

# Level 1 Certificate in Sound and Music Technology (7503)



**Qualification handbook**

QCA number 500/1532/1

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[www.cityandguilds.com](http://www.cityandguilds.com)  
November 2006  
Version 1.0

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## Qualification handbook



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# Contents

<b>1</b>	<b>About this document</b>	<b>7</b>
<b>2</b>	<b>About the qualification</b>	<b>8</b>
2.1	Aim of the qualification	8
2.2	The structure of the qualification	9
2.3	Relevant sources of information	10
<b>3</b>	<b>Candidate entry and progression</b>	<b>11</b>
<b>4</b>	<b>Centre requirements</b>	<b>12</b>
4.1	Obtaining centre and qualification approval	12
4.2	Approval for global online assessment (GOLA)	13
4.3	Resource requirements	14
4.4	Registration and certification	16
4.5	Quality assurance	17
<b>5</b>	<b>Course design and delivery</b>	<b>18</b>
<b>6</b>	<b>Assessment</b>	<b>21</b>
6.1	Summary of assessment requirements	21
<b>7</b>	<b>Units</b>	<b>23</b>
<b>Unit 101</b>	<b>Follow safe working practices in music and sound industries</b>	<b>24</b>
<b>Unit 102</b>	<b>Occupational roles and employment in music and sound industries</b>	<b>30</b>
<b>Unit 103</b>	<b>Basic equipment connections for music and sound industries</b>	<b>35</b>
<b>Unit 104</b>	<b>MIDI sequencing and software</b>	<b>41</b>
<b>Unit 105</b>	<b>Sound recording skills</b>	<b>48</b>
<b>Unit 106</b>	<b>Digital sound editing</b>	<b>55</b>
<b>Unit 107</b>	<b>MIDI and audio techniques</b>	<b>62</b>
<b>Appendix 1</b>	<b>Key Skills signposting</b>	<b>67</b>
<b>Appendix 2</b>	<b>Funding</b>	<b>68</b>

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# 1 About this document

This document contains the information that centres need to offer the following qualification

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## **Level 1 Certificate in Sound and Music Technology**

**City & Guilds qualification number**                      **7503**

**QCA accreditation number**                                      **500/1532/1**

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This document includes details and guidance on:

- centre resource requirements
- candidate entry requirements
- information about links with, and progression to, other qualifications
- qualification standards and specifications
- assessment requirements.

## 2 About the qualification

### 2.1 Aim of the qualification

City & Guilds have developed a suite of new vocational qualifications for the Music and Sound industries. The qualifications have been designed to provide candidates with the practical skills and knowledge valued by employers within the industry. This qualification has been developed with sound engineers from UK music studios to ensure it reflects current industry practices.

The aims of this qualification are to:

- provide candidates who work or want to work in the Sound and Music Technology industries with relevant skills and knowledge
- support Government initiatives towards the National Qualifications Framework (NQF). For further information on the NQF, visit the QCA websites **[www.qca.org.uk](http://www.qca.org.uk)** and **[www.openquals.org.uk](http://www.openquals.org.uk)**
- allow candidates to learn, develop and practice the skills required for employment and/or career progression in the Sound and Music Technology sectors.

This qualification functions as a stand alone qualification, accredited as part of the NQF at Level 1.

## 2 About the qualification

### 2.2 The structure of the qualification

The following certificate will be awarded to successful candidates on completion of all **seven** mandatory units 101-107. Candidates completing one or more units, rather than the full qualification, will receive a Certificate of Unit Credit (CUC).

#### City & Guilds Level 1 Certificate in Sound and Music Technology

<b>QCA unit reference</b>	<b>City &amp; Guilds unit number</b>	<b>Unit title</b>
K/500/3476	Unit 101	Follow safe working practices in music and sound industries
M/500/3477	Unit 102	Occupational roles and employment in music and sound industries
A/500/3479	Unit 103	Basic equipment connections for music and sound industries
M/500/3480	Unit 104	MIDI sequencing and software
T/500/3481	Unit 105	Sound recording skills
A/500/3482	Unit 106	Digital sound editing
F/500/3483	Unit 107	MIDI and audio techniques
N/A	Unit 100	Online examination

## 2 About the qualification

### 2.3 Relevant sources of information

#### Related publications

City & Guilds also provides the following document specifically for this qualification:

Publication	Available from
Assessor Guide	<a href="http://www.cityandguilds.com">www.cityandguilds.com</a>

There are other City & Guilds documents which contain general information on City & Guilds qualifications:

- *Providing City & Guilds qualifications – a guide to centre and qualification (scheme) approval* – This document contains detailed information about the processes which must be followed and requirements which must be met for a centre to achieve 'approved centre' status, or to offer a particular qualification.
- *Ensuring quality* – This document contains updates on City & Guilds assessment and policy issues.
- *Centre toolkit* – This document contains additional information on *Providing City & Guilds qualifications*, in a CD-ROM, which links to the internet for access to the latest documents, reference materials and templates.
- *Directory of qualifications* – This document contains details of general regulations, registration and certification procedures and fees. This information also appears on the Walled Garden, the online qualification administration service for City & Guilds approved centres. If there are any differences between the *Directory of qualifications* and this *qualification handbook*, the *Directory of qualifications* contains the more up-to-date information.

For the latest updates on our publications and details of how to obtain them and other City & Guilds resources, please refer to the City & Guilds website.

#### City & Guilds websites

Website	Address	Purpose and content
City & Guilds main website	<a href="http://www.cityandguilds.com">www.cityandguilds.com</a>	This is the main website for finding out about City & Guilds qualifications. It contains qualification documentation and updates.
SmartScreen	<a href="http://www.smartscreen.co.uk">www.smartscreen.co.uk</a>	SmartScreen is the City & Guilds online learning support website. It gives registered subscribers access to qualification-specific support materials.
Walled Garden	<a href="http://www.walled-garden.com">www.walled-garden.com</a>	The Walled Garden is a qualification administration portal for approved centres, enabling them to register candidates and claim certification online.

## 3 Candidate entry and progression

### Candidate entry requirements

There are no formal entry requirements for candidates undertaking this qualification. However, centres must ensure that candidates have the potential and opportunity to be successful in gaining their qualification.

Please note that for funding purposes, candidates should not be entered for a qualification of the same type, content and level as that of a qualification they already hold. (Information on Funding is provided in Appendix 2).

### Age restrictions and legal considerations

This qualification is not approved for use by candidates under the age of 16, and City & Guilds cannot accept any registrations for candidates in this age group. Restrictions apply to candidates under the age of 18 working unsupervised with children. Centres and candidates should be fully aware of minimum age requirements in their home nation and any implications on completing assessments.

### Progression

On completion of this qualification candidates may progress into employment or to the following City & Guilds qualifications:

- Level 2 Diploma in Sound and Music Technology (7503-02)
- Level 3 Diploma in Sound and Music Technology (7503-03)
- Level 3 Diploma in Media Techniques (7501).

## 4 Centre requirements

### 4.1 Obtaining centre and qualification approval

Only approved organisations can offer City & Guilds qualifications. Organisations approved by City & Guilds are referred to as **centres**.

Centres must meet a set of quality criteria including:

- provision of adequate resources, both physical and human
- clear management information systems
- effective assessment and quality assurance procedures including candidate support and reliable recording systems.

An organisation that has not previously offered City & Guilds qualifications must apply for approval to become a centre. This is known as the **centre approval process (CAP)**. Centres also need approval to offer a specific qualification. This is known as the **qualification approval process (QAP)**, previously known as **scheme approval**. In order to offer this qualification, organisations which are not already City & Guilds centres must apply for centre and qualification approval at the same time. Existing City & Guilds centres will only need to apply for qualification approval for this particular qualification.

Full details of the procedures and forms for applying for centre and qualification approval are given in *Providing City & Guilds qualifications - a guide to centre and qualification (scheme) approval*, which is also available on the *City & Guilds Centre Toolkit*, or downloadable from the City & Guilds website.

Regional / national offices will support new centres and appoint a Quality Systems Consultant to guide the centre through the approval process. They will also provide details of the fees applicable for approvals.

Assessments must not be undertaken until qualification approval has been obtained.

City & Guilds reserves the right to withdraw qualification or centre approval for reasons of debt, malpractice or non-compliance with City & Guilds' policies, regulations, requirements, procedures and guidelines, or for any reason that may be detrimental to the maintenance of authentic, reliable and valid qualifications or that may prejudice the name of City & Guilds. Further details of the reasons for suspension and withdrawal of approval, procedures and timescales, are contained in *Providing City & Guilds qualifications – a guide to centre and qualification (scheme) approval*.

## 4 Centre requirements

### 4.2 Approval for global online assessment (GOLA)

This qualification is assessed by **global online assessment (GOLA)**.

In addition to obtaining centre and qualification approval, centres are also required to set up a GOLA profile in order to offer online examinations to candidates. Setting up a GOLA profile is a simple process that need only be completed once by the centre.

Details of how to set up the profile and GOLA technical requirements are available on the City & Guilds website (**[www.cityandguilds.com /e-assessment](http://www.cityandguilds.com/e-assessment)**). The GOLA section of the website also has details of the GOLA helpline for technical queries and downloads for centres and candidates about GOLA examinations.

Centres should also refer to *Providing City & Guilds qualifications - a guide to centre and qualification (scheme) approval* for further information on GOLA.

## 4 Centre requirements

### 4.3 Resource requirements

#### Physical resources

Centres must have access to sufficient equipment in the centre or workplace to ensure candidates have the opportunity to cover all of the practical activities. It is acceptable for centres to use specially designated areas within a centre for some of the units. Centres must have a software/hardware facility to be able to convert .wav audio files supplied by City & Guilds for assignments 106, 209 and 211 and create playback audio CDs for candidates use.

<b>Unit 101</b>	Legislation, legal documentation, updated act amendments, industry links.
<b>Unit 102</b>	Handouts, industry maps, sector charts, media, employment contracts, freelance info, industry links.
<b>Unit 103</b>	Series of professional analogue and digital leads and connectors included in unit 103 range specification ability to connect equipment and match signals with recording chain signal path, monitoring and meterage in place. <i>Would also suit recommended installed kit list 1, 2 and 3, however the minimum requirement for this unit is Kit list 1.</i>
<b>Unit 104</b>	Access to Midi equipment hardware and professional DAW software. <i>Would also suit recommended installed kit list 1, 2 and 3, however the minimum requirement for this unit is Kit list 1.</i>
<b>Unit 105</b>	Access to Instruments and a series of professional analogue and digital leads and connectors included in unit 103 range specification, ability to connect equipment and record analogue source signals with recording chain signal path, monitoring and meterage in place. 8-24 track recording device. <i>Would also suit recommended installed kit list 1, 2 and 3, however the minimum requirement for this unit is Kit list 1.</i>
<b>Unit 106</b>	Access to digital or analogue stereo recording/editing environment, professional DAW software. <i>Would also suit recommended installed kit list 1, 2 and 3, however the minimum requirement for this unit is Kit list 1.</i>
<b>Unit 107</b>	Access to instruments and a series of professional analogue and digital leads and connectors included in unit 103 range specification, ability to connect equipment and record analogue source signals with recording chain signal path, monitoring and meterage in place. 8-24 track recording device, MIDI equipment hardware and professional DAW software. <i>Would also suit recommended installed kit list 1, 2 and 3, however the minimum requirement for this unit is Kit list 1.</i>

#### Kit List Level 1

IT basic editing and recording workstations

Per student per class to include: PC/MAC keyboard/mouse, 17" + screens, 350mb-1Gb of RAM, pro-audio software licences for: Logic, Pro-tools and Cu-Base (loop based software is not approved for linear based audio editing), speakers, amplification, 8 channel mixing console, 8 track recording device, headphones, dynamic microphones, AD-DA breakout box, MIDI sound modules/software, synthesis, samplers, instruments, cables, amplification and the means to record single pass or solo parts, DI boxes mastering and archiving (safety copy back-up equipment), APRS/SPARS tape label system in place. DJ equipment, full peripheral cleaning and maintenance kit, maintenance electrical/audio toolkit including test equipment, soldering tools and equipment, oscilloscope, test tones. I.T online access with basic office software for candidates.

## **Kit List Level 2**

Per student per class to include: K1 list plus addition of studio recording area including minimum 24 channel recording and mixing console, 24 track hardware recording machine with remote, selection of transformer balanced, electronic, active, passive DI boxes, SMPTE/MIDI synchronisation equipment, 6 –10 MIDI sound modules/units, several virtual software plug-in, synthesis, samplers, un-normalled, semi-normalled, normalled patch-bay system, processing equipment, effects/FX units, good selection of professional dynamic, condenser and ribbon microphone types, oscilloscope, professional monitoring speaker and amplification equipment, professional mastering equipment, APRS/SPARS tape label system in place. Ownership or access to a public address (PA) sound/DJ system, full peripheral cleaning and maintenance kit, maintenance electrical/audio toolkit including test equipment, soldering tools and equipment, oscilloscope, test tones.

## **Kit List Level 3**

Per student per class to include: K1 & K2 list plus addition of centre area/equipment ideally to be incorporated into fully floated and AC fitted recording environment to include acoustically designed live performance area, vocal booth, additional live area/separation booths, isolated from control room, 24-96 channel pro recording/mixing console (see unit range lists), 24-48 track software and hardware recording machines plus remotes and full break-out AD-DA hardware, full range of professional monitoring speaker and amplification system, equipment broad selection of professional transformer balanced, electronic, active, passive DI boxes/racks, fold-back systems, professional processing equipment (see unit range lists), broad range of industry virtual software plug-ins, synthesisers and good range of synthesis types, samplers, professional effects/FX units (see unit range lists), broad selection of professional dynamic, condenser and ribbon microphones (see unit range lists), 6-10 professional studio headphones, AV software and synchronisation equipment to AV edit within logic pro, pro-tools and Cu-Base, DVI screen, AV EDL off-line pre & post editing. Ownership or access to a public address (PA) sound system and DJ system, professional range of digital and analogue mastering stereo equipment, APRS/SPARS tape label system in place. Full peripheral cleaning and maintenance kit, full maintenance electrical/audio toolkit including test equipment, soldering tools and equipment, oscilloscope, test tones. Ability for candidates to control, record, mix and master solo artist, band or orchestral and ensemble pieces professionally within recording environment is an ideal equipped facility standard.

## **Centre staff**

Centre staff must satisfy the requirements for occupational expertise for this qualification. These requirements are as follows:

- Staff should be technically competent in the areas for which they are delivering training and/ or should also have experience of providing training.
- Assessors and tutors should have at least three years' recent relevant experience in the specific area they will be assessing.

## **Assessor and internal verifier requirements**

While the assessor/internal verifier (A/V) units are valued as qualifications for centre staff, they are not currently a requirement for the qualification.

## **Continuing professional development (CPD)**

Centres are expected to support their staff in ensuring that their knowledge of the occupational area and of best practice in delivery, mentoring, assessment and verification remains current, and takes account of any national or legislative developments.

## 4 Centre requirements

### 4.4 Registration and certification

Full details of City & Guilds' administrative procedures for this qualification are provided in the *Directory of qualifications*, provided online to City & Guilds registered centres via the Walled Garden. This information includes details on:

- registration procedures
- enrolment numbers
- fees
- entry for examinations
- claiming certification.

These details are also available in the *Directory of qualifications*.

Centres should be aware of time constraints regarding the registration and certification periods for the qualification, as specified in the City & Guilds *Directory of qualifications*.

Centres should follow all guidance carefully, particularly noting that fees, registration and certification end dates for the qualification are subject to change.

## 4 Centre requirements

### 4.5 Quality assurance

#### Internal quality assurance

Approved centres must have effective quality assurance systems to ensure optimum delivery and assessment of qualifications.

Quality assurance includes initial centre approval, qualification approval and the centre's own internal procedures for monitoring quality. Centres are responsible for internal quality assurance, and City & Guilds is responsible for external quality assurance.

National standards and rigorous quality assurance are maintained by the use of:

- City & Guilds online examinations
- City & Guilds assignments, marked by the centre according to externally set marking criteria
- internal (centre) quality assurance
- City & Guilds external verification.

Full details and guidance on the internal and external quality assurance requirements and procedures, are provided in *Providing City & Guilds qualifications* and in the *Centre toolkit* together with full details of the tasks, activities and responsibilities of quality assurance staff.

In order to fully support candidates, centres are required to retain copies of candidates' assessment records for three years after certification.

#### External quality assurance

External verifiers are appointed by City & Guilds to approve centres, and to monitor the assessment and internal quality assurance carried out by centres. External verification is carried out to ensure that assessment is valid and reliable, and that there is good assessment practice in centres.

To carry out their quality assurance role, external verifiers/moderators must have appropriate occupational and verifying knowledge and expertise. City & Guilds external verifiers attend training and development designed to keep them up-to-date, to facilitate standardisation between verifiers and to share good practice.

#### External verifiers:

The role of the external verifier is to:

- provide advice and support to centre staff
- ensure the quality and consistency of assessments within and between centres by the use of systematic sampling
- regularly visit centres to ensure they continue to meet the centre and qualification approval criteria
- provide feedback to centres and to City & Guilds.

External quality assurance for the qualification will be provided by the usual City & Guilds external verification process. This includes the use of an electronically scannable report form which is designed to provide an objective risk analysis of individual centre assessment and verification practice.

Further details of the role of external verifiers are given in *Providing City & Guilds qualifications*.

## 5 Course design and delivery

### Recommended delivery strategies

Centre staff should familiarise themselves with the structure, content and assessment requirements of the qualification before designing a course programme.

In particular, staff should consider the skills and knowledge related to the national occupational standards.

Provided that the requirements for the qualification are met, centres may design course programmes of study in any way that they feel best meets the needs and capabilities of their candidates. Centres may wish to include topics as part of the course programme, which will not be assessed through the qualification.

### Relationship to other qualifications and the wider curriculum

City & Guilds recommends centres address the wider curriculum, where appropriate, when designing and delivering the course. Centres should also consider links to the National Occupational Standards, Key/Core Skills and other related qualifications.

The following relationship tables are provided to assist centres with the design and delivery of the qualification:

- Signposting Key Skills for the qualification can be found in Appendix 1 of this handbook.
- Opportunities to address social, moral, spiritual and cultural issues during the delivery of the qualification have been identified, and can be found on in the *Centre Resources* section of the City & Guilds website.

### Health and safety

The requirement to follow safe working practices is an integral part of all City & Guilds qualifications and assessments, and it is the responsibility of centres to ensure that all relevant health and safety requirements are in place before candidates start practical assessments.

Should a candidate fail to follow health and safety practices and procedures during an assessment, the assessment must be stopped. The candidate should be informed that they have not reached the standard required to successfully pass the assessment and told the reason why. Candidates may retake the assessment at a later date, at the discretion of the centre. In case of any doubt, guidance should be sought from the external verifier.

### Data protection and confidentiality

Centres offering this qualification may need to provide City & Guilds with personal data for staff and candidates. Guidance on data protection and the obligations of City & Guilds and centres are explained in *Providing City & Guilds qualifications – a guide to centre and qualification (scheme) approval*.

## Images of minors being used as evidence

It is the responsibility of the approved centre to inform the candidate of the:

- need for the candidate to obtain permission from the minor's parent/guardian prior to collecting the evidence
- purpose of the use of photographs or video recordings
- period of time for which the photographs or video recordings are to be kept
- obligation to keep photographs or video recordings secure from unauthorised access
- storage of the photographs or video recordings which are kept electronically, and the associated security of using electronic systems
- associated child protection legislation.

## Initial assessment and induction

Centres will need to make an initial assessment of each candidate prior to the start of their programme to ensure they are entered for an appropriate type and level of qualification.

The initial assessment should identify any specific training needs the candidate has, and the support and guidance they may require when working towards their qualification.

City & Guilds recommends that centres provide an induction programme to ensure the candidate fully understands the requirements of the qualification they will work towards, their responsibilities as a candidate, and the responsibilities of the centre. It may be helpful to record the information on a learning contract.

Further guidance about initial assessment and induction, as well as a learning contract that centres may use, are available in the *Centre toolkit*.

## Equal opportunities

It is a requirement of centre approval that centres have an equal opportunities policy (see *Providing City & Guilds qualifications – a guide to centre and qualification (scheme) approval*).

The regulatory authorities require City & Guilds to monitor centres to ensure that equal opportunity policies are being followed.

The City & Guilds equal opportunities policy is set out on the City & Guilds website, in *Providing City & Guilds qualifications – a guide to centre and qualification (scheme) approval*, in the *Directory of qualifications*, and is also available from the City & Guilds Customer Relations department.

Access to qualifications on the National Qualifications Framework is open to all, irrespective of gender, race, creed, age or special needs. The centre co-ordinator should ensure that no candidate is subject to unfair discrimination on any ground in relation to access to assessment and the fairness of the assessment.

## **Access to assessment**

City & Guilds' guidance and regulations on access to assessment are designed to facilitate access for assessments and qualifications for candidates who are eligible for adjustments to assessment arrangements. Access arrangements are designed to allow attainment to be demonstrated. For further information, please see *Access to assessment and qualifications*, available on the City & Guilds website.

## **Appeals**

Centres must have their own, auditable, appeals procedure that must be explained to candidates during their induction. Appeals must be fully documented by the quality assurance co-ordinator and made available to the external verifier or City & Guilds.

Further information on appeals is given in *Providing City & Guilds qualifications – a guide to centre and qualification (scheme) approval*. There is also information on appeals for centres and learners on the City & Guilds website or available from the Customer Relations department.

## 6 Assessment

### 6.1 Summary of assessment requirements

For this qualification, candidates will be required to complete the following assessments:

- **one** assignment for **each** mandatory unit
- **one** synoptic multiple-choice test covering units 101-107.

City & Guilds provides the following assessments:

- online, on-demand testing using multiple choice questions
- assignments.

#### Test specifications

City & Guilds provides test specification for each unit of the qualification.

<b>Unit</b>	<b>Total</b>	<b>%</b>
101	17	34
102	9	18
103	10	20
104	14	28
105	9	18
106	10	20
107	14	28

## 6 Assessment

### Time constraints

The following time constraint must be applied to the assessment of this qualification:

- It is anticipated that an assignment should take no longer than **fifteen hours**, in total, to complete. Centre staff should guide candidates to ensure excessive evidence gathering is avoided. Centres finding that assignments are taking longer, should contact the external verifier for guidance.

### Grading and marking

Assessments will be graded pass, credit or distinction. Detailed marking and grading criteria are provided in the Marking Criteria section of each assignment.

### Accreditation of prior learning and experience (APEL)

Accreditation of Prior Learning (APL) and Accreditation of Prior Experience and Learning (APEL) are approaches used to recognise the contribution a person's previous experience might contribute to a qualification.

### Regulations for the conduct of examinations

Regulations for the conduct of examinations for online and written examinations are given in *Providing City & Guilds qualifications - a guide to centre and qualification (scheme) approval* and in the *Directory of qualifications*. Centres should ensure they are familiar with all requirements prior to offering assessments.

## 7 Units

### Availability of units

The units for this qualification follow.

They may also be obtained from the centre resources section of the City & Guilds website.

### Structure of units

The units in this qualification are written in a standard format and comprise the following:

- title
- unit reference number
- rationale
- statement of guided learning hours
- connections with other qualifications, eg NVQs, Key Skills
- assessment details
- learning outcomes in detail expressed as practical skills and/ or underpinning knowledge
- range
- notes for guidance.

### The units in this qualification are:

- 101 Follow safe working practices in music and sound industries
- 102 Occupational roles and employment in music and sound industries
- 103 Basic equipment connections for music and sound industries
- 104 MIDI sequencing and software
- 105 Sound recording skills
- 106 Digital sound editing
- 107 MIDI and audio techniques

## Unit 101

# Follow safe working practices in music and sound industries

### Rationale

This unit introduces candidates to essential safety awareness regulations when working in the Music and Sound Industries. Candidates should be encouraged to appreciate why companies or businesses cannot work with or represent artists/bands/groups, or even operate legally, without these measures and regulations being in place for all staff and resources.

This unit instructs the candidate in the observation of safe working practices as described in:

- the law in regard to health and safety at work
- legal regulations applicable to work situations
- the Health and Safety at Work Act 1974
- Regulations governing the control of safety at work (eg Safety Representatives and Safety Committees 1977, Notification of Accidents and General Occurrences Regulations 1980)

### Learning outcomes

There are **three** outcomes to this unit. The candidate will be able to:

- Follow basic health and safety guidelines
- Maintain facilities and equipment
- Follow accident and emergency procedures

### Key Skills

This unit contributes towards the Key Skills in the following areas:

Improving own learning and performance

1.1, 1.2, 1.3

### Guided learning hours

It is recommended that 40 hours should be allocated for this unit. This may be on a full time or part time basis.

### Assessment and grading

This unit will be assessed by:

An assignment covering practical skills and a synoptic multiple choice test covering the underpinning knowledge of all units.

# Unit 101 Follow safe working practices in music and sound industries

Outcome 1 Follow basic health and safety guidelines

## Practical skills

The candidate will be able to:

- 1 locate safety signs and information
- 2 locate first aid equipment
- 3 locate fire fighting equipment
- 4 report fire and evacuation procedures
- 5 report potential hazards

## Underpinning knowledge

The candidate will be able to:

- 1 list the main **health and safety legislation** relating to the music and sound industry
- 2 state the main **employer and employee responsibilities** as stated in the Health and Safety at Work Act
- 3 state the main **requirements of RIDDOR** (Reporting of Injuries Diseases and Dangerous Occurrences Regulations)
- 4 state the main **requirements of COSHH** (Control of Substances Hazardous to Health Regulations)
- 5 list **substances covered by COSHH** that are commonly used in music and sound industry environments
- 6 state the **importance of fire regulations**
- 7 state the **importance of evacuation procedures**
- 8 explain the **difference between hazards and risks**
- 9 list **actions that would reduce risk**
- 10 state **when to summon assistance** to reduce risk

## Range

**Health and safety legislation:** to protect people at work, Control of Noise at Work Regulations, hearing, effects, dangers

### Employer and employee responsibilities

**Employer:** written Health and Safety policy, to provide and maintain a safe and healthy working environment

**Employee:** to act in a way that does not put themselves or others at risk

**Requirements of RIDDOR:** to report injuries, diseases, dangerous occurrences

**Requirements of COSHH:** to control substances hazardous to health

**Substances covered by COSHH:** cleaning chemicals

**Importance of fire regulations:** to prevent and control the spread of fire

**Importance of evacuation procedures:** to evacuate staff and customers

**Difference between hazards and risks**

**Hazard:** something with the potential to cause harm

**Risk:** the likelihood that it will cause harm

**Actions that would reduce risk:** placing wet floor signage, regular checking of equipment, wearing protective clothing, removing obstacles, safely storing of media, chemicals and cleaning substances

**When to summon assistance:** when something is outside of own responsibility

# Unit 101      Follow safe working practices in music and sound industries

Outcome 2      Maintain facilities and equipment

## Practical skills

The candidate will be able to:

- 1      check facilities and equipment
- 2      clean and tidy facilities and equipment
- 3      use equipment and materials safely
- 4      dispose of waste safely and hygienically

## Underpinning knowledge

The candidate will be able to:

- 1      outline **hazards involved in cleaning and tidying**
- 2      list the **cleaning equipment/machinery** commonly used in music and sound industry
- 3      state the main **reasons for storing cleaning materials and equipment safely**
- 4      list **protective clothing** that should be worn when cleaning and tidying
- 5      state the **importance of leaving areas clean, tidy and safe**
- 6      list **types of waste and rubbish**
- 7      outline **methods of dealing with waste and rubbish**

## Range

**Hazards involved in cleaning and tidying:** wet floors, untidy store rooms, blocked exits, obstacle and trip hazards, ventilation

**Cleaning equipment/machinery:** caution signage, brushes, mops, buckets, electric floor cleaners

**Reasons for storing cleaning materials and equipment safely:** away from the public, fire risk, ready for future use

**Protective clothing:** overalls, gloves, goggles, masks, boots

**Importance of leaving areas clean, tidy and safe:** health and safety requirement, public image

**Types of waste and rubbish:** hazardous, domestic (sharps, toxic)

**Methods of dealing with waste and rubbish:** following organisation and manufacturers guidelines

# Unit 101 Follow safe working practices in music and sound industries

Outcome 3 Follow accident and emergency procedures

## Practical skills

The candidate will be able to:

- 1 report accident situations
- 2 report emergency situations
- 3 follow accident and emergency procedures

## Underpinning knowledge

The candidate will be able to:

- 1 describe **emergencies** that can occur in the music and sound industry
- 2 list common **causes of accidents** associated with music and sound industry activities
- 3 state **ways of raising the alarm** in an emergency
- 4 list recognised **sources of qualified assistance**
- 5 explain the **importance of following accident and near miss reporting procedures**
- 6 outline the **procedure for reporting accidents and near misses**

## Range

**Emergencies:** fire, gas leak, electrical, chemical, medical emergencies

**Causes of accidents:** spillage, chemical, electrical shock, obstacles, hazards, medical, lifting equipment, fire

**Ways of raising the alarm:** fire alarm, alarms in studio facilities, strobe alarms, mobile phone

**Sources of qualified assistance:** on site first aider, doctor, emergency service

**Importance of following accident and near miss reporting procedures:** legal requirement, insurance claims, prevent other accidents

**Procedure for reporting accidents and near misses:** organisational, appropriate forms, date and time of incident

# Unit 101            Follow safe working practices in music and sound industries

## Notes for guidance

### Suggested good practice

This unit will inform the candidate of the following issues relating to employers' responsibilities towards the maintenance of safety:

- the importance of a safe environment in which to work and the need for safe internal access entrances and exits in buildings and venues
- a safe system of work and safe working methods, and how they lead to a secure working environment
- the importance of employers providing adequate sanitation and first aid facilities
- the requirement for an employer to provide the means to report all accidents and maintain an accident register
- the importance of employers providing safety information, instruction, training and supervision to all employees
- provision of a basic safety policy which is subject to regular review jointly by employer and employees' representatives
- provision of safety education and public display of such information.

Candidates will be made aware that developing positive personal attitudes to safety at work is important for the smooth running of any working environment. They will also be made aware of the employer's duty to ensure that they and their staff make daily positive decisions to act and work responsibly and safely in order to protect themselves and other people in their work environment.

Portable appliance testing (PAT) reports are available from the following website:

**<http://www.londonelectricalinspectiontesting.co.uk/pat-testing-sample-form.htm>**

### Suggested resources

There are a range of resources available to support the delivery of this unit and it would be impossible to create a definitive list. Teachers should use those they feel most comfortable with. However, in the fast moving music and sound industry it is imperative to ensure that the latest edition of any resource is utilised.

### Rationale

This unit offers an overview of the music, sound and recording industries. The unit will help candidates become aware of the roles of different parts of the industry. This includes record labels, publishing companies, management companies, agencies, recording studios, equipment hire companies, sound equipment manufacturing companies, public relations companies and venues.

### Learning outcomes

There are **two** outcomes to this unit. The candidate will be able to:

- Describe the main organisations and sectors of the music and sound industry
- Outline employment opportunities in the different music and sound sectors

### Key Skills

This unit contributes towards the Key Skills in the following areas:

Communication

1.1, 1.3

### Guided learning hours

It is recommended that 40 hours should be allocated for this unit. This may be on a full time or part time basis.

### Assessment and grading

This unit will be assessed by:

An assignment covering practical skills and a synoptic multiple choice test covering the underpinning knowledge of all units.

## Unit 102 Occupational roles and employment in music and sound industries

Outcome 1 Describe the main organisations and sectors of the music and sound industry

### Practical skills

The candidate will be able to:

- 1 research **sources of information** on the music and sound industry

### Underpinning knowledge

The candidate will be able to:

- 1 list the **company types** within the music and sound industries
- 2 list the **main organisations** within the **music and sound industries**
- 3 state the key functions of **main organisations** within the **music and sound industries**
- 4 list **common roles** within sectors of the **music and sound industries**

### Range

**Sources of information:** I.T. office software access, localised web sites relevant to territory (not overseas), music industry directories (also, please see suggested good practice)

### Company types

**Main:** record labels, publishing companies, management companies, production companies, recording studios

**Others:** equipment hire companies, sound equipment manufacturing companies, public relations companies, agencies and venues, radio and TV stations

**Main organisations:** IFPI, BPI, MPA, PRS, MCPS, PAMRA, PPL, AIM, IMRO, SMC, BMR, MMF, MPG, AURA, APRS, Musicians Union

**Common roles:** artist managers, A&R managers, studio managers, producers, engineers, artists, re-mixers, royalty managers, research and development managers, PR personnel, booking agents, entertainment/venue managers

## Unit 102 Occupational roles and employment in music and sound industries

Outcome 2 Outline employment opportunities in the different music and sound sectors

### Practical skills

The candidate will be able to:

- 1 access **sources of information** on employment opportunities
- 2 review and select information relevant to **personal career options**
- 3 research a chosen full-time post and what its duties may involve

### Underpinning knowledge

The candidate will be able to:

- 1 state possible **routes into employment** for career options

### Range

**Sources of information:** music, sound and media press publications, *Musicweek, Broadcast, Campaign, Guardian Media, Audio Media, Resolution, Tape Op, Future Music, Sound On Sound Industry Directories, Showcase, Musicians Bible, Music Industry Manual (MIM)* websites, industry HR employment agencies

**Personal career options:** assistant /runner posts, assistant team member recording/media engineer, engineer, programmer, musician, session musician, assistant live recording and sound crew, in house assistant or live engineer to music venues/bars/theatres, resident DJ, assistant radio/media posts, reception and administration work, junior A&R posts, press assistant posts, personal day to day PA to range of posts, artists management post room work, research assistant, marketing and advertising, work experience/research within industry HR departments

### Routes into employment

**Main:** record labels, publishing companies, management companies, production companies, recording studios

**Others:** equipment hire companies, sound equipment manufacturing companies, public relations companies, agencies and venues

# Unit 102 Occupational roles and employment in music and sound industries

## Notes for guidance

### Suggested good practice

The unit will deal with common misconceptions and clarify the different business and creative tasks undertaken by personnel in the music industry sectors. This unit will assist candidates in understanding the landscape of employment in the music industry. Candidates will need to research a particular sector and provide evidence of such research. They will be encouraged to understand where a selection of common posts might be found in relation to this sector.

Candidates will describe and research a chosen full-time post and what its duties may involve by creating a virtual timetable operating on a weekly basis over a specified period. They will be asked to examine their own interests and analyse their current skills in order to find a job that may suit their current abilities. They will be given resources which will help them to gain part time or full time employment by applying for specific posts inside the industry sectors from an informed perspective.

With this knowledge the candidate will be able understand where specific employment can be found and will be encouraged to make decisions based on knowledge about positions generally available in each sector. It is also important for the candidate to know which type and size of company would employ applicants in specific types of roles. In this unit an overview of the many types of vacancy will be given, for example; A&R junior posts; management; royalty administration; sound editors; assistant engineer; maintenance posts etc.

### Sources of information

[www.uk.music-jobs.com](http://www.uk.music-jobs.com)

[www.aes.org](http://www.aes.org)

[www.recordproduction.com](http://www.recordproduction.com)

[www.bbc.co.uk/radio1/onemusic/industry](http://www.bbc.co.uk/radio1/onemusic/industry)

[www.trugroovez.com/music-industry-jobs.htm](http://www.trugroovez.com/music-industry-jobs.htm)

[www.scenta.co.uk/music/jobs\\_&\\_careers.cfm?cit\\_id=963881&FAArea1=widgets.content.view.1](http://www.scenta.co.uk/music/jobs_&_careers.cfm?cit_id=963881&FAArea1=widgets.content.view.1)

[www.ccskills.org.uk](http://www.ccskills.org.uk)

Industry directories

Musicweek

Showcase

Music Industry Manual (MIM)

Please note it is not advised that candidates research overseas territories for this unit. Many overseas industries are often not relevant to the localised industry. Candidates should show evidence of localised music and sound industries.

**Suggested resources**

There are a range of resources available to support the delivery of this unit and it would be impossible to create a definitive list. Teachers should use those they feel most comfortable with. However, in the fast moving music and sound industry it is imperative to ensure that the latest edition of any resource is utilised.

### Rationale

This introduces candidates to different types of leads and connectors. They will need a basic appreciation of the differences between digital communication protocols (such as MIDI and S/PDIF) and analogue methods of connection between devices. They will also need a basic understanding of the different types of signal to be connected such as MIDI vs. audio, mono vs. stereo. Candidates will be encouraged to gain knowledge about the common types of connector and will become aware of the reasons for different uses of particular types of connection in the audio chain.

### Learning outcomes

There are **four** outcomes to this unit. The candidate will be able to:

- Identify the basic types of common leads and connectors
- Distinguish between digital and analogue connectors and types of signals
- Describe the difference in level between mic, line, headphone and speaker signals
- Test that leads are working and signals are routed correctly

### Key Skills

This unit contributes towards the Key Skills in the following areas:

Improving own learning and performance

1.1, 1.2, 1.3

### Guided learning hours

It is recommended that 40 hours should be allocated for this unit. This may be on a full time or part time basis.

### Assessment and grading

This unit will be assessed by:

An assignment covering practical skills and a synoptic multiple choice test covering the underpinning knowledge of all units.

## **Unit 103                      Basic equipment connections for music and sound industries**

Outcome 1                      Identify the basic types of common leads and connectors

### **Practical skills**

**The candidate will be able to:**

- 1                      connect together pieces of equipment using common **leads** and **connectors**

### **Underpinning knowledge**

**The candidate will be able to:**

- 1                      identify types of common **leads** and **connectors**

### **Range**

**Leads:** mono (¼" jack to jack), balanced or stereo (¼" jack to jack), stereo (3.5mm mini-jack to 3.5mm mini-jack), balanced or unbalanced (XLR to ¼" jack), XLR to XLR (In-line socket to in-line plug), stereo (RCA phono to RCA phono), stereo (3.5mm mini-jack to left and right channel RCA phono), 5 pin DIN to 5 pin DIN (MIDI), mains 2 pin fig-8, IEC socket

**Connectors:** XLR in line socket, XLR in line plug, ¼" mono jack plug, ¼" stereo jack, ¼" in line stereo jack socket, RCA/phono plug, 5 pin DIN plug, BNC word clock

## Unit 103      **Basic equipment connections for music and sound industries**

Outcome 2      Distinguish between digital and analogue connectors and types of signals

### **Practical skills**

**The candidate will be able to:**

- 1      choose correct leads for use in analogue and/or digital connections

### **Underpinning knowledge**

**The candidate will be able to:**

- 1      identify **types of common connectors**
- 2      identify **cables** used for digital connections
- 3      identify the properties of analogue and digital **electrical signals**

### **Range**

#### **Types of common connectors**

**Analogue:** XLR, ¼" mono jack plug, ¼" stereo jack, RCA/phono plug, 5 pin DIN plug

**Digital:** RCA, XLR, Toslink, TDIF (DSUB 25pin), 5 pin DIN, BNC

**Both:** XLR, RCA phono, 5 pin DIN (MIDI or domestic Hi-Fi stereo interconnection)

**Cables:** RCA phono to RCA phono S/PDIF 75 Ohm coaxial, AES/EBU - XLR to XLR lead 110 Ohm balanced, Toslink lightpipe cable for S/PDIF, Toslink lightpipe cable for ADAT, mini 3.5mm Toslink for portable CD/minidisk, BNC 75 Ohm word clock, DSUB 25 pin TDIF cable

#### **Electrical signals**

**Analogue:** AC signals/audio signals, voltage/amplitude, distortion and signal degradation due to poor cables

**Digital:** digital signals and voltage, data considerations (degradation and loss/retrieval, storage vs. bit rate and sample resolution)

## Unit 103

## Basic equipment connections for music and sound industries

### Outcome 3

Describe the difference in level between mic, line, headphone and speaker signals

#### Practical skills

The candidate will be able to:

- 1 connect together signals at different levels

#### Underpinning knowledge

The candidate will be able to:

- 1 state the **main categories of signal level**
- 2 outline the importance of **matching signals** when connecting equipment

#### Range

**Main categories of signal level:** microphone, line level -10dB consumer, line Level +4dB pro, headphone, speaker signal

#### Matching signals

**Desirability of matching signals between pieces of equipment:** under powering between equipment (raising of noise floor, inability to reach required volume levels), over powering between equipment (audio distortion caused, mechanical or thermal damage caused)

**Gain stages required:** mic to line level – pre-amplification stage, line to headphone output – headphone amp stage (built in or discrete), line to speaker level - power amp stage

## Unit 103

## Basic equipment connections for music and sound industries

### Outcome 4

Test that leads are working and signals are routed correctly

#### Practical skills

##### The candidate will be able to:

- 1 Test that **leads are working** by:
  - a listening
  - b visual metering
  - c continuity tests using multimeter
- 2 Test **routing** by:
  - a listening
  - b metering

#### Underpinning knowledge

##### The candidate will be able to:

- 1 outline ways of checking that the **routing** of signals is correct
- 2 describe signal path/signal flow between points
- 3 describe how to use a multimeter to show continuity between points

#### Range

**Leads are working:** listen for a good quality signal at the receiving end, watch for a good level of signal on meters at the receiving end, use a multi meter to carry out a continuity test

**Routing:** starting at the point that the signal originates from, use logical steps to check a signal is correctly routed between pieces of equipment, use listening and metering tests at various stages

# **Unit 103                      Basic equipment connections for music and sound industries**

## Notes for guidance

### **Suggested good practice**

In this unit candidates will develop an awareness of the terminology used to describe different types of leads and connectors. They will then apply this knowledge to the setting up and basic testing of audio and MIDI based equipment. Candidates should develop the ability to become independent in requesting leads and setting up equipment so that they can work unaided when starting a specified project.

At this level of study the main emphasis of teaching should be to enable the candidates to anticipate the requirements of a particular system and to be able to find leads and connect pieces of equipment together. Systems should be adopted within the learning environment whereby leads are stored in a central location and labelled using correct terminology so that candidates become familiar with asking for connecting leads by their proper names. Every opportunity should be given to the student to set up a selection of pieces of equipment on a regular basis so that they are confident in configuring basic equipment. They should also be encouraged to adopt a logical approach to connecting recording equipment together. The outcomes for this unit directly inform the use of skills required for Unit 105, Sound Recording Skills.

### **Suggested resources**

There are a range of resources available to support the delivery of this unit and it would be impossible to create a definitive list. Teachers should use those they feel most comfortable with. However, in the fast moving music and sound industry it is imperative to ensure that the latest edition of any resource is utilised.

### Rationale

MIDI sequencing is used widely in the sound and media related industries to coordinate and layer-up multiple different sound sources under tight control.

This unit introduces candidates to the basic functions of software-based MIDI sequencing packages. Candidates will be shown how to connect together and use MIDI sequencing packages and will explore the basic parameters of the software. They should be encouraged to develop an intuitive awareness of the place of MIDI sequencing in the creative process with special regard to flexibility of operation due to the nature of MIDI as an easily-editable form of control data.

### Learning outcomes

There are **four** outcomes to this unit. The candidate will be able to:

- Set up a software MIDI sequencer and headphone/monitor system
- Explain the basic functions of a software-based MIDI sequencing package
- Create MIDI files to a given brief
- Explain computerised file location, file saving and backup procedures

### Key Skills

This unit contributes towards the Key Skills in the following areas:

Improving own learning and performance

1.1, 1.2, 1.3

Information technology

1.1, 1.2

### Guided learning hours

It is recommended that 40 hours should be allocated for this unit. This may be on a full time or part time basis.

### Assessment and grading

This unit will be assessed by:

An assignment covering practical skills and a synoptic multiple choice test covering the underpinning knowledge of all units.

## Unit 104

### Outcome 1

## MIDI sequencing and software

Set up a software MIDI sequencer and headphone/monitor system

### Practical skills

The candidate will be able to:

- 1 make connections between pieces of MIDI equipment
- 2 configure a MIDI sequencer to accept and transmit MIDI instructions
- 3 configure audio connections between MIDI sound sources and audio monitoring facilities

### Underpinning knowledge

The candidate will be able to:

- 1 list the steps required to **make MIDI connections**
- 2 outline the procedures required to **set up a software MIDI sequencer** to receive and transmit MIDI data
- 3 state ways in which **audio connectors** are used in order to monitor MIDI sound sources
- 4 define **terminology** relating to MIDI connections

### Range

#### Make MIDI connections

**Connect wiring between different MIDI devices:** MIDI in, MIDI out, MIDI thru

**Connecting multiple MIDI devices:** socket and cable type – 5 pin DIN, configuration of multiple devices (Star (Thru Box), Daisy chain (MIDI IN to MIDI THRU), separate independently addressable MIDI OUT sockets), using controller keyboards

**Using a synthesiser to input MIDI data and as a multi-timbral sound source at the same time:** requirement to implement LOCAL OFF, where LOCAL OFF is found in synth menu

**Computer MIDI interfaces:** soundcard/joystick-multimedia port, soundcard/ 5-pin DIN socket or flying breakout lead, breakout front panel, USB external interface, serial port external interface, other MIDI connection protocols

**Set up a software MIDI sequencer:** accessing software's options-page to check MIDI drivers are configured (MIDI hardware interface drivers, internal software MIDI synth drivers), configuring MIDI click by assigning to correct drivers, verification of MIDI incoming signal by visual or other means, routing of MIDI signal THRU to sound source (software THRU enabled globally, MIDI track record-enabled to allow signal to pass THRU, verification of MIDI IN signal reaching sound source, verification of MIDI IN signal at visual interface of internal soft synth

#### Audio connectors

**Midi sound sources as external devices driven by MIDI cable, USB cable or other systems:**

verification that MIDI is causing triggered sound, identification of audio line out points on external MIDI sound sources, setting master audio output levels on external MIDI sound sources, connecting audio outputs to mixing desk or straight to monitor amp, location of headphone output on external MIDI sound sources for monitoring or signal verification

**MIDI sound sources as internal software virtual instruments:** verification that MIDI is causing triggered sound, routing of audio outputs of internal synth back through audio system on the

computer, verifying computer soundcard output is working generally, verifying that software synth sound is reaching computer soundcard drivers

**Terminology:** MIDI, local on/off, driver software, soundcard, 5 pin DIN, MIDI interface, MIDI IN/OUT/THRU

## Unit 104

### Outcome 2

## MIDI sequencing and software

Explain the basic functions of a software-based MIDI sequencing package

### Practical skills

The candidate will be able to:

- 1 implement **MIDI functions** within a software sequencer package

### Underpinning knowledge

The candidate will be able to:

- 1 explain different **MIDI functions** within a software MIDI sequencer
- 2 describe how a MIDI sequencer allows **multiple channels** of data to be controlled simultaneously
- 3 define **terminology** associated with functions of MIDI sequencing package

### Range

**MIDI functions:** recording MIDI data onto tracks from a live performance, entering MIDI data into edit pages (pianoroll/keyedit, score), transforming MIDI input in real time or after entry (pitch transposition, velocity range – compression, quantising), assigning voices (entry by program and bank number, entry by menu of patch names), adjusting volume and panning (from main front (project) window, from dedicated MIDI Mixer or combined audio/MIDI mixer window)

**Multiple channels:** 16 Channels per MIDI interface, expansion of the number of MIDI channels available (multiple MIDI INs on single MIDI sound source, a number of different MIDI sound sources, software synths, other protocols), assigning tracks to external device MIDI channels, assigning tracks to soft synth MIDI channels, available number of simultaneous notes across channels (per external device per software synth device)

**Terminology:** quantisation, multi-timbral, polyphony, monophonic, dynamic note, allocation, velocity, transposition

**Unit 104**  
Outcome 3

**MIDI sequencing and software**  
Create MIDI files to a given brief

**Practical skills**

**The candidate will be able to:**

- 1 create MIDI files
- 2 balance and edit **MIDI processes**
- 3 save MIDI files to specified locations
- 4 backup MIDI files

**Underpinning knowledge**

**The candidate will be able to:**

- 1 outline the **skills required for following project briefs**
- 2 describe **MIDI processes** required for particular creative outputs

**Range**

**Skills required for following project briefs:** ability to comprehend scope and requirements set out in a project brief, ability to follow through a reasonable progression of actions to achieve a desired result, ability to manage own time in order to achieve the required results within a prescribed deadline

**MIDI processes:** ability to differentiate between different MIDI processes and their affect on the end result/creative outcome

**THIS IS NOT A PROCESS**

## Unit 104

## MIDI sequencing and software

### Outcome 4

Explain computerised file location, file saving and backup procedures

#### Practical skills

The candidate will be able to:

- 1 use computerised **file structure** to store files
- 2 use different types of **storage media** to backup and transport files

#### Underpinning knowledge

The candidate will be able to:

- 1 describe computerised **file structures** and computer network storage systems
- 2 outline **reasons for data backup policies**
- 3 describe ways of using **storage media** to secure data

#### Range

**File structure:** files and folders (nesting of files and folders within other folders, naming files, naming folders, sharing locations with other users, security from external deletion/tampering), file extensions and their meanings (eg .mid or .txt), location of internal hard drive icons on computer interface, different partitions/hard drives located on same machine, hard drives/partitions accessible over networks

**Reasons for data backup policies:** organisational policy for data storage/backup and retrieval, passwords and security, backup as a way of stepping back to earlier versions, backing up to different physical locations/media in case of virus/fire or malfunction, importance of using of virus checking software

**Storage media:** location of data (hard drives, floppy disk, CD-R/DVD-R or CDRW/DVD-RW, USB storage device, removable drives)

## **Unit 104            MIDI sequencing and software**

### Notes for guidance

#### **Suggested good practice**

In this unit candidates will be given the opportunity to connect together and use a MIDI sequencing software package. They will learn how to keep track of files and backup their work as well as how to use basic MIDI entry, save and editing procedures. This will be achieved through a series of short projects taking them through basic areas of the sequencing environment.

They will use knowledge gained in Unit 103 – Basic Equipment Connections in order to set up and test hardware and software comprising the MIDI sequencing package. This unit will start candidates on a pathway which could they could develop further by taking higher level units of study in MIDI sequencing at Levels 2 and 3.

#### **Suggested resources**

There are a range of resources available to support the delivery of this unit and it would be impossible to create a definitive list. Teachers should use those they feel most comfortable with. However, in the fast moving music and sound industry it is imperative to ensure that the latest edition of any resource is utilised.

### Rationale

This unit introduces candidates to the basic recording chain and its significance in completing simple recording tasks to a high quality.

There are many ways of originating analogue & digital recordings on a wide variety of hardware and/or software devices. In all of these systems it is most important to learn the simple foundations of the recording chain. This unit introduces candidates to the procedures involved for contemporary good recording practice. It is also important to screen for prior bad habits with respect to the recording chain and to encourage best-practice in its place.

This unit will introduce candidates to the basics of working with analogue connectivity and a recording source such as a microphone, piano/keyboard or guitar on either a PC/Mac based computer system or a discrete basic multi-track hardware device with a minimum of eight tracks. With this knowledge candidates will be encouraged to develop the independent skills necessary to record and monitor back the signal derived from an external source. They will also be required to make a basic volume balance of a multi-track recording and then archive or digitally save the recorded work.

### Learning outcomes

There are **four** outcomes to this unit. The candidate will be able to:

- Implement audio connections within different recording scenarios
- Connect analogue sources to digital or analogue recording systems
- Record and monitor signal sources and make a basic volume balance
- Save and archive recordings

### Key Skills

This unit contributes towards the Key Skills in the following areas:

Improving own learning and performance

1.1, 1.2, 1.3

### Guided learning hours

It is recommended that 40 hours should be allocated for this unit. This may be on a full time or part time basis.

### Assessment and grading

This unit will be assessed by:

An assignment covering practical skills and a synoptic multiple choice test covering the underpinning knowledge of all units.

## Unit 105

## Sound recording skills

### Outcome 1

Implement audio connections within different recording scenarios

#### Practical skills

The candidate will be able to:

- 1 access sources of information on basic **analogue connectivity**
- 2 set up different **recording scenarios**
- 3 connect a variety of recording equipment

#### Underpinning knowledge

The candidate will be able to:

- 1 describe different **recording scenarios** and approaches
- 2 identify **basic connections** for a recording scenario

#### Range

**Analogue connectivity:** ¼" Jacks, DI boxes, XLR, microphones, amplifiers, signal routing (working connectivity for basic recording scenarios)

**Recording scenarios:** vocal performance, musical instruments, spoken word, sound effects, drum/percussion

**Basic connections:** microphones, cabling, multi-track looms, auxiliaries, desks, amplifiers, foldback, monitoring

## Unit 105

### Outcome 2

## Sound recording skills

Connect analogue sources to digital or analogue recording systems

### Practical skills

The candidate will be able to:

- 1 prepare connection of instruments
- 2 connect and route instruments to digital or analogue recording systems
- 3 Set up either a:
  - a. computer-based audio system
  - b. digital multi-track device
  - c. analogue multi-track device

### Underpinning knowledge

The candidate will be able to:

- 1 describe how to prepare a variety of **external analogue connections** for instruments
- 2 describe how to **route a variety of connections** to digital or analogue recording
- 3 describe how to **prepare and use** a digital or analogue recording devices

### Range

**External analogue connections:** prepare and select wiring and connectivity for each instrument or source being used - microphone and piano/keyboard or guitar

**Route a variety of connections:** assemble a variety of equipment to prepare recordings with a digital or analogue recording device, cables and wiring looms

**Prepare and use:** operate and set up an 8 track session on a digital or analogue recording device (PC/MAC based or hardware 8-24 track machine) to facilitate the recording of instruments on discrete tracks

## Unit 105

## Sound recording skills

### Outcome 3

Record and monitor signal sources and make a basic volume balance

#### Practical skills

The candidate will be able to:

- 1 make an original recording of external analogue sources
- 2 operate and monitor a digital or analogue recording device during recording
- 3 adjust the balance of levels of recorded work

#### Underpinning knowledge

The candidate will be able to:

- 1 outline **good practice in the operation** of the recording process on digital or analogue recording devices
- 2 describe how to make **observed adjustments** on recorded material
- 3 describe the use of **balancing of levels** on recorded material

#### Range

**Good practice and operation:** controlling and monitoring of a recording on a digital or analogue 8-24track recording device, using track sheet, list of recorded content for project

**Observed adjustments:** adjustments necessary during the recording whilst monitoring the material under observation, constantly check levels being recorded

**Balancing of levels:** review the recorded signal levels of material, balance the discrete recorded tracks to improve the clarity of all playback levels

## Unit 105

### Outcome 4

## Sound recording skills

### Save and archive recordings

#### Practical skills

##### The candidate will be able to:

- 1 operate machinery, **menus and parameters** to store recordings
- 2 make **safe and secure archives** of recordings
- 3 restore saved recordings on a digital or analogue 8-24 track recording device
- 4 **reset and tidy** equipment

#### Underpinning knowledge

##### The candidate will be able to:

- 1 describe how to prepare and manage machinery, **menus and parameters**
- 2 describe how to **restore and verify** recorded material

#### Range

**Menus and parameters:** operate and control digital or analogue recording devices in ways that prepare all recorded material for archiving, list discrete track titles and content, title and version of recording, dates and times, source of recording

**Safe and secure archives:** WAV, AIFF, DVD, DVD RAM, Digital removable HD CADDY, TAPE, DAT, CD, External HD

**Reset and tidy:** health and safety good practice, reset environment and recording equipment, remove and store all cables, wiring looms, instruments, stands, microphones

**Restore and verify:** good practice PC/MAC based or hardware 8-24track device, caution, verify and recall saved media will fully restore and playback prior to cleaning out machinery or resetting any parameters

# Unit 105            Sound recording skills

## Notes for guidance

### **Suggested good practice**

This unit will look at common misconceptions involved in recording practice as well as the problem-solving issues that can occur on a daily basis when working with the basic analogue recording chain. It will help to promote skills required for team work and communication between the sound engineer and the client.

The client could be an artist or writer requesting that a vocal or instrumental source of some kind is recorded and a basic volume balance provided for a demo CD/MD. The client/artist will concentrate on his/her performance whilst the candidate must concentrate on the capture and subsequent basic volume balancing of the recording of the client/artist. Candidates can also record their own performance. Software synthesiser performances do not fulfil the learning requirements for this unit as no experience is gained relating to acquiring a signal from an analogue signal chain source.

The candidates recording can be either digital or analogue but the original recorded source must have been analogue (ie from an external piece of equipment). Candidates will need to record a variety of requested sources, as they would be required to do with a client. It is also important that candidates understand that the material which they are recording today may not be used by them tomorrow but may be passed on to another engineer. The recording needs to be representative of the original source and useable by others. In these ways this unit is intended to provide evidence that the candidate has a basic working knowledge of the recording chain, signal levels and archiving. This unit will start candidates on a pathway which could they could develop further by taking higher level units of study in MIDI sequencing in Levels 2 and 3.

For the original recording, candidates should show evidence of external sources being recorded on digital, implement actions to safely secure and save entire recorded content via I or analogue 8-24track recording device and label and title all archived content.

### **Websites (sources of information)**

[www.bossus.com/Manuals/BasicsofMRec.pdf](http://www.bossus.com/Manuals/BasicsofMRec.pdf)

[www.blind-summit.co.uk/modules.php?name=News&file=article&sid=70](http://www.blind-summit.co.uk/modules.php?name=News&file=article&sid=70)

[www.users.globalnet.co.uk/~bunce/mix1.htm](http://www.users.globalnet.co.uk/~bunce/mix1.htm)

[www.canford.co.uk/blueprintonline/blueprintaug2003/techsupport.aspx](http://www.canford.co.uk/blueprintonline/blueprintaug2003/techsupport.aspx)

[www.tweakheadz.com/signal\\_flow\\_1.htm](http://www.tweakheadz.com/signal_flow_1.htm)

[www.tweakheadz.com/setting\\_up\\_your\\_audio\\_card.htm](http://www.tweakheadz.com/setting_up_your_audio_card.htm)

[www.soundrecordingadvice.com/studio.html](http://www.soundrecordingadvice.com/studio.html)

[www.soundrecordingadvice.com/audio.html](http://www.soundrecordingadvice.com/audio.html)

<http://88.208.201.17/answerbase/article.php?id=064>

[www.performermag.com/CablesandCords.php](http://www.performermag.com/CablesandCords.php)

[www.jeeppjazz.com/JeepJazzMusic/handbk.html](http://www.jeeppjazz.com/JeepJazzMusic/handbk.html)

[www.tweakheadz.com/all\\_about\\_cables.htm](http://www.tweakheadz.com/all_about_cables.htm)

<http://latetrain.derekchung.org/music/rvrguid3.html>

<http://latetrain.derekchung.org/music/rvrguid3b.html>

[http://emusician.com/mag/emusic\\_good\\_connections/index.html](http://emusician.com/mag/emusic_good_connections/index.html)

[www.sweetwater.com/shop/cables/cables\\_buying-guide.php](http://www.sweetwater.com/shop/cables/cables_buying-guide.php)

[www.homerecordingconnection.com/studio\\_equipment.php?cat=Live+Audio+Snakes&list=pop](http://www.homerecordingconnection.com/studio_equipment.php?cat=Live+Audio+Snakes&list=pop)

[www.canford.co.uk/commerce/category\\_2000003\\_2000000.aspx](http://www.canford.co.uk/commerce/category_2000003_2000000.aspx)

[www.homerecordingconnection.com/studio\\_equipment.php?cat\\_type=Adapters](http://www.homerecordingconnection.com/studio_equipment.php?cat_type=Adapters)  
[www.homerecordingconnection.com/studio\\_equipment.php?cat=Instrument+Cables&list=pop](http://www.homerecordingconnection.com/studio_equipment.php?cat=Instrument+Cables&list=pop)  
[www.homerecordingconnection.com/studio\\_equipment.php?cat=Live+Audio+Snakes&list=pop](http://www.homerecordingconnection.com/studio_equipment.php?cat=Live+Audio+Snakes&list=pop)

### **Suggested resources**

There are a range of resources available to support the delivery of this unit and it would be impossible to create a definitive list. Teachers should use those they feel most comfortable with. However in the fast moving music and sound industry it is imperative to ensure that the latest edition of any resource is utilised.

### Rationale

There are many ways of originating analogue and digital recordings on a wide variety of hardware and/or software devices. Common to understanding all of these systems is the basic practices of the editing process. It is important to highlight any bad habits with respect to these editing procedures and to encourage best practice in their place.

This unit introduces candidates to basic knowledge relating editing recorded source material. It will help them become aware of how this underpinning knowledge is significant in completing basic editing tasks to a high standard.

This unit is designed to allow candidates to show evidence of a good basic working knowledge of editing methods including the ability to carry out accurate editing of audio material. It is important that candidates understand that what they are editing today may not be used by them tomorrow but may be passed on to another engineer. The final edited work needs to be useable by others without requiring further work or preparation. In these ways this unit is intended to show that candidates have good basic editing theory and practice with an acceptable quality output and a secure method of archiving.

### Learning outcomes

There are **five** outcomes to this unit. The candidate will be able to:

- Transfer or import basic audio material without any deterioration in the quality
- Make basic editing decisions
- Make improvements to selected audio files without any obvious deterioration of the material
- Make tempo and timing editing decisions
- Save and archive edits as new audio files

### Key Skills

This unit contributes towards the Key Skills in the following areas:

Problem solving

1.1, 1.2, 1.3

Improving own learning and performance

1.1, 1.2, 1.3

Information technology

2.1 2.2, 2.3

### Guided learning hours

It is recommended that 40 hours should be allocated for this unit. This may be on a full time or part time basis.

### Assessment and grading

This unit will be assessed by:

An assignment covering practical skills and a synoptic multiple choice test covering the underpinning knowledge of all units.

## Unit 106

### Outcome 1

## Digital sound editing

Transfer or import basic audio material without any deterioration in the quality

### Practical skills

The candidate will be able to:

- 1 make basic audio connections to digital editing and recording equipment
- 2 operate a computer-based (DAW) digital editing system and parameters
- 3 configure equipment to safely transfer audio materials

### Underpinning knowledge

The candidate will be able to:

- 1 outline procedures for **connecting digital editing and recording equipment**
- 2 describe how to use menus and parameters to **transfer and import audio**
- 3 state the importance of **preserving original audio content**
- 4 describe how to **save and manage** audio materials

### Range

**Connecting digital editing and recording equipment:** power up equipment, connect sources of equipment, operate software, monitor digital equipment on headphones

**Transfer and import audio:** operate computer based digital editing software, set up both import and recording parameters, ensure correct sampling/recording sample rates are in place, understand location of files and record audio paths, monitor stereo signals being received, import audio, record audio

**Preserving original audio content:** observe the importance of 100% replication of original sources for editing, make A/B comparisons to audio source and audio copy, ensure no external interference or influence has changed the original audio, good practice, the importance of well maintained cables and wiring at all times, good sources of power, editing audio material does not require the user to alter the sound of the edited material, cloning of files, destructive or non-destructive audio editing

**Save and manage:** transfer audio location, import audio location, save audio, file name/management, title working tracks to be edited, be aware of location of audio files and recordings saved, folders/path/chain of archived events, save audio

## Unit 106

Outcome 2

## Digital sound editing

Make basic editing decisions

### Practical skills

**The candidate will be able to:**

- 1 carry out editing decisions effectively
- 2 identify areas of audio requiring editing or cleaning
- 3 provide editing solutions to resolve problems and improve audio

### Underpinning knowledge

**The candidate will be able to:**

- 1 describe **common editing problems** associated with many editing scenarios
- 2 outline basic editing **solutions to improve audio** and remove problems

### Range

**Common editing problems:** background interference, general ambience, wind, external interruptions, phasing, coughing, sneezing, noise, bad recordings, pops, clicks, repetition, false starts, bad fades, furniture, jewellery

**Solutions to improve audio:** cut, copy, paste, insert, transfer, delete, use of EQ, rearrangement, top and tail

## Unit 106

### Outcome 3

## Digital sound editing

Make improvements to selected audio files without any obvious deterioration of the material

### Practical skills

The candidate will be able to:

- 1 use editing functions on a computer based digital editing program
- 2 make corrections and improvements to audio materials
- 3 maintain **procedures** to ensure audio does not deteriorate or degrade

### Underpinning knowledge

The candidate will be able to:

- 1 describe ways in which **digital editing parameters** are used
- 2 state ways to **edit and repair** audio material
- 3 outline **procedures** for ensuring audio materials does not deteriorate or degrade

### Range

**Procedures:** analyse, review, observe, make comparisons

**Edit and repair:** plug-ins, processing software, cut, copy, paste, delete, insert, transfer, delete, filter, noise reduction, spatial improvement, use of EQ, rearrangement, top and tail, fades, save

**Digital editing parameters:** keyboard, mouse, short cuts, menus, plug-ins, processing software

## Unit 106

Outcome 4

## Digital sound editing

Make tempo and timing editing decisions

### Practical skills

The candidate will be able to:

- 1 assemble small drum and percussion edits to present perfect timekeeping of original
- 2 assemble vocal/music edits that reflect good timing, pace and tempo awareness
- 3 measure the overall timing and feel of audio to be edited
- 4 adjust bad timing and tempo errors with accurate editing decisions

### Underpinning knowledge

The candidate will be able to:

- 1 outline the process of **timekeeping and tempo relationships** with all editing decisions
- 2 outline **reasons for editing audio** with timing and tempo

### Range

**Timekeeping and tempo relationships:** interviews, tempo and pace, length of audio, extend or shorten audio without any detriment or distraction to the overall piece, editing sentences of speech, editing musical pieces, deletion of audio, general observation and awareness

**Reasons for editing audio:** good timekeeping and presentation, work not obviously edited to listening audience, background interference, general ambience, wind, external interruptions, phasing, coughing, sneezing, noise, bad recordings, pops, clicks, repetition, false starts, bad fades, furniture, jewellery

## Unit 106

Outcome 5

## Digital sound editing

Save and archive edits as new audio files

### Practical skills

The candidate will be able to:

- 1 operate computer based menus and parameters to save audio files
- 2 make **safe and secure archive** of edits
- 3 restore saved edits on another digital workstation
- 4 **reset and tidy** equipment

### Underpinning knowledge

The candidate will be able to:

- 1 describe how to prepare and manage digital editing **menus and parameters**
- 2 describe how to **restore and verify** edited material

### Range

**Menus and parameters:** operate and control (DAW) digital editing device in ways that prepare all recorded material for archiving, list stereo track titles and content title and version of edits, dates and times, source of recording, version of edit

**Safe and secure archive:** WAV, AIFF, (file formats) DVD, DVD RAM, digital removable HD CADDY, TAPE, DAT, CDR, external HD storage device

**Reset and tidy:** health and safety good practice, reset digital environment and equipment, remove and store all cables, wiring looms

**Restore and verify:** good practice, caution, verify and recall saved media files will fully restore and playback prior to cleaning out machinery or resetting of any parameters, shutdown and restart

## Unit 106            Digital sound editing

### Notes for guidance

#### **Suggested good practice**

The unit will look at dealing with common problem-solving and other issues that can occur on a regular basis in the editing process. This unit will further support the team work and communication skills of user and client, as covered in Unit 105. In addition to this, it will also build upon skills learned in Unit 104 and inform candidates about best practice regarding contemporary editing procedures.

Candidates will be required to import/transfer an audio file for editing and then save and archive the new and renamed audio file prior to any editing. They will also be required to remove unwanted noise from a recorded source, and then save and archive this new edited/cleaned audio file.

Candidates will be required to implement actions to safely secure and save entire recorded content via WAV, AIFF, (file formats) DVD, DVD RAM, Digital removable HD CADDY, TAPE, DAT, CD, External HD. Label and title all archived content

Candidates will also edit out unwanted audio problems such as coughs or sneezes from a live interview section, and then save and archive the file.

Candidates will also be required to edit a drum and percussion recording showing good understanding of tempo and timing knowledge. The audio source can be either digital or analogue but must be saved as digitally captured material and edited and stored in the form of a computer based audio file (.wav or .aiff).

Candidates will independently edit recorded material to the required specification and save the newly edited work. Backups should be made by candidates of all original and edited materials. They will need to edit a variety of requested sources, as they would be required to do for a commercial client.

#### **Suggested resources**

There are a range of resources available to support the delivery of this unit and it would be impossible to create a definitive list. Teachers should use those they feel most comfortable with. However, in the fast moving music and sound industry it is imperative to ensure that the latest edition of any resource is utilised.

### Rationale

One of the techniques available to MIDI programmers is to include live recorded parts alongside their sequenced materials. This has the advantage that the precision of MIDI sequenced work can be enhanced by the more 'real' nature of live recorded sounds. Another advantage of combining audio and MIDI parts is the stability that MIDI can provide to musicians playing-in live parts. This could involve the creation of a MIDI drum track in order that a set of live musicians could overdub materials whilst maintaining stable timing.

Candidates will gain a basic awareness of the differences in the overall feel and quality of live audio and MIDI-sequenced parts. At this level candidates are expected to take part in a series of projects combining both audio and MIDI material. The emphasis in the learning process should be on an exploration of features of the software in relation to the way in which audio and MIDI parts behave and work alongside each other.

### Learning outcomes

There are **three** outcomes to this unit. The candidate will be able to:

- Set up software audio/MIDI sequencing packages to record and play back audio/MIDI tracks in sync
- Explain the difference between the features available to audio and MIDI tracks
- Record and mix down a combination of MIDI and audio materials

### Key Skills

This unit contributes towards the Key Skills in the following areas:

Improving own learning and performance

1.1, 1.2, 1.3

### Guided learning hours

It is recommended that 40 hours should be allocated for this unit. This may be on a full time or part time basis.

### Assessment and grading

This unit will be assessed by:

An assignment covering practical skills and a synoptic multiple choice test covering the underpinning knowledge of all units.

## Unit 107

## MIDI and audio techniques

### Outcome 1

Set up software audio/MIDI sequencing packages to record and play back audio/MIDI tracks in sync

#### Practical skills

The candidate will be able to:

- 1 set up **audio** tracks in an audio/MIDI sequencer
- 2 set up **MIDI** tracks in an audio/MIDI sequencer
- 3 **synchronise** audio and MIDI with each other within the same piece of sound or music

#### Underpinning knowledge

The candidate will be able to:

- 1 list the **requirements for setting up audio** within an audio/MIDI sequencer
- 2 list the **requirements for setting up MIDI** within an audio/MIDI sequencer
- 3 outline **procedures for synchronising** MIDI and audio materials within the same project

#### Range

**Requirements for setting up audio:** create audio tracks within the software environment (mono, stereo), routing inputs from sources through to monitoring environment within the sequencer, routing input busses to required audio tracks, optimising levels within the hardware and software environment, record-enabling tracks when appropriate, setting up audio monitoring systems to monitor the recording while in progress, implementing correct monitoring status for audio tracks within the sequencing software

**Requirements for setting up MIDI:** create MIDI tracks within the software environment, route tracks to an appropriate MIDI sound source, route sound sources from MIDI software synths or external devices to appropriate monitoring facilities, adjust levels to appropriate levels, route click tracks MIDI data to appropriate MIDI sound source where applicable

#### Procedures for synchronising

**Audio to MIDI:** set up a backing click-track and route to headphone monitor mix, ascertain an appropriate fixed tempo at which to record the final piece, set the MIDI sequencer to the desired tempo, synchronise other aspects of the mix to the MIDI tempo (ie delay settings)

**MIDI to audio:** balance elements of the audio mix and rehearse MIDI based overdub parts

## Unit 107

### Outcome 2

## MIDI and audio techniques

Explain the difference between the features available to audio and MIDI tracks

### Underpinning knowledge

The candidate will be able to:

- 1 list the main differences in **features** available to audio and MIDI tracks
- 2 state the **implications** of using either MIDI or audio to record a particular required instrumental part.

### Range

#### Features

**MIDI:** tracks allow the examination of pitch, velocity (i.e. volume/timbre characteristics) adjustment of note lengths globally, note duration, global compression and expansion of velocity range, ability to increase or decrease the level of individual note velocities after recorded performance, to correct timing and pitch attributes on a global or individual note basis, global tempo of MIDI tracks can be altered after recording with little or no implications for audio quality

**Audio:** tracks allow the examination of waveform information after recording, implementation of open-ended protocols on audio materials via plug-in audio effects such as reverb, delay, distortion, adjustment of the qualities of the timbre of audio via equalisation, audio parts can be sped up or slowed down but synchronisation is generally compromised and audio quality is also affected outside of a very narrow range.

**Both:** audio and MIDI tracks allow easy cutting and pasting of sections of tracks, automation of volume and panning settings on a track by track basis

#### Implications

**MIDI:** easier to record and edit materials, wide sound palette is available, dedicated MIDI controllers, editing and arrangement of individual notes and chords, potential lifeless or un-realistic performance, quality of playback sound sources, accuracy and definition of MIDI data

**Audio:** linear editing techniques, the benefit of 'feeling' live, continuous variations of timbre and acoustic characteristics of instrument and playing style, benefits of real' sound of live played microphone parts, data storage space, implications for project storage and transportation

## Unit 107

Outcome 3

## MIDI and audio techniques

Record and mix down a combination of MIDI and audio materials

### Practical skills

The candidate will be able to:

- 1 make recordings of audio materials
- 2 make live MIDI recordings or enter **MIDI materials** via editing screen
- 3 **render down MIDI tracks** to audio files for mixdown purposes
- 4 create a **balanced mix** of audio and MIDI materials

### Underpinning knowledge

The candidate will be able to:

- 1 state reasons for choosing to record various instruments as MIDI or audio materials within a multitrack recording to create a **balanced mix**
- 2 state reasons to **render down MIDI tracks** to audio tracks for the purposes of mastering within the audio/MIDI sequencer environment

### Range

**MIDI materials:** MIDI materials which compliment the more 'human' aspects of live recorded audio parts

**Balanced Mix:** creating a balanced and complimentary mix of MIDI and Audio materials

**Render down MIDI tracks:** requirement to render MIDI tracks from external sources back into audio files within the audio/MIDI sequencer in order to mix down and export as single stereo file, feature of rewired or built in virtual synth instruments to be combined within the audio mixdown upon stereo file export

## **Unit 107            MIDI and audio techniques**

### Notes for guidance

#### **Suggested good practice**

In this unit candidates will be given a basic understanding of the nature of combining original audio and MIDI parts within an audio/MIDI software sequencing package. Candidates will be given the opportunity to record audio and MIDI material within the same project and to gain experience in the advantages and limitations of combining the two different elements. The unit will require candidates to complete a series of short projects.

This unit builds on previous work in units covering Recording Skills and MIDI Sequencing & Software by allowing candidates to develop pieces of sound/music which combine both MIDI and Audio materials.

#### **Suggested resources**

There are a range of resources available to support the delivery of this unit and it would be impossible to create a definitive list. Teachers should use those they feel most comfortable with. However, in the fast moving music and sound industry it is imperative to ensure that the latest edition of any resource is utilised.

## Appendix 1 Key Skills signposting

The qualification provides opportunities to gather evidence for the accreditation of Key Skills as shown in the table below. However, to gain Key Skills certification the Key Skills would need to be taken as an additional qualification.

Unit number	Communication	Application of Number	Information Technology
101			
102	1.1, 1.3		
103			
104			1.1, 1.2
105			
106			2.1, 2.2, 2.3
107			

Unit number	Problem Solving	Improving own learning and performance	Working With Others
101		1.1, 1.2, 1.3	
102			
103		1.1, 1.2, 1.3	
104		1.1, 1.2, 1.3	
105		1.1, 1.2, 1.3	
106	1.1, 1.2, 1.3	1.1, 1.2, 1.3	
107		1.1, 1.2, 1.3	

## Appendix 2 Funding

This qualification is accredited and included on the National Qualifications Framework, and is therefore eligible for funding.

City & Guilds does not provide details on funding as this may vary between regions. Centres should contact the appropriate funding body to check eligibility for funding and any regional/national arrangements which may apply to the centre or candidates.

For funding regulatory purposes, candidates should not be entered for a qualification of the same type, level and content as that of a qualification they already hold.

Please see the table below for where to find out more about the funding arrangements for this qualification.

Nation	Who to contact	For higher level qualifications
<b>England</b>	<p>The Learning and Skills Council (LSC) is responsible for funding and planning education and training for over 16-year-olds. Each year the LSC publishes guidance on funding methodology and rates. There is separate guidance for further education and work-based learning.</p> <p>Further information on funding is available on the Learning and Skills Council website at <b>www.lsc.gov.uk</b> and, for funding for a specific qualification, on the Learning Aim Database <b>http://providers.lsc.gov.uk/lad</b>.</p>	<p>Contact the Higher Education Funding Council for England at <b>www.hefce.ac.uk</b>.</p>
<b>Scotland</b>	<p>Colleges should contact the Scottish Further Education Funding Council, at <b>www.sfc.co.uk</b>. Training providers should contact Scottish Enterprise at <b>www.scottish-enterprise.com</b> or one of the Local Enterprise Companies.</p>	<p>Contact the Scottish Higher Education Funding Council at <b>www.shefc.ac.uk</b>.</p>
<b>Wales</b>	<p>Centres should contact Education and Learning Wales (ELWa) at <b>www.elwa.ac.uk</b> or contact one of the four regional branches of ELWa.</p>	<p>For higher level qualifications, centres should contact the Higher Education Funding Council for Wales at <b>www.hefcw.ac.uk</b>.</p>
<b>Northern Ireland</b>	<p>Please contact the Department for Employment and Learning at <b>www.delni.gov.uk</b>.</p>	

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**Published by City & Guilds  
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