



Ken Stimpson Community School

Year 11 Music

'Kickstart'

Monday 24 August 2020

11.30am-1.30pm

**Key Information Leaflet
and
Practical Instructions**

WELCOME BACK

Welcome back to school after an extremely difficult, and stressful, period for everyone.

As you move into year 11 there will be many challenges ahead of you; not least the fact that, at the present time, the specification has not changed; meaning that everything needs to be completed as if you have not had any break.

A reminder that, for each module. The work will be set, then you will have time in (and out of) lessons to complete all the tasks. During that time I am able to look, and advise improvements. However, once the deadline for submission is reached, the module cannot be entered again until it is marked. If, on marking, the unit has been passed (with ANY grade) the module is finished. If an 'Unclassified' (U) is achieved in any part of the module you will be permitted to work on that part only for a set 'Resubmission Window'. HOWEVER, you can only achieve a 'Pass' for those sections you are resubmitting. If, after the resubmission is marked, you still receive a 'U' then the unit is marked as a 'U' overall, meaning that you cannot pass the whole course.

Therefore it is in YOUR interest to make sure that all submission dates are met and you do not waste any time.

We CANNOT give any extensions at all as all work and dates are checked by the exam board.

The aims for today's session are:-

1. Understand how the course operates and is marked/graded.
2. Understand how the lessons 'week on week' will run.
3. Understand how the 'Covid Restrictions' will affect your lessons.
4. Understand all dates and deadlines.
5. To go over modules to complete and look at Assignment Briefs.
6. Understand chords, and how to play/create inversions.

(MusPra207TA "Using a Digital Audio Workstation")

1. Understand how the course operates and is marked/graded

Each module undertaken is split into 'Learning Outcomes'. Each of these is graded as a 'Pass', 'Merit' or 'Distinction'. Once all Learning Outcomes are passed the Mean Average gives the final grade for that module.

Each Module grade is then used to calculate the final grade. The below is the description of this system taken directly from the RSL syllabus for this course:-

"Points are allocated per each 4-credit portion of a qualification. In cases where the number of credits achieved exceeds the number of credits required to gain the qualification, those credits carrying the least value will be disregarded though the core unit must always be counted in full.

Example:

LEVEL 2 CERTIFICATE – 20 CREDITS

- External Core Unit – 202ta Live Music Performance - 8 credits
- Core Unit – 201ta Musical Knowledge – 4 credits
- Optional Unit – 207ta Using a Digital Audio Workstation (DAW) – 8 credits

UNIT CREDIT GRADE SCORE

Each Distinction is worth a score of 4 per 4 credits, a Merit is worth a score of 3 per 4 credits and a Pass is worth a score of 2 per 4 credits.

EXAMPLE 1

External Core Unit – 202ta Live Music Performance (8 Credits) Distinction = 8 Points

Internal Core Unit – 201ta Musical Knowledge (4 Credits) Merit = 3 Points

Optional Unit – 207ta Using a Digital Audio Workstation (8 Credits) Merit = 6 Points

The maximum score for this qualification is 20, the grades given above equate to 17 points.

To calculate the overall grade, divide the points achieved in the example (17) by maximum points available (20) to arrive at an overall percentage of 85%. This then gives a final grade based on the below percentages.

- 86%–100% Distinction
- 65%–85% Merit
- 50%–64% Pass

Student Name	Unit 1 : LO1.	Unit 1 : LO2.	Unit 1 - Music Knowledge Development (4 Credits Max)	Unit 2 : LO1.	Unit 2 : LO2.	Unit 2 : LO3	Unit 2 - Using a DAW (8 Credits Max)	Ext Unit : Task 1 (Plan)	Ext Unit : Task 2 (Rehearse)	Ext Unit : Task 3 (Perform)	Ext Unit : Task 4 (Evaluate)	External Unit - Live Music Performance (8 Credits Max)	Credits Awarded	Poss. Credits	%	Final Grade
Student 'A'	M	M	M (3)	P	M	M	M (6)	D	M	D	M	D (8)	17	20	85	M
Student 'B'	M	D	D (4)	M	P	M	M (6)	D	M	D	D	D (8)	18	20	90	D
Student 'C'	P	P	P (2)	M	P	P	P (4)	M	M	M	M	M (6)	12	20	60	P

HOWEVER – Please note that, after final submission, if ANY Learning Outcome is graded as a 'U' (Unclassified) the whole module is failed and, subsequently, the whole course is failed.

2. Understand how the lessons ‘week on week’ will run.

During Year 11 you have lessons at the following times (all in 5I23):

1. Thursday, Unit 4
2. Thursday, Unit 5
3. Friday, Unit 2

This is how these lessons will be split.

		Thursday, Unit 4	Thursday, Unit 5	Friday, Unit 2
Term 1 (Sept-Dec)	Group ‘A’	Practical	Musical Knowledge <i>(to end of September, or completion if earlier),</i> then Practical	Keyboard/Cubase Skills then MusPra207TA (DAW)
	Group ‘B’	Keyboard/Cubase Skills then MusPra207TA (DAW)	Practical	Practical
Term 2 (Jan – Mar)	Group ‘A’	During the Spring Term ALL will be undertaking the Examined ‘Controlled Conditions’ (External’) module in EVERY lesson. A schedule will follow before Christmas		
	Group ‘B’			
Term 3 (Apr-June)	Group ‘A’	Resubmissions for internal modules (Apr/May) External Module (June). If all modules passed at Easter Break, Course is completed.		
	Group ‘B’			

At the start of the year the groups correspond to the following:-

- Group ‘A’: Those that have not yet completed ‘MusPra201TA Musical Knowledge Development’
- Group ‘B’: Those that have completed, and had submitted ‘MusPra201TA’

Students may be moved from Group A to Group B during September upon completion of MusPra201TA.

Once all have completed MusPra201TA the groups may be re-organised.

*******Please note*******

For those in Group A, an additional hour will be available after school on a Thursday in September until 4.30pm to assist with completion of MusPra201TA (Musical Knowledge) and to make up time from lockdown.

You are strongly advised to attend these each week until your final version has been ‘signed off’ and graded!!

3. Understand how the 'Covid Restrictions' will affect your lessons.

Whilst the restrictions and rules are still in place due to 'Covid-19' the following items will need to be put into place around the Music Department, and in your lessons.

In the Music Department in General

- All Practise Rooms, and Classrooms, will remain closed during breaks, before and after school.
- No rehearsals will be allowed to take place outside of GCSE lessons.
- No students will be permitted into the Performing Arts corridor during breaks. Before, or after, school. Should you have any questions in between lessons please, in the first instance, e-mail me. If necessary I will then 'book an appointment' with you when you will be allowed to come into the department for help.
- Singing is currently considered 'high risk' in enclosed spaces with groups so this will, in general, be discouraged without the appropriate guidelines (*see timetables lesson information*)
- Peripatetic lessons will continue, although the tutor will be required to remain at least 2 metres from the student AT ALL TIMES. In addition the tutor WILL NOT be permitted to collect students from lessons, the student must remember and make their own way down to the lesson.

During your Year 11 Timetabled Music Lessons

- Students will need to cleanse hands upon arrival, and departure, of all lessons.
- Upon arrival students are to head directly to their allocated seat, place bags under desks and turn towards the front of the room.
- In the main Music Room (5I23)
 - Students must always remain seated and remain facing outwards unless otherwise instructed by the teacher.
 - The teacher will remain at the front of the room, at least 2 metres from all students at all times. Should the student want to discuss the work with the teacher a hand should be raised and the teacher will invite you to approach the front of the room where the work will be shared.
 - All equipment (Piano Keyboards, Computers Screens, Keyboards and Mouse) needs to be cleaned at the end of every lesson (This includes between units 4 & 5 on a Thursday)
- Students MUST remain in the room allocated to them (whether main music room or other rooms) AT ALL TIMES.
- No equipment is to be moved between rooms.
- Practical Lessons WILL be taking place, with the following provisions
 - Social Distancing of AT LEAST 2 metres MUST be maintained in ALL Practical lessons.
 - Practise Rooms MUST NOT have more than 2 people in them to allow for appropriate 2 metre Social Distancing.
 - It is encouraged that singers perform solos, rather than duets/trios.
 - Where groups of more than two happen (such as bands), these should take place in 5I22 , 5I21 or 5I17 as they are larger spaces. This means that the social distancing will be possible between all members.
 - Every room has equipment present. You MUST NOT move equipment from one room to another.
 - Any personal equipment (such as guitars) that is brought into school must be cleaned upon arrival, after use, and prior to collecting. In between it should be stored in the Music Department.

ADDITIONAL GUIDANCE TO THE ABOVE MAY BE REQUIRED, PLEASE ADHERE TO THESE WHEN ASKED AS THESE ARE THERE TO KEEP EVERYONE SAFE.

4. Understand all dates and deadlines

These are the dates, and deadlines, that you MUST adhere to to complete the course. For modules 1 & 2 work can be completed away from school but, for the External module, ALL WORK MUST BE COMPLETED WITHIN LESSONS. This is because this is a controlled conditions (examined) module.

YEAR 11, 2020-21

Module 1; MusPra201TA – Musical Knowledge Development

Date Set	1/3/20
Deadline for Submission	1/11/20
Results Released	Friday 1/12/20
Resubmission Window	1/4/21 – 20/5/21
Resubmission Results Released	Fri 1/6/21

Module 2; MusPra207TA – Using a Digital Audio Workstation (DAW)

Date Set	1/11/20
Deadline for Submission	31/12/20
Results Released	1/2/21
Resubmission Window	1/4/21 – 20/5/21
Resubmission Results Released	Fri 1/6/21

External Controlled Assessment (Examined) Module;

PERFORMANCE: MUSPRA202TA-Live Performance

TECHNOLOGY: MusPra203TA - Sequencing and Production

External Briefs Released Online	Thurs 12/11/20
Controlled Assessment Window Opens (<i>Work Starts</i>)	Mon 4/1/21
Performance Dates (<i>open to parents and friends</i>)	Thurs 18/3/21, 5/17
Closure of Window	Thurs 25/3/21
Submission Deadline of all materials	Thurs 1/4/21
Results Published	Thurs 20/5/21
Resubmission Application Deadline	Thurs 3/6/21
Resubmission Window	Mon 7/6/21 – 8/7/21

5.To go over modules to complete and look at Assignment Briefs.

Here are the Assignment Briefs for the two internal modules.

Assignment Brief 1 – Musical Knowledge

Unit Assessment Details	
Qualification Title	Level 2 Music Practitioner
Unit Number and Name	MUSPRA201ta – Musical Knowledge Development
Centre Name	Ken Stimpson Community School
Student	
Tutor	Mr. R. Norman
Date Set	1/9/20
Deadline for Submission	1/11/20
Assessor	R. Norman
Internal Verifier	A. Billitt

Assignment Introduction
<p>As a practising musician, whether as a live performer or technician, it is important to have an understanding of many musical styles along with various distinctive traits that characterise them.</p> <p>You have been asked to demonstrate a fuller understanding of two genres of Popular Music by a potential employer who works across a wide range of styles and genres. It has been requested that you demonstrate knowledge of being able to identify and analyse the key stylistic and musical elements present within contemporary music.</p>

Task(s)
<input type="checkbox"/> 1. <i>Choose two contrasting popular musical styles and research the contributing traits to create a significant portfolio, with referencing, incorporating the following: -</i>
<input type="checkbox"/> a) <i>The social, political and cultural factors and context that influenced the start of your chosen styles. (1.1a)</i>
<input type="checkbox"/> b) <i>Research, and detail the significant bands, artists and producers relevant to your chosen styles. (1.1b)</i>
<input type="checkbox"/> c) <i>Research, and detail, with examples and artwork etc., the significant recordings, performances and musical events relevant to your chosen styles. (1.1c)</i>
<input type="checkbox"/> d) <i>Research, and detail, with images and descriptions, the imagery and fashion relevant to your chosen styles. (1.1d)</i>
<input type="checkbox"/> 2. <i>Listen to an appropriate musical track and craft personal responses (with referencing) relating to the following key musical features (Please see Glossary on Page 5 for definitions): -</i>
<input type="checkbox"/> a) <i>Tonality (Major/Minor/Atonal plus discussion on harmonies used) (2.1a)</i>
<input type="checkbox"/> b) <i>Tempo (What speed the music is performed at utilising BPM or other Musical Language) (2.1b)</i>
<input type="checkbox"/> c) <i>Instrumentation (What is the line-up of the band/group?) (2.1c)</i>
<input type="checkbox"/> d) <i>Lyrical Content (What do the lyrics actually mean?, What is the message being portrayed?) (2.1d)</i>
<input type="checkbox"/> e) <i>Production Techniques(Is the track produced in HQ? What other factors are present?) (2.1e)</i>

Recommended Evidence

This unit will be evidenced through the following; written work, video presentation, blog, vlog or podcast. Learners are not limited to a single submission type and may wish to use different methods of evidence dependent on their suitability to each learning outcome. Learners may use multiple evidence methods for the same learning outcome if they wish but should clearly state the learning outcome/assessment criteria they are addressing with their work.

Learning Outcome 1 – Identify and describe the contributing traits of two musical styles Evidence for this Learning outcome may be presented as; written work, video presentation, or podcast. *Total written evidence for this learning outcome must not exceed 1500 words Total audio/visual evidence for this learning outcome must not exceed 10 minutes*

Learning Outcome 2 - Recognise and discuss key musical elements Evidence for this learning outcome may be presented as; written work, video presentation, or podcast. *Total written evidence for this learning outcome must not exceed 1000 words Total audio/visual evidence for this learning outcome must not exceed 7 minutes*

The maximum evidence is stated in order to prevent learners from preparing and submitting work which is surplus to the requirements of the qualification. The minimum requirement for evidence is whatever is necessary for the individual learner to demonstrate all assessment criteria (in whichever stated, appropriate format) as long as the volume of work does not exceed the stated maximum. The maximum requirement should not be confused for a minimum requirement. Marks are awarded purely for how effectively the learner has met all assessment criteria within the maximum requirement boundary. In some instances, the assessment criteria (or an external RSL Brief) will set a minimum evidence requirement and in these cases the minimum evidence requirement must also be adhered to.

N.B. RSL advises that for each learning outcome a 20% buffer on exceeding the stated maximum limits should be used. RSL recommends that any evidence that exceeds this 20% should not to be considered during grading.

Suggested Weblinks

<https://www.musicmap.info/>

<https://theculturetrip.com/north-america/usa/california/articles/the-history-of-pop-music-in-5-defining-decades/>

<https://www.theguardian.com/music/2004/may/02/popandrock>

<https://www.theatlantic.com/technology/archive/2014/01/the-history-of-popular-music-according-to-google/283138/>

<https://www.ultimate-guitar.com> – a good website for lyrics and chords.

Alternative websites based around the History of Popular Music and specific styles can be found through web searches such as Google.com

In addition books such as “Music Legends” (*Guillemot*), “The Story of Pop”, “The Story of RAP” and “The Story of Rock” (*all published Silver Dolphin*) may give some insight and starting points.

Submission Checklist

- Word Document, presentation, podcast or video detailing requirements of Tasks 1.1a-e on P.1 ensuring within maximum limits. REFERENCING MUST ALSO BE INCLUDED!
- Word Document, presentation, podcast or video detailing requirements of Tasks 2.1a-e on P.1 ensuring within maximum limits. REFERENCING MUST ALSO BE INCLUDED!
- Regular reflective diary of all work undertaken in preparation of module.

How to submit your work

All work to be saved within your documents in a folder named "MUSPRA201ta Musical Knowledge- *Name of Student*"

All files to be saved in the format "*MUSPRA201ta: Name of Student: Description of Work or Assessment Criteria*"

Where possible combine files into one singular document.

PLEASE NOTE: All files will be transferred to secure area on Submission Deadline Date and may not be re-accessed after this date unless resubmission is required!

Assessment Criteria

1.1 Describe the contributing traits of two contrasting contemporary musical styles through consideration of:

- a. The factors that influenced its inception
- b. Significant artists/bands/producers
- c. Important recordings/performances/events
- d. Imagery and fashion associated with the style

2.1 Listen to a piece of music, recognising and discussing the following musical elements:

- a. Tonality
- b. Tempo
- c. Instrumentation
- d. Lyrical content (where applicable)
- e. Production Techniques

How to achieve a distinction

To achieve a distinction, learners should

1.1. Comprehensively describe the contributing traits of two contrasting contemporary musical styles through consideration of:

- a. The factors that influenced its inception
- b. Significant artists/bands/producers
- c. Important recordings/performances/events
- d. Imagery and fashion associated with the style

2.1 Display the ability to accurately recognise and discuss insightfully at least four of the following musical elements:

- a. Tonality
- b. Tempo
- c. Instrumentation
- d. Lyrical content (where applicable)
- e. Production Techniques

How to achieve a merit

To achieve a merit, learners should:

- 1.1. Clearly describe the contributing traits of two contrasting contemporary musical styles through consideration of:
 - a. The factors that influenced its inception
 - b. Significant artists/bands/producers
 - c. Important recordings/performances/events
 - d. Imagery and fashion associated with the style.
- 2.1 Display the ability to accurately recognise and discuss in detail at least four of the following musical elements:
 - a. Tonality
 - b. Tempo
 - c. Instrumentation
 - d. Lyrical content (where applicable)
 - e. Production Techniques

How to achieve a pass

To achieve a pass, all learners must:

- 1.1. Describe the contributing traits of two contrasting contemporary musical styles through consideration of:
 - a. The factors that influenced its inception
 - b. Significant artists/bands/producers
 - c. Important recordings/performances/events
 - d. Imagery and fashion associated with the style
- 2.1 Display the ability to accurately recognise and discuss at least four of the following musical elements:
 - a. Tonality
 - b. Tempo
 - c. Instrumentation
 - d. Lyrical content (where applicable)
 - e. Production Techniques

Unclassified definition

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

- 1.1. Insufficient ability to describe the contributing traits of two contrasting contemporary musical styles through consideration of:
 - a. The factors that influenced its inception
 - b. Significant artists/bands/producers
 - c. Important recordings/performances/events
 - d. Imagery and fashion associated with the style
- 2.1 Insufficient ability to recognise and discuss at least four of the following musical elements:
 - a. Tonality
 - b. Tempo
 - c. Instrumentation
 - d. Lyrical content (where applicable)
 - e. Production Techniques

Glossary of Terminology

Style *The style or genre of music (Blues, Rap, Country are 3 examples of different musical styles)*

Inception *How this was formed, this can relate to styles, substyles or revivals*

Significant *An artist/band/producer that is either prominent with the style or has in some way contributed to its evolution*

Important *A recording that received commercial, cultural, or innovative recognition*

Imagery *Album covers, associated artwork, artist/band/producer stage appearance*

Fashion *Clothing/accessories associated with the style. Worn or referenced by either artist/band/producer or fans*

Musical Elements *The components that are present within the selected musical piece these consist of the following:*

Tonality *Major, Minor, Tonal, Atonal (essential for assessment) modulation, relative major/minor, tonic major/minor (good practice)*

Tempo *The BPM (beats per minute) of the given piece of music (essential for assessment), simple and compound time (good practice)*

Instrumentation *The instrumentation present within the given piece of music, e.g. The Beatles – Drums, Bass, 2 x Guitar, 4 x Vocals (essential for assessment)*

Lyrical Content *The lyrical message of the track or specific language used*

Production Techniques *The use of production during the recording process or applied afterwards. This can consist of, but is not limited to:*

Panning *The way the track is presented in stereo sound (the balance between left/right) Are different instruments or vocals more prominent on one side of the recording?*

Mix Levels *How the track is mixed, i.e. the relative volumes of each instrument or vocal.*

EQ *How the tone of instruments is sculpted to enhance or change them.*

Effects *How processes are added to sounds to alter their characteristics.*

Submission Details

Date Set	1/9/20
Deadline for Submission	1/11/20
Internal Verification Deadline Date <i>(marked and sample IV'd)</i>	Friday 1/12/20
Resubmission Window	1/4/21 – 20/5/21
Internal Verification Resubmission Deadline Date <i>(marked and sample IV'd)</i>	Fri 1/6/21

Assignment Brief Created by	R.Norman
Assignment Brief Quality Assured by	A. Billitt
Date of Assignment Brief QA	23/6/20

Assignment Brief 2 – Using a DAW

Unit Assessment Details	
Qualification Title	Level 2 Music Practitioner
Unit Number and Name	MUSPRA207ta – Using a Digital Audio Workstation (DAW)
Centre Name	Ken Stimpson Community School
Student	
Tutor	Mr. R. Norman
Date Set	01/11/20
Deadline for Submission	31/12/20
Assessor	R. Norman
Internal Verifier	A. Billitt

Assignment Introduction

The understanding and use of a DAW as a multi-faceted tool is becoming more important within the Music Industry for both Performers and Technical Musicians.

You have been asked to create an 8-bar 'loop' that can be used for future productions. The recording company requesting this has asked that you demonstrate your understanding of a DAW and the features it possesses as well as your ability to use the keyboard to craft these loops. This is so that they can assess your skills for future production work.

Task(s)	
<input type="checkbox"/>	1. Demonstrate a full understanding of what a DAW is through a practical set-up and relevant research:
<input type="checkbox"/>	e) Create a short instructional video, with voiceover, detailing the main elements of hardware for a DAW alongside how to set the DAW system up. This should include how to open a Cubase file and insert one audio track.
<input type="checkbox"/>	f) Research a DAW and answer the following as part of a Word document or Powerpoint presentation:-
	i) <i>What does DAW stand for?</i>
	ii) <i>What different makes of DAW are there, and what platforms do they work on?</i>
	iii) <i>What operations can you undertake with a DAW? (e.g. Record sounds, import Audio etc)</i>
	iv) <i>What hardware would you need to operate a DAW?</i>
	v) <i>What applications would a DAW have? (what would you use it for?)</i>
<input type="checkbox"/>	2. Utilise the 'Groove Agent' Plugin within Cubase to accurately construct 8th note/quaver rhythms/beats in real time in the following time signature keeping a track record of your work in a project log including screen shots and annotations.
<input type="checkbox"/>	a) 4/4
<input type="checkbox"/>	b) 3/4
<input type="checkbox"/>	3. Using keyboard skills in real time carry out the following keeping a track record of your work in a project log including screen shots and annotations.:
<input type="checkbox"/>	a) Develop, and play in using a keyboard, an 8-bar bassline for one of the beats created in task 2 (2.2a/2.2c)
<input type="checkbox"/>	b) Develop, and play in using a keyboard, an 8-bar chord progression using inversions which are relevant to the bass line in 3a (2.2b/2.2c)
<input type="checkbox"/>	4. Use the Cubase software to make appropriate corrections to those items created in tasks 2 and 3 utilising the following keeping a track record of your work in a project log including screen shots and annotations.:
<input type="checkbox"/>	a) Quantisation at the correct resolution/rate
<input type="checkbox"/>	b) Erasure of unwanted notes
<input type="checkbox"/>	5. Export .mp3 of all project files and evaluate the success of the processes in relation to the specified criteria, highlighting strengths and areas for development.

Recommended Evidence

*This unit will be evidenced through the following: **written work, video presentation, blog, vlog or podcast.** Learners are not limited to a single submission type and may wish to use different methods of evidence dependent on their suitability to each learning outcome. Learners may use multiple evidence methods for the same learning outcome if they wish but should clearly state the learning outcome/assessment criteria they are addressing with their work.*

Learning Outcome 1 – Describe the operation of Digital Audio Workstation (DAW) software

Evidence for this Learning outcome may be presented as; written work, video presentation, blog or vlog

Total written evidence for this learning outcome should not exceed 1000 words

Total audio/visual evidence for this learning outcome should not exceed 8 minutes

Learning Outcome 2 – Demonstrate the skills to use a keyboard to input and edit music

Evidence for this learning outcome may be presented as; written work, video presentation, blog or vlog in addition to the finished audio files

Total written evidence for this learning outcome should not exceed 800 words

Total audio/visual evidence for this learning outcome should not exceed 6 minutes

Learning Outcome 3 – Evaluate work and consider ways to further enhance skills

Evidence for this learning outcome may be presented as; written work, video presentation, blog or vlog

Total written evidence for this learning outcome should not exceed 800 words

Total audio/visual evidence for this learning outcome should not exceed 6 minutes

Practical

Audio files demonstrating practical criteria should not exceed 5 minutes in total

The maximum evidence is stated in order to prevent learners from preparing and submitting work which is surplus to the requirements of the qualification. The minimum requirement for evidence is whatever is necessary for the individual learner to demonstrate all assessment criteria (in whichever stated, appropriate format) as long as the volume of work does not exceed the stated maximum. The maximum requirement should not be confused for a minimum requirement. Marks are awarded purely for how effectively the learner has met all assessment criteria within the maximum requirement boundary. In some instances, the assessment criteria (or an external RSL Brief) will set a minimum evidence requirement and in these cases the minimum evidence requirement must also be adhered to.

N.B. RSL advises that for each learning outcome a 20% buffer on exceeding the stated maximum limits should be used. RSL recommends that any evidence that exceeds this 20% should not to be considered during grading.

Suggested Weblinks

https://en.wikipedia.org/wiki/Digital_audio_workstation

<https://www.homebrewaudio.com/daw-means-digital-audio-workstation/>

<https://mixbutton.com/home-recording-articles/what-is-a-daw-program/>

Alternative websites based around more specific software programmes and specific styles can be found through web searches such as Google.com

To assist with Cubase tasks a number of YouTube tutorials are available online.

Submission Checklist

- Setup instructional video for Task 1a.
- Word Document, presentation, podcast or video detailing requirements of Task 1b
- Project file showing all progress towards Tasks 2-4. This should include screenshots and annotations to show the understanding of what has been undertaken.
- MP3 'mixdown' of all files created in Tasks 2-4.
- Word Document, presentation, podcast or video detailing requirements of Task 5 ensuring within maximum limits.

How to submit your work

All work to be saved within your secure exam folder in a folder named "MUSPRA207ta Using a DAW - Name of Student"

All files to be saved in the format "MUSPRA207ta: Name of Student: Description of Work or Assessment Criteria"

Where possible combine files into one singular document.

PLEASE NOTE: All files will be 'locked' on Submission Deadline Date and may not be re-accessed after this date unless resubmission is requested!

Assessment Criteria

1.1 Create an overview of the main features and functions of a DAW programme including any associated hardware.

2.1 Apply keyboard skills to accurately construct 8th note based 8 bar rhythms/beats in a DAW in real time using a drum or percussion patch in the following time signatures:

- a. 4/4
- b. 3/4

2.2 Using keyboard skills in real time carry out the following activities:

- a. Develop an 8-bar bass line for **one** of the beats in **2.1**
- b. Develop an 8-bar chord progression using inversions which is relative to the bass line in **2.2a**
- c. Play both into a DAW using appropriate patches

2.3 Correctively edit the parts created in **2.1** and **2.2** to include the following:

- a. Quantisation at the correct resolution
- b. Erasure of unwanted notes

3.1 Evaluate the success of the process identifying strengths and areas requiring further development

How to achieve a distinction

To achieve a distinction, learners should

1.1 Create a comprehensive overview of the main features and functions of a DAW programme including any associated hardware

2.1 Show highly accomplished abilities in applying keyboard skills to accurately and efficiently construct 8th note based 8 bar rhythms/beats in a DAW using a drum or percussion patch in the following time signatures:

- a. 4/4
- b. 3/4

2.2 Demonstrate highly accomplished abilities in applying keyboard skills to carry out the following activities:

- a. Develop an 8 bar bass line for one of the beats in **2.1**
- b. Develop an 8 bar chord progression using inversions which is relative to the bass line in **2.2a**
- c. Play both into a DAW using appropriate patches

2.3 Show accomplished skills in correctively editing the parts created in **2.1** and **2.2**, showing efficiency and include the following:

- a. Quantisation at the correct resolution
- b. Erasure of unwanted notes

3.1 Provide a comprehensive and insightful evaluation of the success of the process identifying strengths and areas requiring further development.

How to achieve a merit

To achieve a merit, learners should:

1.1 Create a clear and detailed overview of the main features and functions of a DAW programme including any associated hardware

2.1 Apply keyboard skills to accurately and efficiently construct 8th note based 8 bar rhythms/beats in a DAW using a drum or percussion patch in the following time signatures:

- a. 4/4
- b. 3/4

2.2 Using well-developed keyboard skills carry out the following activities:

- a. Develop an 8 bar bass line for one of the beats in **2.1**
- b. Develop an 8 bar chord progression using inversions which is relative to the bass line in **2.2a**
- c. Play both into a DAW using appropriate patches

2.3 Correctively edit the parts created in **2.1** and **2.2**, showing efficiency and include the following:

- a. Quantisation at the correct resolution
- b. Erasure of unwanted notes

3.1 Provide a clear, detailed evaluation of the success of the process identifying strengths and areas requiring further development

How to achieve a pass

To achieve a pass, all learners must:

1.1 Create an overview of the main features and functions of a DAW programme including any associated hardware

2.1 Apply keyboard skills to accurately construct 8th note based 8 bar rhythms/beats in a DAW using a drum or percussion patch in the following time signatures:

- a. 4/4
- b. 3/4

2.2 Using keyboard skills carry out the following activities:

- a. Develop an 8 bar bass line for one of the beats in **2.1**
- b. Develop an 8 bar chord progression using inversions which is relative to the bass line in **2.2a**
- c. Play both into a DAW using appropriate patches

2.3 Correctively edit the parts created in **2.1** and **2.2**, to include the following:

- a. Quantisation at the correct resolution
- b. Erasure of unwanted notes

3.1 Evaluate the success of the process identifying strengths and areas requiring further development

Unclassified definition

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

1.1 Insufficient ability to create an overview of the main features and functions of a DAW programme including any associated hardware

2.1 Insufficient ability to apply keyboard skills to accurately construct 8th note based 8 bar rhythms/beats in a DAW in real time using a drum or percussion patch in the following time signatures:

- a. 4/4
- b. 3/4

2.2 Insufficient ability to carry out the following activities:

- a. Develop an 8 bar bass line for one of the beats in **2.1**
- b. Develop an 8 bar chord progression using inversions which is relative to the bass line in **2.2a**
- c. Play both into a DAW using appropriate patches

2.3 Insufficient ability to correctively edit the parts created in **2.1** and **2.2** to include the following:

- a. Quantisation at the correct resolution
- b. Erasure of unwanted notes

3.1 Insufficient ability to evaluate the success of the process failing to identify strengths and areas requiring further development

Glossary of Terminology

DAW Digital Audio Workstation, i.e. the software used for music production

Hardware The physical components that are operated in conjunction with the DAW (keyboard)

Real time Sequenced live/in person

Patch A saved user or pre-set setting on a musical device

Bass line The lowest frequency notes in the composition

Chord progression The chord changes that move to form the harmonic characteristic of the composition

Quantisation The process of removing errors from performed music

Erasure Removal of unwanted data (tracks, notes, etc.)

Submission Details

Date Set	1/11/20
Deadline for Submission	31/12/20
Internal Verification Deadline Date <i>(marked and sample IV'd)</i>	Monday 1/2/21
Resubmission Window	1/4/21 – 20/5/21
Internal Verification Resubmission Deadline Date <i>(marked and sample IV'd)</i>	Fri 1/6/21

Assignment Brief Created by	R.Norman
Assignment Brief Quality Assured by	A. Billitt
Date of Assignment Brief QA	

External Controlled Assessments

Performance	Technology
MusPra202TA – Live Performance	MusPra203TA – Sequencing and Production
PLANNING – 6 hours 1.1: Statement of Personal Aims 1.2: A production plan of you contribution to the performance 1.3: Rehearsal Plan 1.4: Health & Safety	PLANNING – 6 hours 1.1: A project plan <i>(Statement of Personal Aims, Project Plan, Consideration of Audience Expectation, Resources Required)</i>
REHEARSING – 12 hours 2.1: Undertake the Rehearsal Process 2.2: Make original and progressive modifications to the performance	THE DAW PROJECT – 12 hours 2.1: Create a DAW project meeting the requirements and requirements of the ‘theme’ in the brief; keeping a detailed project log. 2.2: Export a .mp3 mixdown of the project.
PERFORMING 3.1: Present an engaging performance (10-15 minutes)	
EVALUATING – 2 hours 4.1: Evaluate your performance 4.2: Suggest ways to improve future performances	EVALUATING – 2 hours 3.1: Review the project in the light of feedback, highlighting strengths and areas for development

6. Understand chords, and how to play/create inversions on the Keyboard. *(MusPra207TA “Using a Digital Audio Workstation”)*

For MusPra207TA you will be required to play into Cubase (A Digital Audio Workstation) a series of chords (A ‘Chord Progression’) both in ‘Root’ position and with ‘inversions’ in ‘live time’. For today we will be looking at what these terms mean and you will be asked to work to try to complete this task.

Glossary of Terminology

Chord: *Two, or more, notes played at the same time.*

Chord Progression: *A series of chords played one after another without a gap.*

Root Position: *A chord played in its’ most basic form.*

Inversions: *Chords played where the order of the notes are moved around.*

Practical Aspect

You will be working on the keyboard today, using just your right hand. In the diagrams below the numbers represent the fingers of your right hand as such.



For the purpose of today's session we will work with the well-known, and well-use 'I-V-VIm-IV' chord progression, known as 'The Four Chord Song'. We will work in the key of C Major meaning that, on the keyboard, you will only use the white keys.

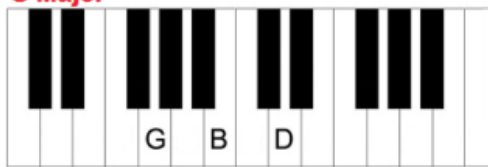
The chords used for this progression in C major (with fingers) are:-

C Major



1 2 (3) 4 (5)

G Major



1 2 (3) 4 (5)

A Minor



1 2 (3) 4 (5)

F Major



1 2 (3) 4 (5)

Can you play these four chords smoothly on the keyboard?

Root Position

Because, for each of these chords, the note at the bottom (*the one played with your thumb*) is the same as the name of the chord (*so, for example, a C in a C Major chord*) these are known as 'Root Position' chords.

This is because the chords are 'rooted' with their named note at the bottom.

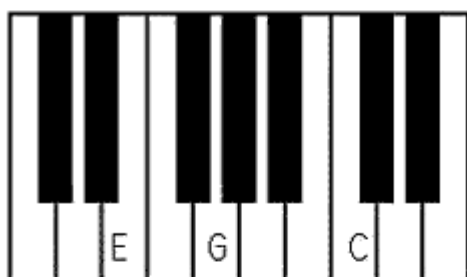
However, in Music, we can switch the order of the notes around without altering the name of the chord played. In Music we call these 'Inversions'. Here are the three ways we could play the C Major Chord.

C Major Chord - Root Position



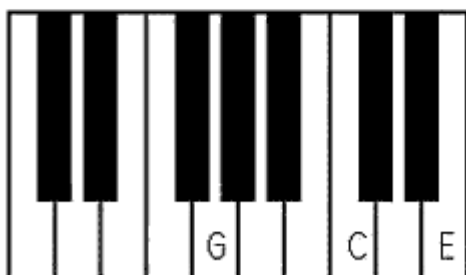
As mentioned the 'Root Position' chord has the note names in the chord 'rooted' at the bottom.

C Major Chord - 1st Inversion



For a 'First Inversion' the bottom note is the second note in the chord (*played with finger 2 in the original root position chord*). The root note then moves to the top.

C Major Chord - 2nd Inversion



For a 'Second Inversion' the bottom note is the third note in the chord (*played with finger 4 in the original root position chord*). The root and the second note then move to the top.

By using these inversions you can make the original chord pattern much easier to play.

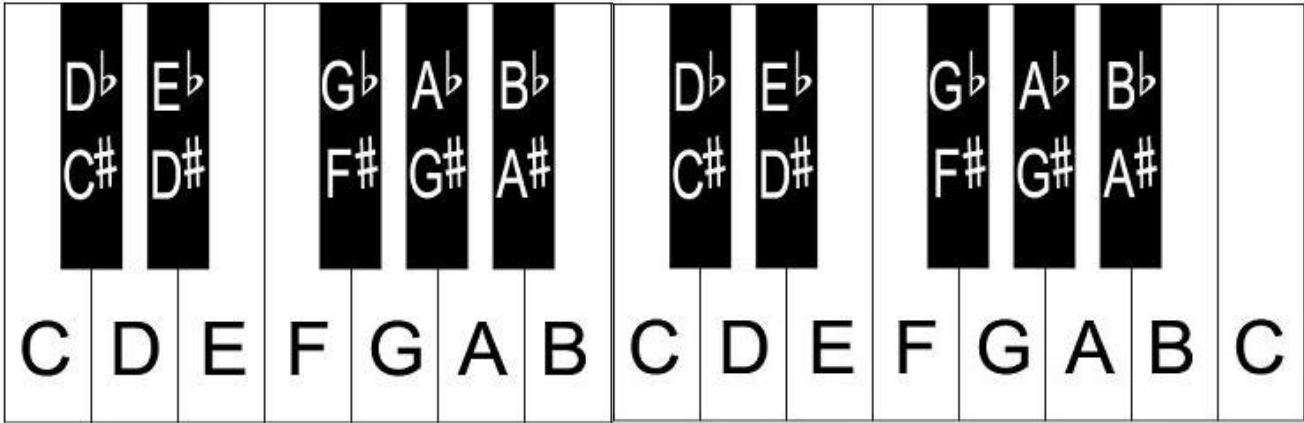
Can you work out the following rearrangements to play the chords in a much simpler version where your hand has to move much less?

C Major – Root Position

G Major – First Inversion

A minor – First Inversion

F Major – Second Inversion



This is the best way to do it!

- ↓ = either move down a finger (say from finger 3 to finger 2), or move a finger down one note.
- ↑ = either move up a finger (say from finger 2 to finger 3), or move a finger up one note.
- = the finger does not move

Chord	Position/Inversion	Note 1 (Finger)	Note 2 (Finger)	Note 3 (Finger)
C Major (I)	Root	C (1)	E (3)	G (5)
G Major (V)	First Inversion	B (1) ↓	D (2) ↓	G (5) →
A minor (VI)	First Inversion	C (1) ↑	E (3) ↑	A (5) ↑
F Major (IV)	Second Inversion	C (1) →	F (4) ↑	A (5) →

You will need to be able to play this relatively smoothly, counting to 4 on each chord and then moving without hesitation, then repeating for a second time – this will take patience, and practise.

This is quite a simple chord progression. If you can do this, look up some more chord progressions comprising either 4, or 8, chords and try to work these out.

***REMEMBER – You **HAVE** to include at least some inversions to be able to pass MusPra207TA.

If you are unsure ask for help.

In the coming weeks we will look to further enhance your keyboard skills for this unit as well as looking at how to play them into Cubase (a 'DAW'). You will also need to be able to do other things such as 'play in' drum beats and create bass lines using the software. We will cover all of this.

Thanks for all you work today. The road ahead will be difficult but it is nothing you cannot conquer.

As always, at any point, e-mail me or ask any questions. (r.norman@kscs.org.uk)

Mr. Norman.

