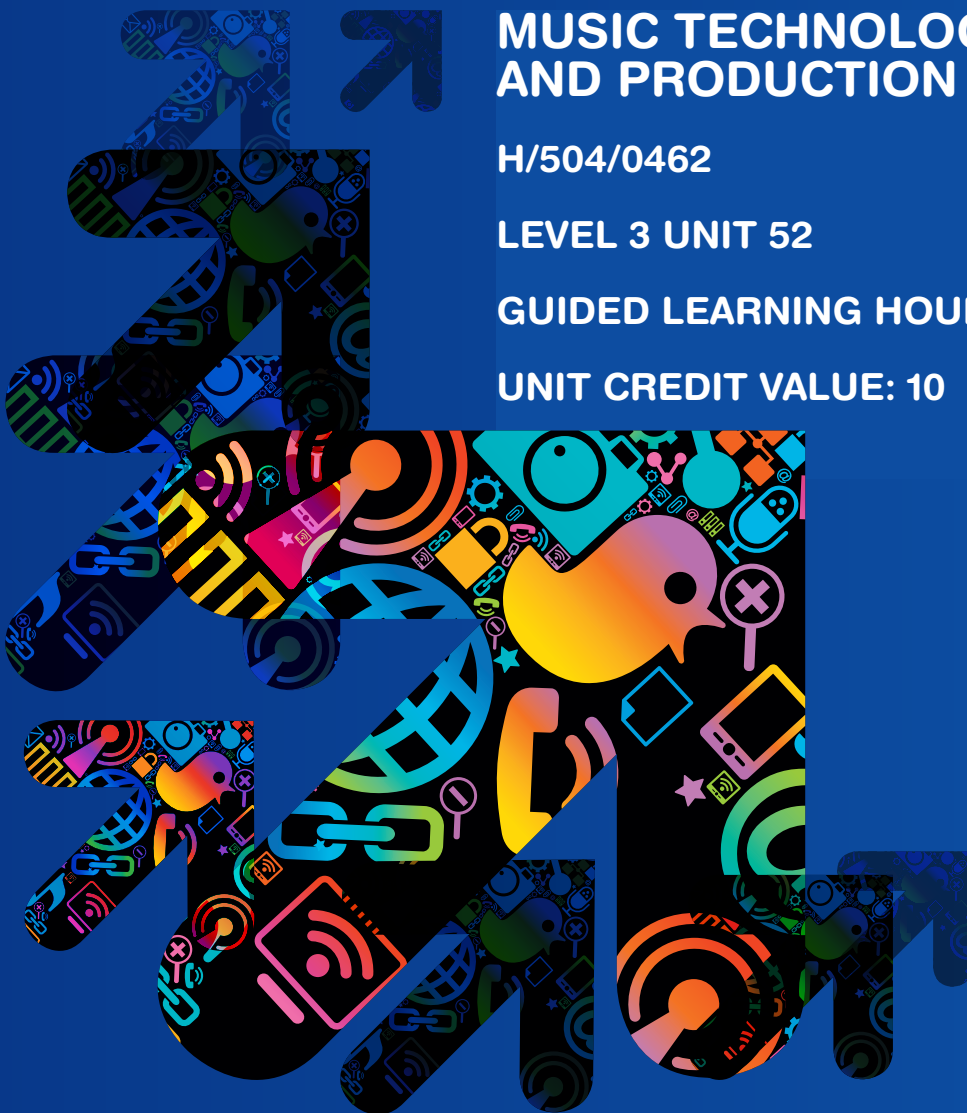## CERTIFICATE/DIPLOMA IN

MEDIA

MUSIC TECHNOLOGY, RECORDING AND PRODUCTION

H/504/0462

LEVEL 3 UNIT 52

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10

OCR

MUSIC TECHNOLOGY, RECORDING AND PRODUCTION

H/504/0462

LEVEL 3

AIM OF THE UNIT

By completing this unit learners will understand technology used in music production. Learners will be able to plan and produce a music technology product.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO) The learner will:	Pass The assessment criteria are the pass requirements for this unit. The learner can:	Merit To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	Distinction To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand technology used in music production	P1 Learners explore a range of technology used in music production, including: a) equipment b) products c) production process		
2 Be able to plan for the production of a music technology product	P2 Learners plan for a music technology product, including: a) genre b) purpose c) content plan d) production schedule e) target audience	M1 Thorough consideration is given by learners to any possible legal and ethical issues that are relevant to the planned music technology product	
3 Be able to create elements for use in a planned music technology product	P3 Learners create competent elements for their planned music technology product, by: a) setting up appropriate equipment b) using pre-production material c) following safe working practices d) following production processes	M2 The elements created by learners are generally of a good technical standard and quality	D1 The elements created by learners are generally of a high technical standard and quality
4 Be able to produce a planned music technology product	P4 Learners carry out post-production processes to produce their final competent music technology product	M3 Post-production processes are carried out proficiently by learners. Learners manipulate their created elements and other sounds, using presets and some digital effects. The final music technology product produced is generally of a good technical standard and quality	D2 Post-production processes are skilfully carried out by learners. The final music technology product produced is generally of a high technical standard and quality

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work though these do not need to be the same ones specified in the unit content.

Understand technology used in music production

For example:

a) computers, MIDI compatible controllers, synthesisers, drum machines, MIDI-compatible software etc.

b) music track, ringtone, soundtrack for an audio-visual product

c) pre-production (audio drafting, monitor track produced as test MIDI samples etc.) production (recording, sampling etc.), post-production (pitch shift, EQing, MIDI sequencing/ programming).

Be able to plan for the production of a music technology product

For example:

a) dance, electronic, jazz, reggae, classical, alternative etc.

b) eg. soundtrack for an audio-visual product, single music track, music track to be included in an album etc.

c) lyrics, samples, MIDI sequences, recorded instruments etc.

d) production schedule - dates, timings, activities, location, personnel, resources, contingency plans etc.

e) needs of audience/consumer, demographics, lifestyle, age, gender etc.

f) copyright, intellectual property rights, slander/libel, model release, royalties, violence, offensive material.

Be able to create elements for use in a planned music technology product

For example:

dry sound recording of vocalists, musicians etc. saved to hard disk

a) microphones, sound recording equipment etc.

b) pre-production (audio drafting, monitor track produced as test MIDI samples etc.)

c) working within the scope of the risk assessment and health and safety guidelines

d) operate audio recording equipment, checking and adjusting sound levels, quantizing, pitch shifting etc.

The chosen elements should be fit for purpose, consider:

• technical quality

• acoustic quality

• health and safety when working with materials and equipment.

Be able to produce a planned music technology product

For example:

• pitch/level correction, EQing, programming, synthesiser patches, background vocals, instrumentation, digital mastering.

If the music technology product is intended for use in a soundtrack for an audio-visual product, bear this in mind when carrying out post-production processes.

DELIVERY GUIDANCE

This unit is centre-assessed and externally moderated.

In order to achieve this unit, learners must produce a portfolio of evidence showing that they can meet all the pass grading criteria.

Portfolios of work must be produced independently. Portfolios put forward for moderation must be available for the OCR Visiting Moderator to access freely during the moderation visit, along with witness statements and any other necessary supporting documentation.

Centres must confirm to OCR that the evidence produced by learners is authentic.

In order to achieve this unit, learners must produce evidence that meets all the pass grading criteria. There are no other additional requirements for this unit.

Learners should gain knowledge, understanding and skills through practical tasks related to their own productions as well as professional produced media products. This unit can be linked with the other units including, 17, 18, 20, 21, 41, 43, 46, 54, 55, 64 and 65.

If working as a team, learners should ensure that they have identified their contribution to the planning and execution of any task involving teamwork, this should be supported by a witness statement from the tutor. If learners are working as a team this presents the opportunity for individuals to draw on their strengths and also to develop new skills.

P1: It maybe helpful for learners to be exposed to a number of music genres and their uses, especially with a high content of music and sounds created using music technology, equipment, for instance MIDI controllers and the production processes used to create them. It may be helpful for learners to look at case studies and these explorations could be supported by teacher led discussions. If possible it could be valuable for learners to visit music studios, or alternatively centres could arrange visits from guest speakers or practitioners. Learners may also find company websites, or published material like music magazines useful sources of information, their findings could be evidenced by outcomes such as a written report with supporting images, blog, a commentary of audiovisual material, collecting music samples which the learners like and discussing their content and production methods in teacher led class discussion.

P2/M1: When producing pre production material learners should embark on the production with a purpose and genre in mind especially if it is to be part of an audio-visual product. Where possible learners should be using professional practises, in this respect it may be helpful for them to undertake visits to relevant media organisations, this may be particularly relevant where the centre has links to relevant industrial partners. Teacher led skills workshops could focus on developing key skills which learners would find beneficial in producing their own pre production material. When completing the production schedule, learners may find it helpful to have clear headings for each section for instance a section for the personnel, resources, activity etc., so that the production schedule becomes a useful working document as well as providing evidence for the grading criteria. All evidence where possible, should reflect industrial working practices.

P3/P4/M2/M3/D1/D2: When producing the music technology product learners should, wherever possible work to a deadline and follow industry standard production processes. Learners should be taught appropriate production skills in line with commercial practices, which may be possible through teacher led skills workshops, or where possible inviting guest practitioners to the centre. It is also important that learners adopt safe working practices in line with the media product they are producing. Evidence of the learner's contribution to the recording process, especially if working in a group, should be identified by the learner for instance photographs of learner setting up and using the equipment, a section of the production the learner was responsible for which could be for instance a dry sound recording of a vocalist. Evidence of a learner's contribution should be supported by a witness statement from the tutor.

Learners should seek to evidence the grading criteria through a variety of mediums, (i.e. written format, written presentations, verbal presentations, audio content, audiovisual content) which highlight their particular strengths, however learners should be encouraged to stretch their skills and knowledge by using a range of mediums to evidence their work.

RESOURCES

This section provides suggestions of suitable resources. The list is neither prescriptive nor exhaustive, and learners should be encouraged to gather information from a variety of sources.

Some suggested resources are intended for tutor use. The resources in this section were current at the time of production.

Books

Rumsey, F & McCormick, T (2002)	*Sound and Recording: An Introduction (Music Technology)* Focal Press (4th Revised edition)
Miles Huber, D & Runstein, RE (2005)	*Modern Recording Techniques* Focal Press (6th edition)
Izhaki, R (2007)	*Mixing Audio: Concepts, Practices and Tools* Focal Press
Moylan, W (2007)	*Understanding and Crafting the Mix: The Art of Recording* Focal Press
Clackett, D (1996)	*Handbook of Midi Sequencing* Cimino Publishing Group
Young, R (2001)	*The Midi Files* Prentice Hall (2nd Book & CD-Rom edition)

Websites

www.bpi.co.uk

www.prsformusic.com

www.ukmusic.org

LINKS TO NOS

Creative and Cultural Skills – Music Business (Record Labels) (2008)

MB17   Contribute to assessing the impact of emerging technology for the music business

Skillset – Interactive Media and Computer Games (2009)

IM28   Create music for interactive media products

Skillset – Sound (2009)

S1   Work effectively in sound production

CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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