



# Introduction to Level 3 Music Technology

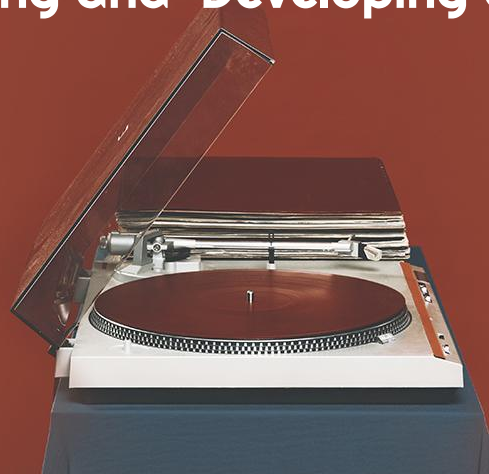
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# Outline of the Course

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**Year 1 – Unit 6 DAW production  
Unit 2 Studio Recording Techniques**

**Year 2 – Unit 1 Live Sound  
Unit 13 Mixing and Mastering Techniques  
Unit 18 Working and Developing as a  
production team**



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## What will I learn

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The digital audio workstation (DAW) has become the primary tool of much of contemporary modern music. With the right skills and knowledge, its power and accessibility allows you to create recordings of a similar standard to those heard in commercial studios, the quality and originality of which is only limited by your imagination. As well as its creative musical possibilities, a DAW can also be used for audio restoration and repair as well as for a wide range of multimedia sound work. In this unit, you will explore how the features of a DAW can be used to create and develop your own music. You will understand some of the background principles of how a DAW works, along with the associated specialist and technical terms. To complete the assessment task within this unit, you will need to draw on your learning from across your programme. While this unit covers the fundamental elements of working with a DAW musically, there is much more you can go on to do. The ability to use a DAW competently is central in progression to higher education music technology courses, as well as professional work in recording studios, production, composing, film

**A01** Demonstrate knowledge and understanding of MIDI skills and techniques

**A02** Demonstrate knowledge and understanding of digital audio skills and techniques

**A03** Application of digital mixing and plug-ins

**A04** Be able to develop a digital audio response to a client brief with appropriate justification

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# Assessment:

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A set task provided by Pearson and completed under supervised conditions.

The final submission will include:

- a fully produced, arranged and mixed piece of music with a 1 minute and 30-second edit
- written production notes highlighting the key creative techniques used.





## Studio Recording Techniques

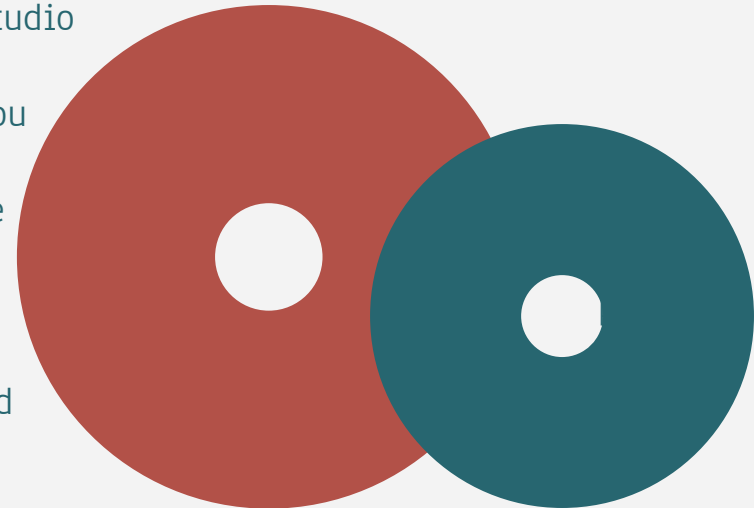
# Unit 2:

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## What will I learn

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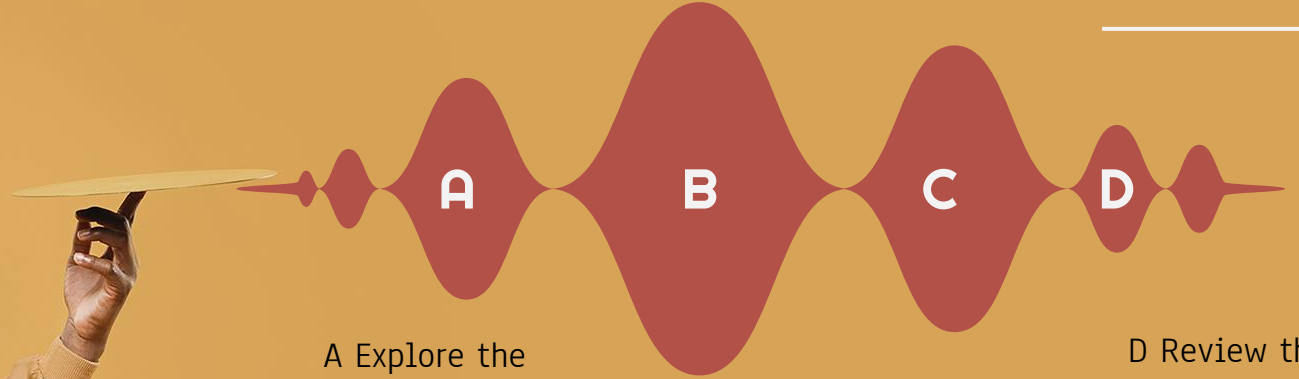
The process of recording music for industry release has developed extensively since the early days of studio recording. However, while recording techniques have spread from the confines of specialist facilities to anyone with a mobile device, the core knowledge of studio recording techniques underpins the essence of creating a good multitrack recording. In this unit, you will look at the equipment and processes used to record music in a studio and experiment with microphone choice and placement. You will plan and make multitrack recordings of different instruments using studio equipment. The work for this unit establishes a solid foundation of specific and transferable skills, which you will be able to relate to a wide range of potential employment opportunities in the music industry. While generally aimed at potential studio engineers and producers, a clear knowledge of the studio recording is beneficial to personnel across the industry, from studio trainees, home recordists to artist managers and label administrators.



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## Learning Aims:

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A Explore the equipment and processes used for a multitrack studio recording

B Carry out music recording session planning to prepare for a multitrack recording

C Carry out music recording using techniques and processes for a multitrack recording

D Review the processes used in the recording of the multitrack recordings.



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## Assessment:

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Audio files showing learners' experimentation with microphones and studio equipment.

A detailed recording plan, including microphone choice and placement, room layout and cabling, which feeds into the set-up and implementation of an audio multitrack recording.

A report that evaluates the effectiveness of the process used in the multitrack recording.

# Unit 1:

## Live Sound



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## What will I learn:

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The role of a live sound engineer can include working with artists across all genres of music in venues ranging from outdoor festivals to stadiums or pubs. A good live sound engineer is often the person responsible for providing a successful and enjoyable performance for musicians and audience alike. A live sound engineer must have a detailed knowledge of equipment and health and safety issues. However, they can often be the one to enhance an artist's performance, as well as communicating successfully with a range of people, often in high pressure situations. In this unit, you will learn about the component parts of public address (PA) systems and gain practical experience of using them to mix live sound. You will gain knowledge of the working methods and procedures employed by a live sound engineer, including choosing appropriate equipment, the practical set-up of live sound systems and the other roles involved in live music production. The skills you develop in this unit will allow you to undertake work as a live sound engineer, which may be a front of house (FOH) engineer or a monitor engineer. The skills developed in mixing live sound can also give you greater insight in terms of undertaking other live sound roles, such as road manager, roadie and backline technician, as well as studio-based production work. This will allow you to progress to freelance work in the industry or to undertake higher education courses related to live sound engineering.



## Learning Aims:

A Examine live sound technology, equipment and roles

B Carry out the set-up and soundcheck of a live sound system to meet the needs of performers and audience

C Develop live recording and mixing techniques.



# Assessment:



A report considering the various roles associated with live sound engineering and the function and specification of equipment used.

Video evidence and observation documents of learners connecting, testing and operating live sound equipment in a soundcheck. A risk assessment for the set-up and soundcheck in response to the technical requirements of an artist.

Video evidence and observation documents of learners mixing live sound. Audio recording produced by learners of live performance mixes.

# Unit 13:



## Mixing and Mastering Techniques

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## What will I learn:

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The audio mixing and mastering process is the crucial gateway between music creation and the end listener. It is the process by which raw recordings and song arrangements acquire their power and sheen to deliver the greatest impact to the consumer. The mixdown and mastering element of the music production process is where the sonic direction of a recorded performance is realised. In this unit, you will gain experience in mixing down and mastering multitrack digital audio workstation (DAW) projects.

You will also realise a sonic vision for a DAW project to achieve a desired sound. These skills are an essential element of all aspects of the music and sound industry. They can open the door to many career paths, including mix engineer for music, mastering engineer, audio post-production for film and television, and elements of radio broadcast.

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## Learning Aims:

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In this unit you will:

- A** Understand mixing and mastering software techniques
- B** Develop a mixdown of a multitrack project
- C** Carry out the production of a mastered stereo audio file.



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## Assessment:

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A written article or blog post explaining the mix and mastering software in their chosen DAW.

A complete DAW mixdown demonstrating the use of appropriate equalisation (EQ), effects and dynamics processing. A reflection of the process and results, comparing the sonic aims to the final product. This should include a comparison to commercial reference tracks.

A stereo master .wav or .aiff file bounced to 0.5-0 dB at 44.1 kHz. Diary of events and decisions made with a conclusion of the end product. This should include a comparison to commercial reference tracks.



# Working and Developing as a Production Team



Unit: 13

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## What will I Learn:

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A significant feature of the contemporary music industry is the prominence of projects featuring collaborations between artists, producers, MCs and musicians. In this unit, you will contribute to a music project that creates and develops an original piece of music. You will explore the roles and work involved in carrying out a successful music project, and how the organisation of the production process provides a framework for effective, creative development and control. As well as making a significant contribution to a piece of music, you will also review the work involved to reflect on your contribution to the successful outcome. You will develop your understanding of the music production process and personal skills such as self-organisation, communication and meeting deadlines. This unit will help you progress to higher education and to employment in recording and songwriting.

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## Learning Aims:

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**A** Understand the different roles and responsibilities involved in the music production process

**B** Undertake a music production project

**C** Review the music production project.

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## Assessment:

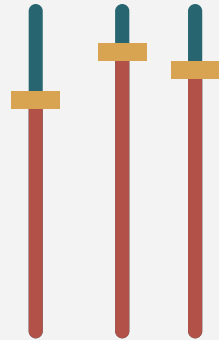
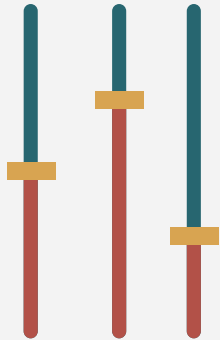
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**Presentation (video required)** of the production process to the group, the roles involved and an assessment of how the roles and the work interacts in the process.


**Meeting notes** with action planning and tasks to be carried out, including documents or physical evidence from these tasks. **Individual logs documenting** the production process.

**Video of meetings** and **production sessions. Teacher observations.**

**Recorded interview** that evaluates the success of the project and how learners contributed to this in their role.



## What Next?

A hand holding a gold vinyl record. The hand is positioned on the left side of the image, with the index finger pointing upwards. The record is held vertically, showing its circular shape and the central hole. The background is a solid light gray.

**Leeds College of Music** - Here you can study Performance, Production and Composition. They cover a range of music styles from popular to Jazz to classical.

**Point Blank** - With basis in a variety of countries this University offers courses in Music Production, Sound Engineering, Radio Courses, Live Sound Engineering and DJ courses.

**BIMM - Bristol/Brighton** - Here you can study on your main instrument for performance, such as bass, drums, guitar, voice and keys as well as Song Writing, Music Production, Music Business and Marketing and Events Management.

**Falmouth University** - Here you can study Creative Music technology, Technical Theatre Arts and Popular Music. They cover more modern music and electronic music with Electronic music making.

**Universities:**

**Sound Engineer** - are involved with making recordings of music, speech and sound effects. As well as skills with technical equipment, a sound engineer should have understanding of the technical aspects of music.

**Sound Technicians** - are responsible for the equipment used for the recording, enhancement, amplification, mixing and production of sound. This could be at live events or in studios, in production and/or post-production. The role involves working closely with producers and performers to ensure that requirements are met.

**Music Technology Teacher:** Inspire the next generation of students to work into the music industry.

**Composer/songwriter:** Create music for video games, films, adverts or write music for other musicians or create jingles for radio stations. Working freelance composers get commissioned to write music for specific briefs.

**Studio Manager:** Once you have learnt the workings of a recording studio you could set up your own or manage an established studio. If you become amazing at your job people will want to come to your studio to record their music.

**Possible Careers:**

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# Beyond the Classroom

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Volunteer In music Lesson to gain confidence working with others and learn more musical understanding.

Offer to record other students music so you gain more experience.

Join Music clubs so you are working with others and playing music.

Offer to help at live events such as concerts and the Production.