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MUSIC

EXAM BOARD: **PEARSON**

COURSE CODE: **TBC**

TOPIC NUMBER	TOPIC
1	ORGANISATIONS THAT MAKE UP THE MUSIC INDUSTRY
2	JOB ROLES AND DESCRIPTIONS
3	VENUES AND HEALTH AND SAFETY
4	EXEMPLAR ANSWER FOR 8 MARK QUESTION
5	UNIT 2 CREATING A MUSIC PRODUCT – KEY FACTS IN YOUR PLANNING
6	ANALYSIS OF A PROMOTIONAL PRODUCT
7	TIPS FOR DEVELOPING PERFORMANCE AND REHEARSAL SKILLS
8	UNIT 6 INTRODUCING MUSIC RECORDING

Name: Tutor Group:

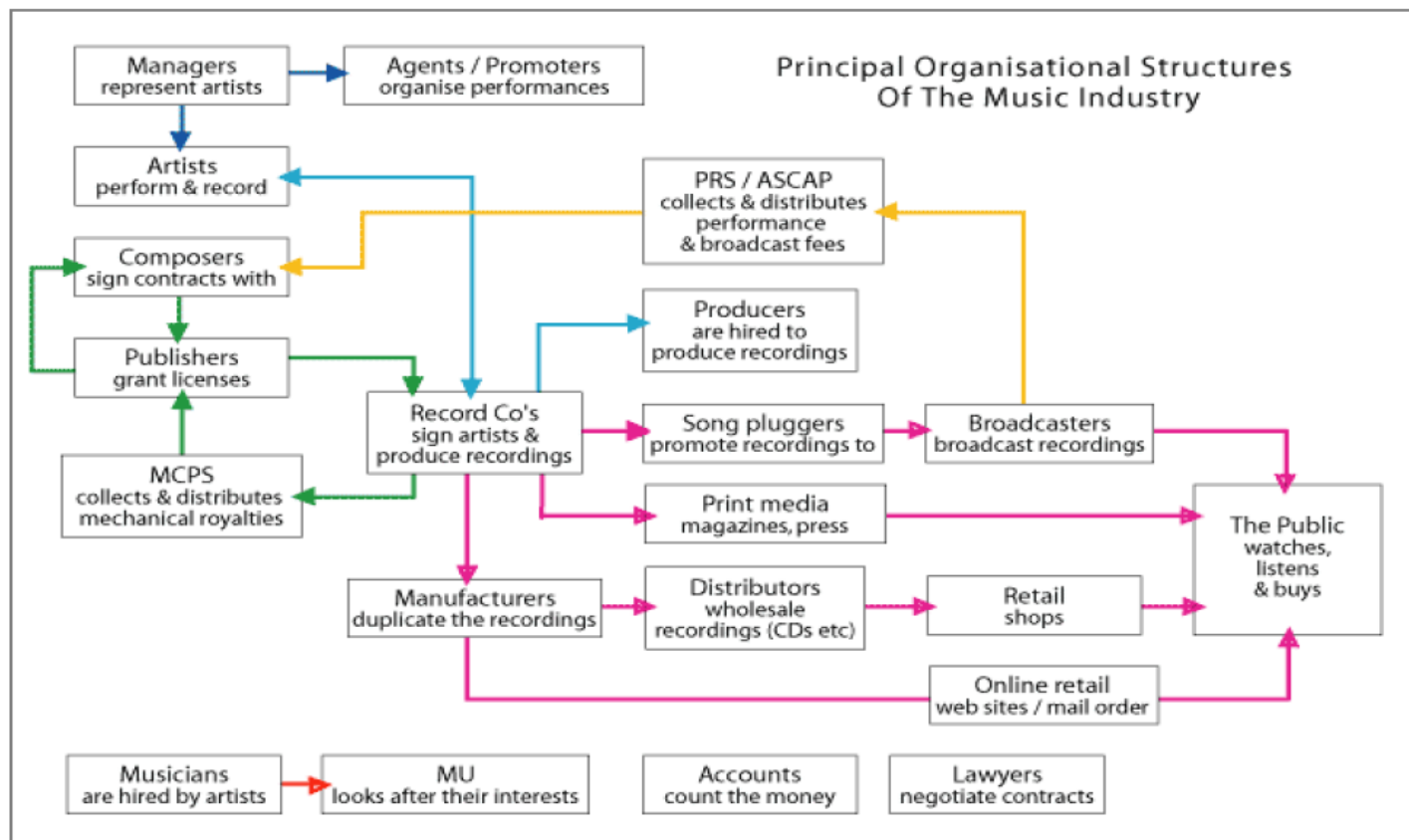
Organisations that make up the music industry

INTRODUCTION

This unit will allow you to gain a good understanding of the scope of the music industry with a view to getting work in and using the organisations that exist. You will investigate music organisations to find out about the work they do and how they relate to and rely on one another.

KEY FACTS TO MEMORISE

1. You must memorise all of the Organisations and the roles within them.
2. You must be able to identify the main responsibilities for each organisation.
3. How organisations interrelate and why these relationships are important.



EXAM TIPS

Familiarise yourselves with all the job roles and their associated responsibilities found in the Music industry.

These will always feature in the exam and are a fundamental part of the unit. You should be familiar with every job role along with the relevant responsibilities, including the role of mastering engineer.

Watch out for questions requiring you to identify an organisation and be sure not to offer a job role as a response.

FURTHER LINKS

This skill links across all component areas of the course.

http://www.bbc.co.uk/1extra/events/get_aheadaz.shtml

<https://study.com/academy/lesson/what-is-the-music-industry-definition-facts.html>



EXAM QUESTIONS

1 Which one of the following is not a service offered by the Musicians' Union to its members?

- A Career advice
- B Instrument insurance
- C Instrumental tuition
- D Legal assistance

Identify one type of venue suitable for hosting a weekly singer-songwriter night.

STRETCH

Try some of the exam questions out...

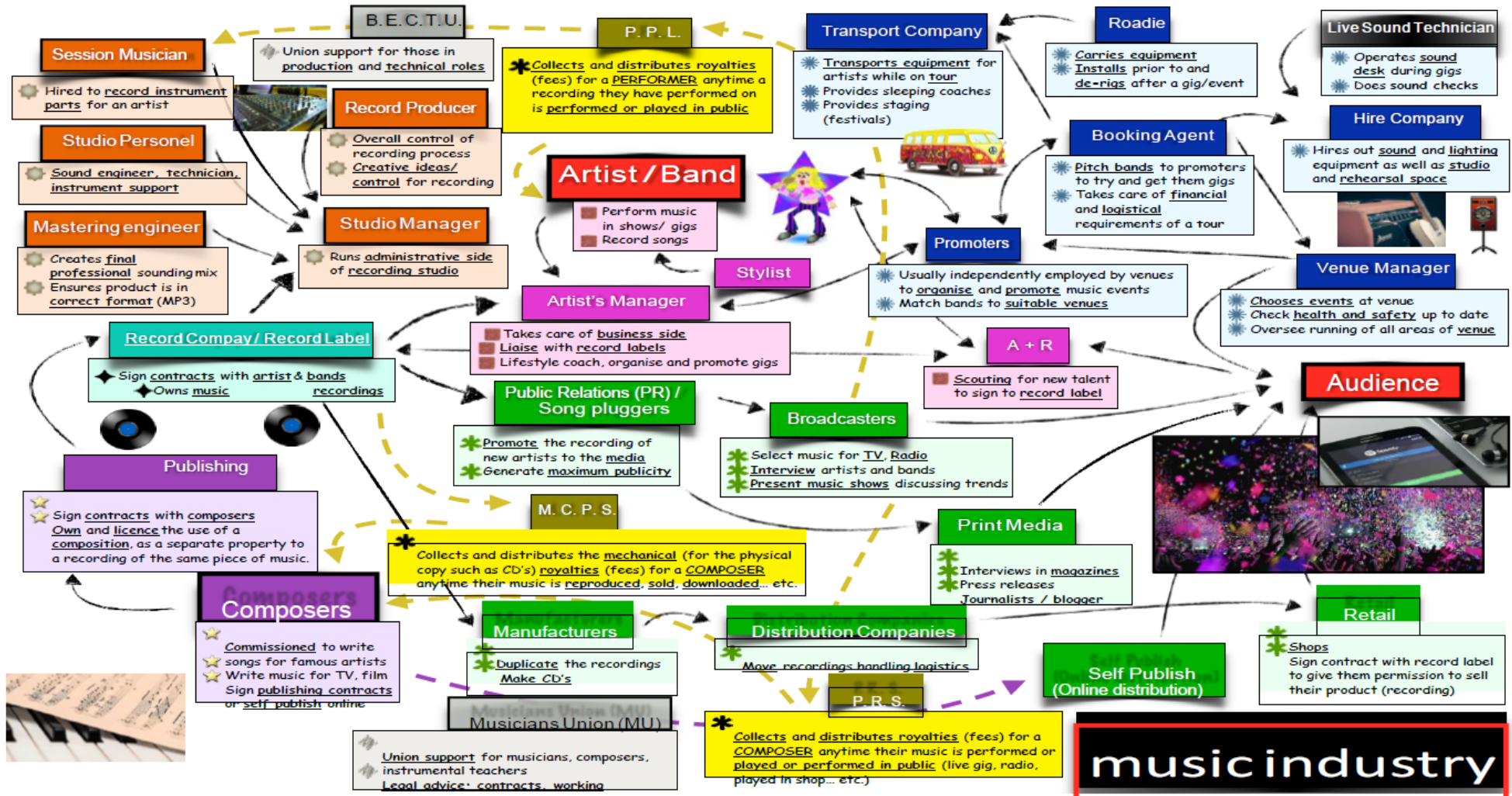
- ★ Find one example of an artist representation company (management, public relations, agents, stylists.)
- ★ Find one example of a hire company and what you can hire from them:
- ★ Find one example of a transport company that a touring band could use to move equipment and materials:

Job Roles and Descriptions

INTRODUCTION

This unit will allow you to gain a good understanding of the scope of the music industry with a view to getting work in and using the organisations that exist. You will investigate music organisations to find out about the work they do and how they relate to and rely on one another. You will also be given the opportunity to find out about the people who work in these organisations, from performers to people who work in technical, production and administrative roles.

KEY FACTS TO MEMORISE



KEY FACTS TO MEMORISE

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.

EXAM TIPS:

Familiarise themselves with all the job roles and their associated responsibilities found in the Specification. These will always feature in the examination papers and are a fundamental part of the unit. Learners should be familiar with every job role in the Specification along with the relevant responsibilities, including the role of mastering engineer;

Be sure to read each question as carefully as possible to avoid misinterpretations that can lead to irrelevant or uncreditworthy responses. All words in the question are likely to be relevant;

Take care over handwriting. Examiners cannot mark anything that they cannot read. You should attempt to write as clearly as possible and should always write in black ink;

STRETCH

You should also look at:

- Importance of individual roles and responsibilities
- How individual roles and responsibilities interrelate

How the industry relies on entrepreneurs, the self-employed and small enterprises

EXAM QUESTIONS

1. Identify the job role that produces a finished mix to comply with all technical requirements.
 - A. Assistant engineer
 - B. Mastering engineer
 - C. Studio manager
 - D. Venue manager
2. Identify one responsibility of a distributor.
 - A. Moving products from warehouse to retail outlets
 - B. Selecting music for broadcast
 - C. Selling products in shops and stores
 - D. Writing copy for publication
3. Identify one responsibility of a live sound technician.
 - A. Booking recording sessions
 - B. Front of house mixing
 - C. Organising event security
 - D. Producing a finished CD
4. Name the job role that:
 - hires musicians
 - leads rehearsals
 - conducts the band.

Venues and Health and Safety

INTRODUCTION

This unit will allow you to gain a good understanding of the scope of the music industry with a view to getting work in and using the organisations that exist. You will investigate music organisations to find out about the work they do and how they relate to and rely on one another

KEY FACTS TO MEMORISE

Large Venues

A large venue can encompass a wide variety of different types of venues. For music events this can mean arenas, stadiums, large outdoor festivals and large west end theatres. There are many advantages and disadvantages associated with this type of venue.



Advantages could be:

- * They have excellent sound and technical facilities
- * You would have a much larger amount of publicity and promotion available
- * You can charge higher fee's for tickets.
- * More seats available for purchase



Disadvantages could be:

- * There are large costs in hiring a venue of that size
- * You would have to have a certain level of fame in order to attract the amount of people needed to make a profit
- * Less intimate interaction with the audience which may conflict with style of music e.g. acoustic guitar gig played in an arena.
- * More people needed to facilitate event so money will be divided amongst larger group.

Small and Medium Venue

When you are starting out a musician you will be playing at venues of this size. These can be venues such as pubs and bars, school stages, small theatres or community centres. There are many advantages and disadvantages associated with this type of venue.



Advantages could be:

- * Intimate atmosphere as you are closer to the audience so you can convey expression and personality more easily
- * More accessible to local bands, especially if the need to transport equipment
- * Caters more to the community as the locals know the venues and will go to certain venues because of the style of the live music
- * Can be cheaper to hire venue or can be free e.g. open mic nights.

Disadvantages could be:

- * Poor sound quality and technical facility
- * Limited audience due to venue size
- * Less opportunity to publicise and promote event
- * Less opportunity to make significant amounts of money.



Health, Safety and Security at Venues - When managing or hiring a venue there are certain health and safety aspects you need to be aware of. You need to think about:

- o Heating, lighting and ventilation
- o Electrical equipment safe
- o Hygienic toilets and clean drinking water
- o First Aid qualified staff
- o Emergency exits in case of fire and an effective fire safety evacuation policy

- o Obstacles appropriately highlighted/indicated (e.g. stairs)
- o Disability access and mobility of venue
- o Secure ramps/stage scaffolding
- o Flow of people in and out of venue
- o Adequate parking and parking arrangements

- o The venue adheres to the maximum number of people it can have in the venue
- o All security staff are SIA approved
- o All members of staff undergo training and have identification
- o No smoking policy

EXAM TIPS:

Keep their answers as specific as possible and avoid general comments such as 'so everyone is safe' or 'to check everything is ok';

Watch out for questions requiring the learner to give a type of venue and be sure to avoid naming specific venues as these are never creditable

STRETCH

Learners should consider the advantages and disadvantages of each type of venue, and

What makes them suitable or unsuitable for different types of live music event. Consideration should be given to location and what constraints might exist in terms of access, noise, disruption, power and security.

EXAM QUESTIONS

Ray's Concert Promotion Ray is a freelance promoter. He has worked on a number of musical events, concerts and festivals and is usually hired by the venue. Ray has just been asked to promote a concert of new music featuring the work of Tiggy, a local composer and performer.

1. Give two factors Ray needs to consider when matching an act to a venue.
2. Tiggy is considering doing her own additional promotion for the concert. Explain one advantage and one disadvantage of Tiggy doing her own additional promotion.
3. Freelance artists such as Tiggy typically earn money from several different sources. Discuss the implications of freelance employment compared to a full-time job at an established company.

Q1. Identify **one** aspect of location that must be considered when choosing a venue for a live performance event.

Q2. Mel runs a local entertainment agency. She has been asked to organise and book the musical entertainment for charity gala ball at the local town hall. Mel visits the town hall to assess the **staging requirements** for the event

Give **two** health and safety constraints that Mel will need to consider when planning the staging.

Exemplar answer for 8-mark questions

Scenario: Jeremy plays guitar in his rock band, Chaotic Black. The band have been together for just over a year and mostly play pub gigs. The band are planning to go on a bigger tour around the country to raise awareness of their music. They have lots of equipment but no transport, usually relying on their roadie making several trips in his small car to get the equipment to local gigs.

Question 20

Jeremy decides the band need help to take their career to the next level. He has contacted an agency who can offer him:

- A Manager
- An Agent
- A Stylist

The band can only afford one of these three options.

Evaluate each option for Chaotic Block.

Responses may include the following:

Manager:

- Manages finances/financial advice to make the most of opportunities
- Could arrange better/more prestigious tours or gigs than the band might otherwise organise
- Could negotiate higher fees on behalf of the band
- Can sort out day-to-day matters leaving the band more free to concentrate on the music
- Advice and guidance, e.g. legal advice
- Has useful contacts that could further the band's career
- Can liaise with record companies so may improve chances of being signed
- Can negotiate contracts on behalf of the band allowing them to get the best deal available
- Will take a % fee, usually 10-25% of everything the band earns
- May be working with one or two other artists so may not be able to give full attention to the band
- ...but may represent just the band so could get full attention of manager
- Works closely with the band day-to-day
- Travels with the band on tours

Agent:

- Usually represents a large number of artists so band would be one of many clients
- Has useful contacts that could further the band's career
- Can negotiate contracts on behalf of the band allowing them to get the best deal available
- Sends out and administers contracts
- Could arrange better/more prestigious tours or gigs than the band might otherwise organise
- Will take a % fee, 10-20% of the band's total fee for the performance
- Will book tours/gigs/appearances for the band so they don't have to worry about sourcing performance opportunities
- Has useful contacts for bookings tours and gigs
- Works from an office rather than with the band
- Does not travel with the band when on tour
- Specialises in securing performance opportunities that can aid in career development

Stylist:

- Selects clothes and accessories for the band members to enable them to give off a desired image
- Supervises the appearance of the band for performances, TV and videos, press photographs, etc. to ensure consistency of look
- Uses expertise to craft a particular image for the band
- Also responsible for hair and make-up as part of the overall look
- Takes care of costumes to be sure they are ready when needed
- Cleans and fixes costumes as required
- Advises as to how appearance can affect image and thus might be interpreted by the media...
- ...in the hope of receiving more media interest...
- ...and thus boosting the band's career
- Can help the band look professional...
- ...and thus impress audiences...
- ...and any people of influence who may see them...
- Improved professional appearance may allow them to charge more money for performances
- Knows where to borrow clothes rather than buy, saving money
- Paid a fixed fee for services
- Makes the band look good

Question 20

Jeremy decides the band need help to take their career to the next level. He has contacted an agency who can offer him:

- A Manager
- An Agent
- A Stylist

The band can only afford one of these three options.

Evaluate each option for Chaotic Block.

"A Manager can take care of the finances for the band and make the most of new opportunities that may arise. They would also be able to make sure that the band can play in bigger venues and making the tour better. A good manager will have their own contacts they will be able to liaise with, including record companies which could lead to the band being signed. The manager will negotiate all contracts ensuring that they get the best deal possible. There is a negative impact on this where the manager will take 10-25% of everything that the band earns which means that the band will not get as much money themselves. The manager could also have several other bands so they will not be able to dedicate as much time as they need.

Agents usually represent many bands/artists, so they would not be able to give as much time as the manager. They will also have useful contacts that could help the band to progress. The role of an agent is very similar to the manager as they book tours/ venues and appearances for the band and they take a 10-20% fee from each performance. The main difference is that an agent will not travel with the band on tour so may not be able to immediately help with any issues that may arise as they work from their office which could be many miles away.

A stylist will create an image for the band and selects clothes and accessories. They will also supervise any appearances that the band make, not only performances, but Tv and press photographs. They are responsible for cleaning and fixing the clothing/costumes. The stylist can help the band to look professional which will impress audiences and potential record companies and they will be paid a fixed fee for their services. They may not, however, be able to put the band in touch with record companies or book venues.

The band should consider taking on the manager as they will be able to take their career to the next level more easily than the stylist, and they will get to know the band better than the agents because they will be traveling with them, so will learner to know the needs of the group."

Unit 2 Creating a Music Product

INTRODUCTION

This unit will enable you to manage the planning, delivery and promotion of a live concert, CD, or other music product. The success of your music product will rely heavily on the planning and development process. It is important that different types of audience are understood and successful promotion is able to effectively engage these audiences. Your research should introduce you to elements of industry practice.

KEY FACTS TO CONSIDER IN YOUR PLANNING

Creating a CD or online product

During the initial stages of the planning process you will need to consider the factors that affect the nature of the CD or online product as well as technical and logistical requirements and constraints.

- Target audience
- Artistic intention
- Type of product (CD 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 for a live concert/event

During the initial stages of the planning process they will need to consider the following factors

- 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.

Evidence checklist

- ✓ An individual logbook/blog that may contain:
- ✓ Rough outline ideas, either in the form of written notes or diagrams
- ✓ Notes/minutes from discussions and meetings showing your contribution, that may include shared documents, saved group chat, or annotated group minutes
- ✓ Your activities and your group's activities
- ✓ Schedules/timetables (planning and recording)
- ✓ Lists of required equipment and resources
- ✓ Drafts of compositions or arrangements, annotated sheet music, DAW files
- ✓ Equipment lists/diagrams and floor plans
- ✓ Room and resource booking sheets
- ✓ Teacher/tutor observation that supports your contribution to planning and carrying out of the project. (these should support your evidence and not be instead of it)
- ✓ Video footage of meetings where appropriate, recording sessions, and rehearsals
- ✓ A link to your final product or a copy of the audio/Video file(s) should be provided as appropriate to product

Promote a music product

Promotion is a part of the marketing mix. Music is promoted using a variety of techniques **Promotional pack**
You must develop material to be included in a promotional pack for **your chosen music product**:

- CD – e.g. digipack/CD case, 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.

You must individually produce at least one element of the promotional pack.

Analysis of a Promotional product

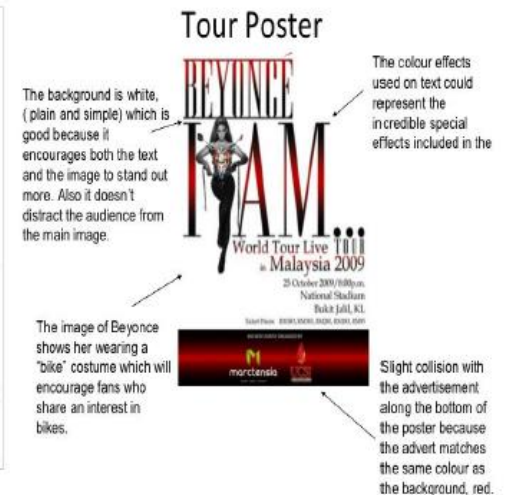
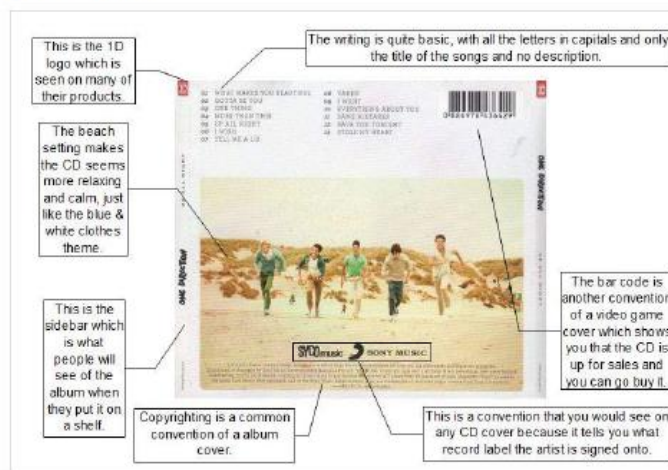
Promoting a CD

Front Cover

- ✓ Is the name of the artist clearly visible?
- ✓ Is the name written with a unique logo design?
- ✓ Is the name of the artist in the top third of the cover?
- ✓ Is the title of the release distinguishable from the artist's name?
- ✓ Is the genre of music hinted at by the cover art?

Back Cover

- ✓ What specific type of information is included on the back cover?
(Label name, catalogue number, barcode, song titles/ times, contact info, (website URL, email address and same for any social networking sites), production credits, Producer's name, more?)
- ✓ Are the graphic images and text and colours used clear and readable?



Tips For Developing Performance And Rehearsal Skills

INTRODUCTION

Over the course of this unit, you will explore skills and make decisions as you prepare for performance. Planning and practising are both vital parts of a successful performance; you should be aware of when your performances are due to take place so that you are able to plan your preparation time.

TIPS TO DEVELOP YOUR PERFORMANCE AND REHEARSAL SKILLS

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.

Personal management skills

To effectively operate as a musician, you 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)
- willingness to try things out
- concentration and focus within the tasks
- rehearsal discipline
- showing sensitivity towards others.

1. **PRACTICE EVERY DAY** - Help your long-term memory—Improve your learning curve
2. **HAVE SPECIFIC GOALS** - Create specific, attainable goals before you practice
3. **BEGIN WITH THE BASICS** - Go over technique first—Always have a warm-up plan
4. **FOCUS ON THE TOUGH STUFF** - Spend your time on what you cannot play—Turn fear into confidence
5. **WRITE IT DOWN** - Get the most from your practice log—See your goals and accomplishments

WHAT IS A SMART TARGET?

S – Specific	• Highlight key areas of focus • Outline what exactly needs to be done • What needs to be done • Why does it need to be done? • How are you going to do it
M – Measureable	• Say how the success will be documented • What will the visible results be? • How will you know that you have achieved this goal?
A – Attainable	• How are you going to achieve this goal? • Suggest ways you are going to make sure the target is going to be achieved.
R – Relevant	• Are the goals within your reach? • Are you going to need any help or support? • Do you have the resources or the information available to you? If not, where are you going to get them from?
T – Timebound	• When are you going to begin this task • When do you hope to achieve this task? • How much time will you have to put into this task in order to be successful?

FURTHER LINKS

http://www.bbc.co.uk/1extra/events/get_aheadaz.shtml



Unit 6 Introducing Music Recording

INTRODUCTION

You will record from audio sources such as acoustic instruments, amplified instruments, electronic instruments and vocals. You will learn how to control the input signals from real sound sources using gain and microphone placement. Once the tracks have been recorded successfully, you will mix these sounds together into a finished recording using some basic processing such as reverb, chorus and EQ.

HEALTH AND SAFETY IN THE RECORDING STUDIO

The key concepts in health and Safety

1. Hazardous: anything with the potential to cause harm.
2. Procedures in the event of an emergency: Fire evacuation, registrations, regulations, meeting point locations.
3. Long-term threat: repetitive strain injury, degradation (electrical wires and electronic equipment, studio desk, hard disk recorders and apple computers) and psychological issues.
4. Short-term threats: Electrical, trips, hearing
5. Legislation: health and safety at work, EC directives on repetitive strain injuries; VDU, keyboard use.

The potential hazards in a recording studio:

- I. Trailing cables
- II. Electrical equipment
- III. Consumables (food and liquids)
- IV. Personal equipment (bags, books, and chairs)
- V. Procedures in the event of an emergency: in the event of an emergency clearly defined procedures and protocols need to be in effect. Orderly evacuation procedures through the designated exits. Contact of the building health and safety representative is also important. Ensure the recording engineer in charge knows where everyone is. That sound engineer needs to know your whereabouts in the recording studio.

Types of microphones and their uses

- **Dynamic** : a microphone that generates its own power.
- **Condenser**: A microphone that has an electrical charge therefore needs to be supplied with power. They are also known as Capacitor microphones. They are more sensitive to sound as the diaphragm does not have to drive a coil making it lighter .
- **Dynamic:**
- Good where there are loud levels of sound, such as close drums, amplifiers and loud singers.
- Used a lot for kick drum, snare drum and Toms.
- Used for trumpet, saxophone in loud conditions, small rooms or bands.
- Good for guitar amplification.
- Good for live vocals.
- **Condenser:**
- They need careful handling and don't always survive high sound pressure levels.
- Used for stereo or ambient recording and drum overheads.
- Good for instrumental recording to capture the full range of sound.
- Acoustic, classical guitar.
- Recording vocals to capture the maximum frequency range and quality of sound.

Questions on Microphones

Q1. Before selecting a microphone what are the 4 things you should find out about it?

a) _____

b) _____

c) _____

d) _____

Q2. Write what the following musical words and phrases mean in regard to the use of microphones.

Pick up pattern:

Frequency response:

Sensitivity:

Q3. What are the 2 main types of microphones?

1. _____

2. _____

BEFORE YOU RECORD

Have you completed the following?

Evidence 1: Prep before/during + after/Schedule of things to be done.

Evidence 2: Musicians Availability/ To be used

Evidence 3: Microphone choice

Evidence 4: Microphone Connection diagram

Evidence 5: Equipment list (detailed)(Microphones, Cables, Stands, DI Boxes, Computer, Mixing desk, Monitors, Amplifiers, Headphones and any other auxiliary equipment needed for the task)

Evidence 6: Planning the Recording Time

Evidence 7: Risk Assessment Safety Policy/ Health and Safety to be considered

Evidence 8: Routine Safety Checklist

HOW AM I MARKED?

2A.D1 analyse and state why certain equipment choices should be made, for instance weighing up the pros and cons of one microphone type over another or making a recording with or without a pop shield.

2B.D2 If problems have arisen learners will have reacted quickly and effectively. The multi-track recording will have no obvious issues and be recorded using effective microphone placement.

2B.D3 The final mix will be sophisticated, with a good balance, placement, EQ and intelligent use of effects.

This image shows a full page of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Y11 GCSE Exam Dates

Y11 Mock(s):

Y11 PPE(s):

Final GCSE(s):

Success Programme Sessions:

Revision Guide (if applicable):

Notes
