

# **OUTSTANDING TEACHING, LEARNING AND ASSESSMENT TECHNICAL SKILLS NATIONAL PROGRAMME**

**Master Technician Assignment Brief for Level 3 Subsidiary Diploma for Music  
Practitioners**

**Created by: SoundSkool and Max Wheeler, Charanga VIP Studios  
January 2019**

Managed by





# Assignment Brief

Unit Assessment Details	
Qualification Title	Level 3 Subsidiary Diploma for Music Practitioners - 600/6613/1
Unit Number and Name	<b>Unit 366 – Music Sequencing &amp; Production</b>
Centre Name	<b>Conel - Soundskool</b>
Tutor	<b>Tom Bibby</b>
Date Set	<i>Tuesday 18th September 2018 (L3a)</i> <i>Wednesday 19th September 2018 (L3b)</i>
Date Due	<i>Tuesday 5th March 2019 (L3a)</i> <i>Wednesday 6th March 2019 (L3b)</i>

Assignment Introduction
<p>In the music industry today, computers are no longer just a way of <i>recording</i> music, they can form the <i>centre</i> of a setup, capable of handling every task from composition, sequencing and recording, to mixing and mastering - even performance. However behind every great equipment setup, every microphone, every plug-in, every guitar or keyboard, is a versatile individual possessing a broad range of skills that enable them to take a track through from start to finish.</p> <p>Whether you are a producer, composer or a musician, it's important for you to understand how music sequencing and production software works and be able to demonstrate this knowledge and understanding. Throughout this unit you will learn a variety of advanced production, sequencing and mixing skills, evaluating your results and continuing to reflect on your and your music's strengths and areas for development.</p> <p>The piece of music you create should be 2-3 minutes long and may be of any style or genre, as long as it meets the following requirements.</p>

## Criteria

### The learner can:

**1.1** Use DAW software to create and manage a project file, meeting the following requirements:

- A. The project contains a minimum of ten software instrument track and two audio tracks
  - B. At least two software instrument tracks are original synth patches created using at least four of the following:
    - Oscillators
    - Envelopes (ADSR)
    - Pitch
    - Filters
    - LFOs
  - C. At least two software instrument tracks use a sampler to create the following patches:
    - Drum patch from an agreed audio file
    - Melodic/pitched-based patch, utilising looping where applicable
  - D. There is creative and corrective use of quantization;
  - E. There is creative and corrective use of audio and MIDI editing;
  - F. There is effective use of at least four insert and four send effects;
  - G. The project uses automation on at least two parameters of the mixer, a software instrument and effects unit
  - H. Unused audio files are removed and all used assets are contained in the project
  - I. The project is saved as an optimised project folder (to include 192 kbp/s MP3, synth patches and sampler patches).
- 1.2** Create a detailed project log (including appropriate before and after screenshots and annotations) and evaluate the project created in 1.1 in relation to the specified criteria, assessing strengths and areas for development within your track and in relation to your skills as a producer.

Task(s)	Criteria
<p><b>Task 1 – Original track, project file and MP3 recording</b></p> <p>Use Logic Pro X to create an original composition and project file meeting the following requirements:</p> <ul style="list-style-type: none"> <li>A. A minimum of 10 software instrument tracks and two audio tracks</li> <li>B. At least two software instrument tracks are original synthesizer patches incorporating use of the following: Oscillators, Envelopes (ADSR), Pitch, Filters, LFOs</li> <li>C. At least two more software instrument tracks are sampler patches containing the following patches: drum patch from an agreed file, melodic or pitch based patch using looping where applicable</li> <li>D. Creative and corrective use of quantisation</li> <li>E. Creative and corrective use audio and MIDI editing</li> <li>F. Effective use of at least 4 Insert and Send effects</li> <li>G. Use of automation on at least two Mixer parameters, plus one software instrument parameter and one effect unit parameter</li> <li>H. Any unused audio files or parts removed, all used files or parts self contained within project file</li> <li>I. Project is saved as an optimised project folder and included 192 Kbp/s MP3 recording</li> </ul> <p>Use of sampling is permitted, but <b>must</b> be done creatively. For example, chopping an existing musical sample into parts and rearranging it in another manner would be unique and original, but simply looping 4 bars of someone else’s music or drums and calling it your own would not be particularly original and is not permissible.</p> <p>You must submit a high quality (<b>at least</b> 192 kbp/s) MP3 recording of your track</p>	<p><b>1.1</b></p>
<p><b>Task 2 – Project Log</b></p> <p>You will compile a detailed ‘project report’, evaluating the project and assessing your track’s strengths and areas for development, as well as your overall strengths and areas for development as a music producer.</p> <p>In order to sufficiently evidence your creation of the project file and required criteria, you must include before and after screenshots and annotations of any techniques you have used.</p>	<p><b>1.2</b></p>

## Word Count

*If applicable*

## How to achieve a distinction

### To achieve a distinction, learners should:

1. Demonstrate highly effective use of a digital audio workstation software to create and manage a project file, meeting the following requirements:
  - a. The project contains a minimum of ten software instruments and at least two audio tracks containing two original synth patches that should be highly creative and original demonstrating an excellent degree of ability at operating a DAW using at least four of the following: Oscillators; envelopes (ADSR); pitch; filters; LFOs
  - b. Use of a sampler demonstrating excellent use, creativity and selection to create the following patches: drum patch from an agreed audio file; melodic/pitched-based patch, utilising looping where applicable
  - c. There is creative and corrective use of quantization, displaying a high degree of creativity and excellent usage.
  - d. There is creative and corrective use of audio and MIDI editing, which demonstrates a high degree of creativity and excellent usage.
  - e. There is effective use of at least four insert and four send effects, which display an excellent understanding of the DAW architecture and highly creative selection.
  - f. The project uses automation on at least two parameters of the mixer, a software instrument and effects unit, which display a highly creative use of these parameters.
  - g. Unused audio files are removed and all used assets are contained in the project, displaying accurate and efficient DAW usage.
  - h. The project is saved as an optimised project folder (to include 192 kbp/s mp3).
2. Create a highly detailed project log (including appropriate before and after screenshots) and display a deep understanding of the process through an evaluation of the project in relation to the specified criteria, and assess strengths and areas for development offering viable solutions

## How to achieve a merit

### To achieve a merit, learners should:

1. Demonstrate a good effective use of a digital audio workstation software to create and manage a project file meeting the following requirements:
  - a. The project contains a minimum of ten software instruments and at least two audio tracks containing; two original synth patches are created and saved, these should be creative and original demonstrating a good degree of ability at operating a DAW using at least four of the following: oscillators; envelopes (ADSR); pitch; filters; LFOs
  - b. Use of a sampler demonstrating proficient use, some creativity and good selection to create the following patches: drum patch from an agreed audio file; melodic/pitched-based patch, utilising looping where applicable
  - c. There is creative and corrective use of quantization, displaying a degree of creativity and proficient usage.
  - d. There is creative and corrective use of audio and MIDI editing, which demonstrates a good degree of creativity and proficient usage.
  - e. There is effective use of at least four insert and four send effects, which display an excellent understanding of the DAW architecture and highly creative selection.
  - f. The project uses automation on at least two parameters of the mixer, a software instrument and effects unit, which display a highly creative use of these parameters.
  - g. Unused audio files are removed and all used assets are contained in the project, displaying accurate and efficient DAW usage.
  - h. The project is saved as an optimised project folder (to include 192 kbp/s mp3).
2. Create a detailed project log (including appropriate before and after screenshots) and display a good understanding of the process through an evaluation of the project in relation to the specified criteria, and assess strengths and areas for development offering viable solutions.

## How to achieve a pass

### To achieve a pass, all learners must:

1. Demonstrate a competent effective use of a digital audio workstation software to create and manage a project file meeting the following requirements:
  - a. the project contains a minimum of ten software instruments and at least two audio tracks containing; two original synth patches are created and saved, these should display a basic creativity demonstrating a fair degree of ability at operating a DAW using at least four of the following: oscillators; envelopes (ADSR); pitch; filters; LFOs
  - b. The use of a sampler demonstrating competent use, basic editing and selection to create the following patches: drum patch from an agreed audio file; melodic/pitched-based patch, utilising looping where applicable
  - c. there is creative and corrective use of quantization, displaying some basic creativity and competent usage
  - d. there is creative and corrective use of audio and MIDI editing, which demonstrates some basic creativity and competent usage
  - e. there is effective use of at least four insert and four send effects, which display a basic understanding of the DAW architecture.
  - f. the project uses automation on at least two parameters of the mixer, a software instrument and effects unit, which display a basic use of these parameters
  - g. unused audio files are removed and all used assets are contained in the project, displaying competent DAW usage
  - h. the project is saved as an optimised project folder (to include 192 kbp/s mp3).
2. Create a detailed project log (including appropriate before and after screenshots) and display an elemental understanding of the process through an evaluation of the project in relation to the specified criteria, and assess strengths and areas for development.

## Unclassified definition

A learner **not** on course to achieve this unit might evidence a significant number of the following:

1. Demonstrate an ineffective use of a digital audio workstation software failing to meet one or more of the following requirements:
  - a. The project fails to use the minimum of ten software instruments and at least two audio tracks containing; two original synth patches are created and saved, these could display a lack of ability at operating a DAW using fewer than four of the following: oscillators; envelopes (ADSR); pitch; filters; LFOs
  - b. The use of a sampler demonstrates ineffective use, failing to demonstrate either or both of the following patches: drum patch from an agreed audio file; melodic/pitched-based patch, utilising looping where applicable
  - c. There is lack of or ineffective use of quantization;
  - d. There is lack of or ineffective use of audio and MIDI editing;
  - e. There is in effective use of at insert and send effects using less than four of each;
  - f. The project fails to use automation on at least two parameters of the mixer,
  - g. Unused audio files are not removed and not all used assets are contained in the project;
  - h. The project has not been saved as an optimised project folder (to include 192 kbp/s MP3).
2. The project log lacks detail and displays a lack of understanding of the process in relation to the specified criteria, and there is little or no assessment of strengths and areas for development.

## Submission Checklist

- **Task 1** – 192 Kbp/s MP3 recording of your finished track
- **Task 2** – Completed Project Log

### How to submit your work

*Final MP3 recording and Project Log will be uploaded to the Google drive.*

### Submissions - MP3 Recording

<b>Deadline Date</b> Task 1	<i>Tuesday 5th February 2019 (L3a)</i> <i>Wednesday 6th February 2019 (L3b)</i>
<b>Resubmission Deadline Date</b> Task 1	<i>Tuesday 5th March 2019 (L3a)</i> <i>Wednesday 6th March 2019 (L3b)</i>

### Submissions - Project Log

<b>Deadline Date</b> Task 2	<i>Tuesday 5th March 2019 (L3a)</i> <i>Wednesday 6th March 2019 (L3a)</i>
<b>Resubmission Deadline Date</b> Task 2	<i>Tuesday 5th March 2019 (L3a)</i> <i>Wednesday 6th March 2019 (L3b)</i>

### Assessor Feedback to Learner

### Learner Feedback



Assessor Signature	<i><b>Date</b></i>
Learner Signature	<i><b>Date</b></i>
IV Signature	<i><b>Date</b></i>