MUSIC ASTHETICS-I

CLASS - XI

MUSIC ASTHETICS-I

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भारत का संविधान

उद्देशिका

हम, भारत के लोग, भारत को एक सम्पूर्ण [1]प्रभुत्व-संपन्न समाजवादी पंथनिरपेक्ष लोकतंत्रात्मक गणराज्य बनाने के लिए, तथा उसके समस्त नागरिकों को:

सामाजिक, आर्थिक और राजनैतिक न्याय,

विचार, अभिव्यक्ति, विश्वास, धर्म

और उपासना की स्वतंत्रता,

प्रतिष्ठा और अवसर की समता

प्राप्त कराने के लिए

तथा उन सब में व्यक्ति की गरिमा

[2]और राष्ट्र की एकता और अखंडता

सुनिश्चित करने वाली बंधुता बढ़ाने के लिए

दृढ़संकल्प होकर अपनी इस संविधान सभा में आज तारीख 26 नवम्बर, 1949 ई॰ को एतद्द्वारा इस संविधान को अंगीकृत, अधिनियमित और आत्मार्पित करते हैं।

1. संविधान (बयालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से "प्रभुत्व-संपन्न लोकतंत्रात्मक गणराज्य" के स्थान पर प्रतिस्थापित।
2. संविधान (बयालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से "राष्ट्र की एकता" के स्थान पर प्रतिस्थापित।

भाग 4 क

मूल कर्त्तव्य

51 क. मूल कर्त्तव्य – भारत के प्रत्येक नागरिक का यह कर्त्तव्य होगा कि वह –

(क) संविधान का पालन करे और उसके आदर्शों, संस्थाओं, राष्ट्रध्वज और राष्ट्रगान का आदर करे;

(ख) स्वतंत्रता के लिए हमारे राष्ट्रीय आंदोलन को प्रेरित करने वाले उच्च आदर्शों को हृदय में संजोए रखे और उनका पालन करे;

(ग) भारत की प्रभुता, एकता और अखंडता की रक्षा करे और उसे अक्षुण्ण रखे;

(घ) देश की रक्षा करे और आह्वान किए जाने पर राष्ट्र की सेवा करे;

(ङ) भारत के सभी लोगों में समरसता और समान भ्रातृत्व की भावना का निर्माण करे जो धर्म, भाषा और प्रदेश या वर्ग पर आधारित सभी भेदभाव से परे हों, ऐसी प्रथाओं का त्याग करे जो स्त्रियों के सम्मान के विरुद्ध हैं;

(च) हमारी सामासिक संस्कृति की गौरवशाली परंपरा का महत्त्व समझे और उसका परिरक्षण करे;

(छ) प्राकृतिक पर्यावरण की जिसके अंतर्गत वन, झील, नदी, और वन्य जीव हैं, रक्षा करे और उसका संवर्धन करे तथा प्राणिमात्र के प्रति दयाभाव रखे;

(ज) वैज्ञानिक दृष्टिकोण, मानववाद और ज्ञानार्जन तथा सुधार की भावना का विकास करे;

(झ) सार्वजनिक संपत्ति को सुरक्षित रखे और हिंसा से दूर रहे;

(ञ) व्यक्तिगत और सामूहिक गतिविधियों के सभी क्षेत्रों में उत्कर्ष की ओर बढ़ने का सतत प्रयास करे जिससे राष्ट्र निरंतर बढ़ते हुए प्रयत्न और उपलब्धि की नई उंचाइयों को छू ले;

[1](ट) यदि माता-पिता या संरक्षक है, छह वर्ष से चौदह वर्ष तक की आयु वाले अपने, यथास्थिति, बालक या प्रतिपाल्य के लिये शिक्षा के अवसर प्रदान करे।

1. संविधान (छयासीवां संशोधन) अधिनियम, 2002 द्वारा प्रतिस्थापित।

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a [1] **SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the [2] [unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949, do **HEREBY   TO OURSELVES THIS CONSTITUTION.**

1.   Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "Sovereign Democratic Republic (w.e.f. 3.1.1977)
2.   Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "unity of the Nation (w.e.f. 3.1.1977)

THE CONSTITUTION OF INDIA

Chapter IV A

Fundamental Duties

ARTICLE 51A

Fundamental Duties - It shall be the duty of every citizen of India-

(a)   to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;

(b)   to cherish and follow the noble ideals which inspired our national struggle for freedom;

(c)   to uphold and protect the sovereignty, unity and integrity of India;

(d)   to defend the country and render national service when called upon to do so;

(e)   To promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;

(f)   to value and preserve the rich heritage of our composite culture;

(g)   to protect and improve the natural environment including forests, lakes, rivers, wild life and to have compassion for living creatures;

(h)   to develop the scientific temper, humanism and the spirit of inquiry and reform;

(i)   to safeguard public property and to abjure violence;

(j)   to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement.

PREFACE

Music has a fine quality of capturing peoples mind and soul. This qualifications in music will see the students enjoying a range of high quality learning resources such as the live performance venue, fully equipped recording studios, rehearsal studios, and fully equipped labs designed for music production and a music management office.

Throughout the studies there is a strong focus on performance and song writing, you will also gain knowledge of how the music industry works, how to develop and promote yourself as an artist/performer and gain insights into the management of your creative work. Units studied will cover writing/composition, performance skills, musical knowledge and concepts, music analysis, technical skill development and self-management. Technical skill will help them to take up music arranger, editor or sound recordist as their future profession.

The ultimate goal of this book is to provide students with a strong foundation of musical skills, knowledge, and discipline, which can be applied throughout their lives. Such a foundation allows many students to remain actively involved in the study of music, and provides experiences that open avenues for personal and group expression.

As students participate in organized musical activities, they learn cooperation and an awareness of their role in community and society. This awareness can lead students to appreciate, not only their own culture, but also other cultures from around the world.

By defining the purpose and direction of the senior secondary music curriculum, it is hoped that both the school and community will unite in valuing the goals and outcomes in music education for all students.

CBSE takes this opportunity and thank all the contributors, authors and the dedicated team of people from Central Institute of Technology, Australia; who have helped in preparation of this book.

The Board is grateful to the members of the Committee of Course for their advice, guidance and total commitment towards development of this course. We are indeed indebted to these academic advisors who have lent us the benefit of their rich and insightful experience. I would like to appreciate Vocational Education Cell, CBSE; for coordinating and successfully completing the work.

Vineet Joshi, IAS

Chairman

ACKNOWLEDGEMENTS

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SECTION-I : UNIT OUTLINES

Learning Plan - Cluster 1

BSBOHS201A	Participate in OHS Processes
CUFIND201A	Develop and apply Creative Arts Industry Knowledge
CUSMLT201A	Develop and Apply Musical Ideas and Listening Skills

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Learning Plan

Cluster 1

Cluster Title	Cluster 1
Code and Unit title	BSBOHS201A Participate in OHS processes CUFIND201A Develop and apply creative arts industry knowledge CUSMLT201A Develop and apply ideas and listening skills
Resources	Internet Video Link : Can't Hear You Knocking http : //www.hearnet.com/features/featureCHYKindex.shtml Internet Link : http : //www.theaustralian.com.au/news/health-science/success-is-all-in-the-mind/storv-e6frq8af-1111118649674 Class Notes 1 : OHS and Music Industry Class Notes 2 : Studio Location
Elements	**Participate in OHS processes** 1. Work safely 2. Implement workplace safety requirements 3. Participate in OHS consultative processes 4. Follow safety procedures **Develop and apply creative arts industry knowledge** Performance Criteria (PC - 1 to 12) 1. Seek information on the structure and operation of the creative arts industries using appropriate sources. 2. Seek information on employment obligations and opportunities within the creative arts industries using appropriate sources. 3. Seek information on new technology affecting the creative arts industries using appropriate sources.

Cluster Title	Cluster 1
	4. Comply with copyright requirements when accessing information.
	5. Apply information in day-to-day work activities to enhance quality of work performance.
	6. Seek information on laws and regulations affecting the creative arts industries using appropriate sources.
	7. Identify implications of breaching laws and regulations affecting the creative arts industries.
	8. Apply information to ensure laws and regulations are not breached in day-to-day work activities.
	9. Identify and use a range of opportunities to update knowledge of the creative arts industries.
	10. Identify current issues of concern to the creative arts industries.
	11. Share updated knowledge with colleagues.
	12. Establish and maintain effective contacts in the creative arts industries.
	Develop and apply ideas and listening skills
	1. Identify and differentiate a range of musical styles.
	2. Develop musical ideas.
	3. Update and maintain music knowledge.
Critical aspects of evidence	**Participate in OHS processes**
	Evidence of the following is essential :
	• accurately following all relevant safety procedures
	• identifying and reporting hazards to designated personnel
	• knowledge of relevant health and safety legislation
	• knowledge of relevant materials, equipment and work processes
	Develop and apply creative arts industry knowledge
	• Evidence of the following is essential :
	• ability to source industry information
	• ability to seek appropriate assistance to collect industry information
	• ability to apply industry information to day-to-day work activities to enhance work outcomes
	• understanding of the ways in which to maintain currency of industry knowledge

Cluster Title	Cluster 1
	Develop and apply ideas and listening skills
	• Evidence of the following is essential :
	• apply information on, and ideas about, musical styles to day-to-day work activities
	• check credibility and reliability of information
	• maintain currency of information
	• source information on musical styles

Individual Learning and Assessment Needs

We recognise that students have different learning styles and needs. Please let there is anything that may have an effect on your learning.

2
Learning Objectives

Unit Descriptor

Unit Descriptor	This unit describes the performance outcomes, skills and knowledge required to participate in workplace occupational health and safety (OHS) processes to protect workers own health and safety, and that of others.
	No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Work safely	1.1. Follow established safety procedures when conducting work.
	1.2. Carry out pre-start systems and equipment checks in accordance with workplace procedures.
2. Implement workplace safety requirements	2.1. Identify designated persons for reporting queries and concerns about safety in the workplace.
	2.2. Identify existing and potential hazards in the workplace, report them to designated persons and record them in accordance with workplace procedures.
	2.3. Identify and implement workplace procedures and work instructions for controlling risks.
	2.4. Report emergency incidents and injuries to designated persons.

ELEMENT	PERFORMANCE CRITERIA
3. Participate in OHS consultative processes	3.1. Contribute to workplace meetings, inspections or other consultative activities. 3.2. Raise OH&S issues with designated persons in accordance with organisational procedures. 3.3. Take actions to eliminate workplace hazards or to reduce risks.
4. Follow safety procedures	4.1. Identify and report emergency incidents. 4.2. Follow organisational procedures for responding to emergency incidents.

Required Skills and Knowledge

This Section Describes the Skills and Knowledge required for this unit.

Required skills

- Literacy skills to interpret safety signs, symbols and notices.
- Problem-solving skills to analyse options in an emergency situation.

Required knowledge

- Responsibilities of employers and employees under relevant health and safety legislation
- Emergency procedures including procedures for fires and accidents
- Commonly used hazard signs and safety symbols.

Range Statement

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

Safety procedures may include :

Completing required documentation

- Local, state and federal legislation
- Materials Safety Data Sheets (MSDSs)

- National Health and Medical Research Council guidelines
- Following OH&S guidelines relevant to workplace
- Maintenance and use of cleaning apparatus in a work environment, such as :
  - disposing of spilled substances.
  - dangerous products, 'sharps' and waste correctly.
  - maintaining stocks of cleaning equipment (e.g. disposable gloves, liquid repellent aprons, disinfectant).
  - sterilising and/or disposing of cleaning equipment.
  - using appropriate cleaning equipment to clean spillages and breakages.
  - wearing protective clothing, protective eye wear when in contact with body fluids or chemicals that may splash.
- Using and storing toxic and hazardous materials correctly
- Keeping workplace clean and tidy
- Office practice manual
- Displaying health and safety brochures,
- Magazines and other material
- Undergoing operator training when using new
- Equipment or processes
- Special guidelines in a medical setting :
  - RACGP Code of Practice for the Management of Health Information in General Practice RACGP Entry Standards for General Practices.

RACGP Sterilisation/Disinfection guidelines for General Practice

Designated persons may include:

- Designated health and safety officers
- Health and safety representatives
- Supervisors
- Managers
- Team leaders
- Other persons authorised or nominated by the enterprise or industry.

Hazards may include anything which is a source of :

- potential harm in terms of human injury or ill health.
- damage to property.
- damage to the environment.

- **potential harm in terms of human injury or ill health including :**
  - toxic or hazardous materials.
  - hazardous work processes.
  - unsafe work practices.
  - hazardous equipment.
  - unstable personnel
  - potential harm in a medical setting :
  - blood
  - breakage / spillage
  - drug hold-ups
  - needle sticks
  - medical emergencies (e.g. Falls, bleeding, seizures, fainting, collapses, panic attack, Psychosis).
  - spread of infection
- **Potential sources of infection :**
  - breakages
  - contaminated waste
  - patients with colds, flu and other infectious diseases.
  - sharps (e.g. needles, scalpel blades)
  - Spillage
  - used dressings, bandages and equipment.
  - unsterilised/poorly sterilised equipment.
  - work surfaces
  - unwashed hands

Risk is

- the chance of something occurring that will
- result in injury or damage.

Emergency incidents may include :

- accidents
- emergency situations
- fire
- flood
- sudden illness
- incidents
- external threats

CUFIND201A DEVELOP AND APPLY CREATIVE ARTS INDUSTRY KNOWLEDGE

Unit Descriptor

Unit descriptor	This unit describes the performance outcomes, skills and knowledge required to develop and apply basic industry practices within the creative arts industries.
	This unit addresses the collection, application and updating of general information relevant to work roles within the creative arts industry sectors, including industry structures and operations, employment obligations and opportunities, the impact of new technology and the identification of industry laws and regulations.

Elements and Performance Criteria Pre-Content

Elements describe the essential outcomes of a unit of competency.	Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.

Elements and Performance Criteria

Source and apply industry information	1. Seek information on the *structure and operation* of the *creative arts industries* using *appropriate sources*.
	2. Seek information on *employment obligations and opportunities* within the creative arts industries using appropriate sources.
	3. Seek information on *new technology* affecting the creative arts industries using appropriate sources.
	4. Comply with copyright requirements when accessing information.
	5. Apply information in day-to-day work activities to enhance quality of work performance.

Identify industry laws and regulations	6. Seek information on *laws and regulations* affecting the creative arts industries using appropriate sources. 7. Identify implications of breaching laws and regulations affecting the creative arts industries. 8. Apply information to ensure laws and regulations are not breached in day-to-day work activities.
Update and maintain industry knowledge	9. Identify and use a range of opportunities to update knowledge of the creative arts industries. 10. Identify *current issues of concern* to the creative arts industries 11. Share updated knowledge with colleagues 12. Establish and maintain effective contacts in the creative arts industries

Required Skills and Knowledge

This section describes the skills and knowledge required for this unit.

Required skills

- Communication skills sufficient to communicate industry information to colleagues learning skills sufficient to maintain knowledge of industry information literacy skills sufficient to read and understand industry information and terminology.

- Numeracy skills sufficient to interpret relevant technical data.

- Planning and organising skills sufficient to identify relevant industry information technology skills sufficient to access and download industry information.

Required knowledge

- Basic understanding of the following areas and how they apply to day-to-day work activities (in relation to the particular creative arts industry sector

   - in which knowledge is being assessed) :
   - industry structure and operation
   - employment obligations and opportunities
   - new technology
   - laws and regulations
   - current issues of concern

Range Statement

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

Structure and operation may include :

- distribution channels for products and services.
- industry sectors and their products and services.
- Key contacts and support networks.
- major industry bodies and associations.
- prominent practitioners and practices.
- relationship with other creative arts industry sectors.
- specific features of local and regional industry sectors, including their relationship with local community.

Creative arts industries may include :

- Entertainment
- Film, Television, Radio and Interactive Media.
- Museums and Library Services.
- Music
- Visual Arts, Craft and Design.

Appropriate sources may include :

- agents and artists managers.
- copyright representatives.
- discussions with current industry practitioners, colleagues and community groups.
- electronic and print media, including news, reviews and articles.
- employee and industry association representatives.
- events, including industry functions, conferences, trade fairs, community activities, expositions, Exhibitions, festivals and social events.
- government bodies and associated publications.
- induction kits.

- industry managers
- internet
- libraries and telephone books.
- peak copyright organisations.
- personal observations and experience.
- reference books, industry information sheets, magazines and journals.
- retail and wholesale suppliers of products and services.
- technical publications.
- training programs, seminars, conferences, symposiums, workshops, master classes and other professional development opportunities.
- union publications (e.g. newsletters, magazines, bulletins and letters) and other sources of industrial relations information.

Employment obligations and opportunities may include :

- career opportunities and career paths
- codes of conduct and codes of ethics
- employer bodies and professional associations
- employment conditions
- employment contracts and job descriptions
- industrial relations issues, including award provisions, enterprise bargaining agreements and non-award areas.
- roles, responsibilities and employment rights of individuals and contracted
- freelance workers
- Unions.

New technology may include :

- anti-discrimination
- consumer protection
- contempt of court
- copyright
- defamation
- duty of care
- environmental issues
- equal employment opportunity

- Industrial relations, awards and enterprise agreements
- Insurance issues
- Intellectual property
- Libel
- Obscenity
- OHS
- Plagiarism
- Privacy legislation
- Racial vilification
- Slander.

Current issues of concern may include :

- changing nature of the marketplace, including marketing and production of products and services
- cultural protocols
- funding policies
- government initiatives
- importing and exporting issues
- industry contraction or expansion
- insurance issues
- taxation issues
- trends in industry practice.

CUSMLT201A : DEVELOP AND APPLY MUSICAL IDEAS AND LISTENING SKILLS

Unit Descriptor

Unit descriptor	This unit describes the performance outcomes, skills and knowledge required to develop music knowledge by listening and responding to music.

Elements and Performance Criteria Pre-Content

Elements describe the essential outcomes of a unit of competency.	Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.

Elements and Performance Criteria

Element	Performance Criteria
1. Identify and differentiate a range of musical styles	1.1 Actively listen to a range of recorded and live music performances in selected **musical styles** and discuss with **appropriate people.**
	1.2 Compare a range of musical styles using appropriate listening skills, musical terminology and *information sources.*
	1.3 Identify the repertoire of a range of musical styles using appropriate information sources and discuss with appropriate people.
2. Develop musical ideas	2.1 Listen to and identify musical ideas in a range of musical styles
	2.2 Seek information on the context of musical ideas in one or more musical styles using appropriate information sources.
	2.3 Identify and develop own musical ideas and discuss with appropriate people.
	2.4 Apply musical ideas to own developing area of music practice and share with appropriate people.

3. Update and maintain music Knowledge	3.1 Identify and use a range of opportunities Knowledge to develop *music knowledge*, ideas and Listening skills.
	3.2 Maintain currency of own music knowledge using appropriate information sources
	3.3 Check the credibility and reliability of information sources with appropriate people
	3.4 Apply music knowledge to day-to-day activities to enhance quality of work performance.

Required Skills and Knowledge

This section describes the skills and knowledge required for this unit.

Required skills

- Communication skills sufficient to share information with colleagues and peers.
- Research skills sufficient to locate and use relevant sources of information.
- Literacy skills sufficient to read and understand relevant sources of information.
- Planning and organisational skills sufficient to update, maintain and store information.
- Technology skills sufficient to access/download information.

Required knowledge

- Basic understanding of :
  - Analytical and critical-listening skills
  - Instruments used within selected musical styles
  - Music history and terminology in selected musical styles
  - Musical ideas expressed in selected musical styles
  - Music structures, styles and forms
  - Relationships between composers, performers, producers, recording engineers, critics and audiences in selected musical styles
  - Technology used to produce and enhance music
  - Work/background of successful composers, performers and producers in selected musical styles.

Range Statement

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below.

Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

Musical styles may include :

- Classical/Concert
- Contemporary/art
- Ethnic/Traditional
- Folk
- Indigenous
- Jazz
- Music Theatre
- Popular/Commercial
- Rock
- World.

Appropriate people may include :

- Agents and Artist Managers
- Artists, Composers, Musicians and Performers
- Colleagues and Peers
- Copyright and Legal Representatives
- Current Industry Practitioners
- Employee Association and Union Representatives
- Industry and Industry Association Representatives
- Information Professionals
- Legal Representatives
- Mentors
- Musical Directors
- Professionals from Allied Areas
- Record Producers
- Sound Technicians

Information sources may include :

Attending music events, such as :

- Conferences
- Conventions
- Festivals

- Functions
- Performances
- Trade fairs
- Chord charts, Play Lists and Sheet Music
- Discussions with current industry practitioners.

Educational activities, such as :

- Master classes
- Seminars
- Symposiums
- Training programs
- Workshops

Electronic and print media, such as :

- Articles
- Journals
- Magazines
- News
- Reviews
- Subscriptions
- Government Departments and Publications
- Industry Associations and Organisations

Industry publications, such as :

- Information sheets
- Reference books
- Technical publications
- Manuals
- Internet
- Libraries and archives, including text, film,video, sound, graphic and media
- Musical competitions and awards
- Peak Copyright Organisations
- Personal Observations and Experience.

Context may include :

Biographical information, such as :

- Composers
- Musicians

- Performers
- Record producers
- Sound technicians
- Cultural
- Economic
- Historical
- Political
- Social
- Theoretical.

Music knowledge may include :
- Acoustic and Electronic Protocols
- Chord Patterns and Keys
- Chord and Melodic Formulae
- Dynamics and Volume
- Instrumental and/or Vocal Styles
- Instruments and Tuning
- Music Conventions
- Music History
- Music Marketability, e.g. Commercial
- Feasibility
- Musical notation
- Music structures, styles and forms
- Musical Terminology
- Performance Styles and Customs
- Repertoire and Instrument Knowledge
- Scales, Melody and Themes
- Simple Music Analyses
- Solo and Ensemble Protocols
- Texture and Tone Colours

SECTION-I : RESOURCES AND ASSESSMENT

Cluster 1

BSBOHS201A   Participate in OHS Processes

CUFIND201A   Develop and apply Creative Arts Industry Knowledge

CUSMLT201A   Develop and Apply Musical Ideas and Listening Skills

3

Resources and Assessment

Introduction : OHS and Music Industry

Discussion on why Occupational Health and Safety has become a priority topic across all industry segments.

Activity :

- Brainstorm typical hazards prevalent in the music industry.
- Occupational Overuse Injury (RSI - Repetitive Stress Injury)
- Lifting injuries
- Tripping
- Crushing
- Hearing impairment
- Performance anxiety
- Electrical
- Substance use and abuse
- Who is responsible in the workplace?

Lecture :

Explain what "Duty of Care" is your responsibility :

- Identify the risk
- Assess the risk
- Rectify or report

Discuss what these mean in practical terms.

Explain legislative framework in broad terms (Acts, Regulations, Industry Codes of Practice).

Activity :

Return to list of music industry hazards and examine college position on each. See the table below :

Hazard and Cause	College Position
Occupational Overuse Injury (RSI) (Most commonly effects drummers)	Frequent rest breaks Correct technique
Lifting heavy equipment	Teach correct lifting techniques as part of OH&S unit Trolleys available
Tripping	Teach students correct cable laying
Crushing	Correct lifting Maintaining a safe environment
Hearing impairment excessive noise	Sound level ceiling in rehearsal rooms Use of ear protection
Performance anxiety	The college is a "safe" environment; it is the perfect opportunity to get used to performing in front of other people. No ridicule.
Electrical	Regular testing Report any issues No liquids around electrical gear
Substance use and abuse	Zero tolerance

Activity :

Hand out Assignment - 1

Have students form into groups and give them 20 minutes to do exercise.

Groups report back to class on their findings.

Collect sheets for evidence Groups report back to class on their findings.

Collect sheets for evidence

Session 3

Overview

OHS - Hearing and Fire

Lecture :

Discuss video and the implications of : "Can't hear you Knocking"

Activity :

Students to log into the internet and research classes of fires and suitable types of extinguishers. Discuss findings.

Session 4

Overview

OHS Worksheets 2 and 3 plus Live Performance week listening

Activity :

1. Students to complete worksheets 2 and 3 in class.
2. Students to be given live performance critique sheets and fill them in while watching live performances.

ASSESSMENT
OHS INSPECTION

Elements tested	BSBOHS201A : 1 to 4
	CUFIND201A : 1 to 5 (PC)

OHS Inspection

Task

In groups of 3 - 4 people, devise a pro forma (standard form) that could be used for a workplace safety inspection within the Music Department.

- Take into account the sort of hazards that may be prevalent in this environment and what may need to be checked during a scheduled inspection.

- Present you findings and suggested format to the group; use this sheet to draft out your answers and submit it as evidence of your work.

Elements tested	BSBOHS201A : 1 to 4
	CUFIND201A : 1 to 5 (PC)

OHS Fire and Fire Extinguishers

Task

1. Research the various classes of fires and types of fire extinguishers that you may encounter in Australian workplaces. List them below :

   Classes of fires :

   _____

   _____

   _____

   _____

   Types of extinguishers :

   _____

   _____

   _____

   _____

2. Which of these are suitable for use in electrical fires and what type would you specifically recommend for the Music Department? Give your reasons why :

   _____

   _____

   _____

   _____

ASSESSMENT
OHS HEARING PROTECTION

Elements tested	BSBOHS201A : 1 to 4
	CUFIND201A : 1 to 5 (PC)

OHS Hearing Protection

Task

1. Research the various types of hearing protection that may be suitable for use in the music industry. Make a list and comment on the feature, effectiveness and appropriateness of each.

_____

_____

_____

_____

_____

_____

_____

_____

BAND FEEDBACK
ASSESSMENT FEEDBACK FORM

Elements tested	BSBOHS201A : 4
	CUFIND201A : 1 to 5 (PC)
	CUSMLT201A : 1 to 3

Band Feedback

Task

Under the various categories, write down the positives and also areas for improvement that you noticed for each act.

Band Feedback

Band name and genre	Positive comments	Comments for improvement
	Dress	
	Playing	
	Interaction	
	Songs	
	Statecraft	

Summary

Band Feedback

Band name and genre	Positive comments	Comments for improvement
	Dress	
	Playing	
	Interaction	
	Songs	
	Statecraft	

Summary

Your name : ....

Date : ....

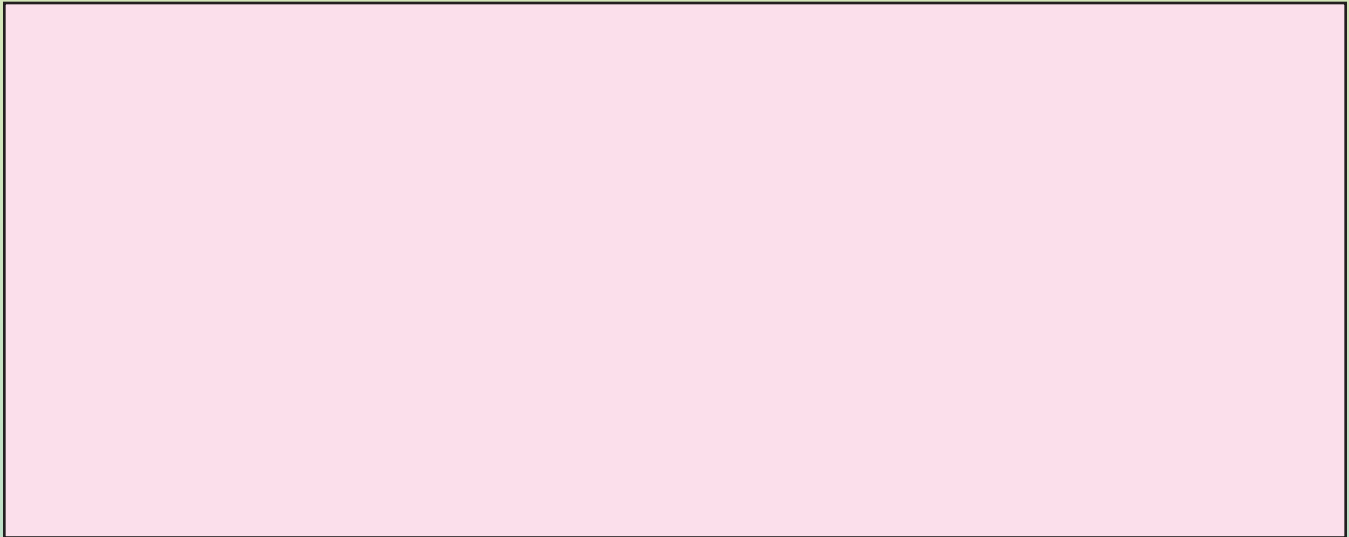| Elements tested | BSBOHS201A : 4 |
| | CUFIND201A : 1 to 5 (PC) |
| | CUSMLT201A : 1 to 3 |

Band Feedback

Under the various categories, write down the positives also and areas for improvement that you noticed for each act.

Band Feedback

Band name and genre	Positive comments	Comments for improvement
	Dress	
	Playing	
	Interaction	
	Songs	
	Statecraft	

Summary

Session 5

Overview

Introduction to the Music Industry

Activity :

1. Split class into small groups and brainstorm all the broad categories of the music industry.
2. Groups to present findings and fill in any gaps (use Music Industry Outline chart as a prompt).
3. Return to brainstorming activity and identify all the individual components of each category.
4. Groups to present findings and fill in any further gaps.
5. Select some of the more common categories and brainstorm the skill sets required to be successful in these fields.
6. Groups to present further findings and fill in any further gaps.
7. Select a category that you may be interested in and identify options for promoting yourself or your product.
8. A visit to recording studio/or local CD/Cassette production company.

Session 6

Overview

Structure of the Music Industry

Lecture :

The music industry (or music business) creates and sells compositions, recordings and performances of music. Among the many individuals and organizations that operate within the industry are the musicians who compose and perform the music; the companies and professionals who create and sell recorded music (e.g.music publishers, producers, studios, engineers, record labels, retail and online music stores, performance rights organizations); those that present live music performances (booking agents, promoters, music venues, road crew); professionals who assist musicians with their careers (talent managers, business managers, entertainment lawyers); those who broadcast music (satellite and broadcast radio); journalists; educators; musical instrument manufacturers; as well as many others. It's a big industry, that employs a vast number of people and it's grown and changed a great deal in the past 100 years or more.

The three phases in the industry's development are :

1. Late 19th / early 20th century - dominated by the publishersof sheet music.
2. By mid 20th century - recordsbecame the largest revenue earner
3. Since 2000, sales of recorded music have dropped off substantially, while live music has increased in importance.

The group of music publishers and songwriters which dominated popular music in the United States was known as Tin Pan Alley. They ruled the music world before recorded music, but also retained a lot of power after records began to out-sell sheet music. It may be surprising to someone today, but up to the middle of the last century, it was uncommon for an artist or band to write its own material. Instead, there were song writers (often partnerships between a lyricist and a composer), artists or "stars" (who had the charisma to present the song, in a "sellable" way) and musicians (the backing band, who were often unknown to the public).

Some professional musicians, bands, and singers are signed to record labels; companies which finance the recording process in return for part or full share of the rights in the recording. Music publishers exist separately and they represent the rights in the compositions - i.e. the music as written rather than as recorded.

At the record label, A&R (Artists and Repertoire) managers help develop the bands and singers sign the label. When musicians and singers record, the creative process is often supervised by a record producer, whose role in the recording may range from suggesting songs and backing musicians to having a direct hands-on role in the studio, coaching singers, giving advice to session musicians on playing styles, and working with the sound engineer to shape the recorded material to the label's expectations.

There are now four "major labels" that dominate recorded music Sony Music Entertainment, EMI, Universal Music Group and Warner Music Group each of which consists of many smaller companies and labels serving different regions and markets. Many of these subsidiary labels were once big labels in their own right (eg. Columbia dates back to the earliest days of recorded sound, but is now part of the Sony Music Group).

Record companies and record labels that are not under the control of the "Big Four" are generally considered to be independent or "indie" labels, even if they are part of large, well-financed corporations with complex structures.

Distribution

A distributor is a company that works with record labels to promote and distribute their records (usually called "product") either in their home market or overseas. Once a CD is recorded, record distributor companies organize the shipping of the CD's to music stores and department stores, via the distributor.

When CD's sell in stores or on websites such as iTunes part of the money is returned to the performers in the form of royalties. Most recordings only earn royalties for a short period after they are released, after which the song becomes part of the "back catalogue"

MUSIC INDUSTRY OUTLINE

The Artist
Singer Musician

The Style

The Act / Band

The Song Writer

Rehearsal Studio

Music Schools

Concept Production Gear
e.g. PA, Lights and Technicians

Music Instrument
Retailer

Venues–Stage 1

The Manager

A good manager understands
the working of:
• Recording Companies
• Publishing Companies
• Booking Agencies
• All facets of the Vocia
• The needs of the Artist
• The marketing forces active in
   all major markets
• The direction contemporary
   music is heading
She/he also has a working knowledge
of music law and accounting, and is
able to levitate when there is a full
moon. She is usually an angel in
disguise

National/
International

The Publisher

Songs

Song writer

Recording

Local

Recording Company

Managing Director

Business
Affairs

General
Manager

Admn.

Sales

Sell

Marketing Manager

The Distributor

Retailers

Print

Advertising
Sponsorship

Coordination
of blog and
photos
Newspaper
Magazines

Autoplay
and
interviews

Radio

Video play
live
performance
guest
appearance

TV

Stylist

Video
Production

Recording
material

Report to
sound
producers

Audio Visual
Production

Label Manager

The Media

Clubs & DJs

Present

Promotion

Artist &
Repertoire

Develop

The Lawyer/Solicitor

The Accountant

Business, Marketing, Public Relations

Live Scene

The Booking Agent

National/
International
Touring

Production
Travel
Accommodation
Catering
Publicity

The Promoter

The Venue

Security

Staff

Ticket
Outlets

Local

Production

Tour Manager
Production Manager
Stage Manager
FOH Sound Operator
Foldback Operator
Lighting Operator
Drum Technician
Guitar Technician
Keyboard Technician
Loaders/Luggers

or library. A much smaller number of recordings have become "classics", with longstanding popularity, such as albums by the Beatles or the Rolling Stones. These albums have continued to earn royalties for the surviving band members, decades after their original release date.The advent of file sharing technologies has changed the balance between record companies, song writers, andperforming artists. Apple Inc. launched their iTunes online music store in 2003, making legal music downloads widely available - but "illegal" downloading of music remains a highly controversial subject. It has certainly affected the record companies' incomes, and the artists themselves now often make most of their money on merchandise sales and touring (ticket sales or performance fees).

Other Roles in the Music Business :

Successful artists will hire a number of people from other fields to assist them with their career. The band or artist's manager oversees all aspects of an artist's career in exchange for a percentage of the artist's income. An entertainment lawyer assists them with the details of their contracts with record companies and other deals. A business manager handles financial transactions, taxes and bookkeeping. A booking agency represents the artist to promoters, makes deals and books performances. A road crew is a semi-permanent touring organization that travels with the artist. This is headed by a tour manager and includes roadies to move equipment on and off-stage, drive tour buses or vans, and musical instrument tuning and maintenance, and engineers to do stage lighting and live sound reinforcement. The most high-profile celebrity performers may also have personal assistants, a chef, and bodyguards. Singers may hire a vocal coach to give them suggestions on how to take care of their voices or develop their singing range.

Promotion is an important part of the music business. In the live area, promoters are responsible for advertising gigs, concerts and sometimes whole tours. Recordings are usually promoted by the record company and these are sometimes advertised like live shows via press, posters or even radio / TV. The best promotion for a recording however is radio airplay and record companies often employ pluggers, (the person who does the repetitive and not so exciting work) to ensure a song gets played. Airplay on bigger commercial stations can sometimes ensure a track becomes a hit.

Song Writers and the Role of the Publisher

Composers and songwriters write the music and lyrics to songs and other musical works, which are sold in print form as sheet music or scores by music publishers. Publishers also attempt to get this music used elsewhere such as on advertisements or movie soundtracks. This can be a very lucrative source of income for themselves and the composer of the music.

Composers get part of their income from royalties collected on their behalf by publishers or other collection agencies. Performing rights organizations (such as APRA in Australia) collect fees for their members as well - in this case for performances. Venues which have live music pay a license fee to APRA, and part of this goes back to performers. These
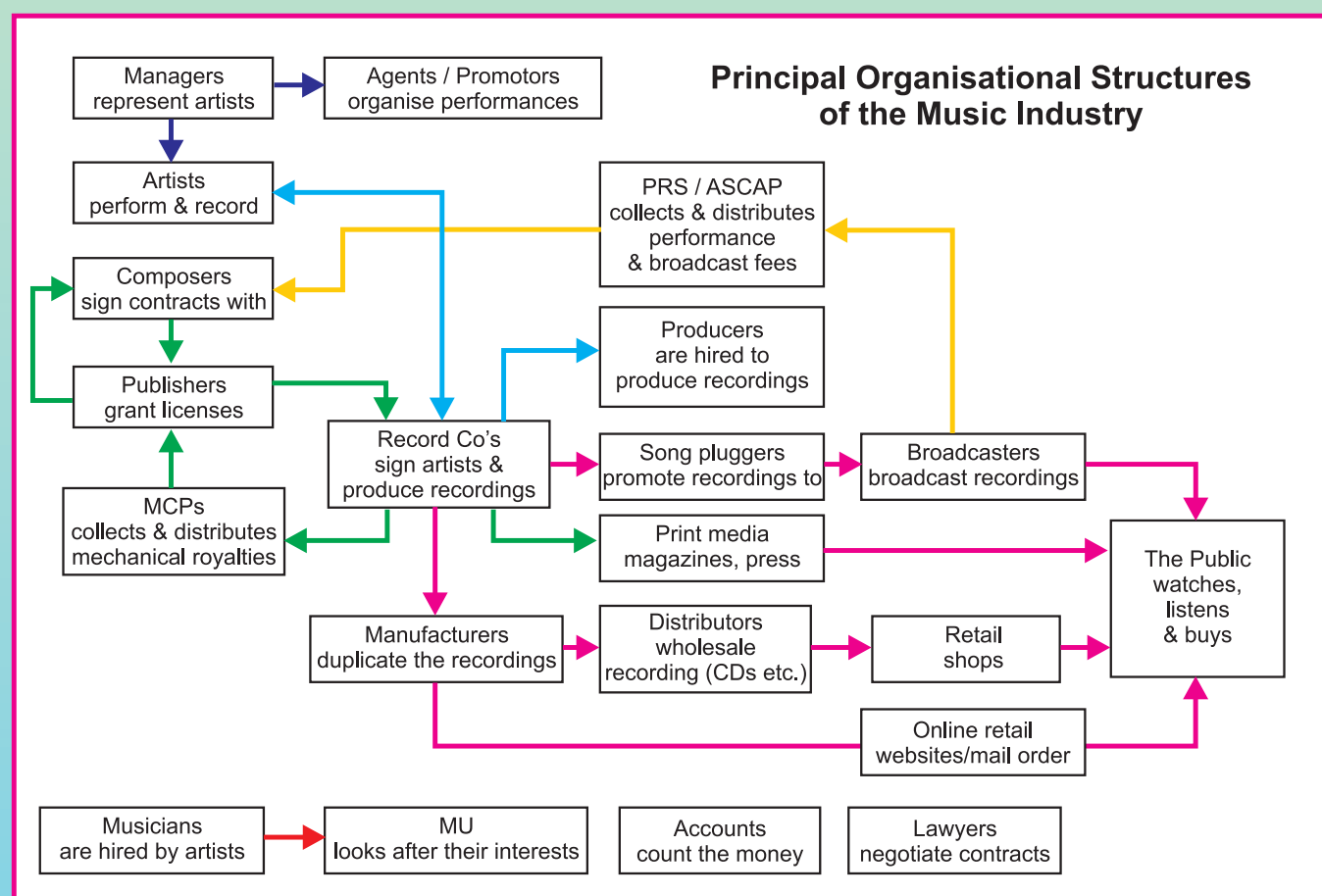
organisations ensure composers and performers are compensated when their works are used on the radio, TV or in films.
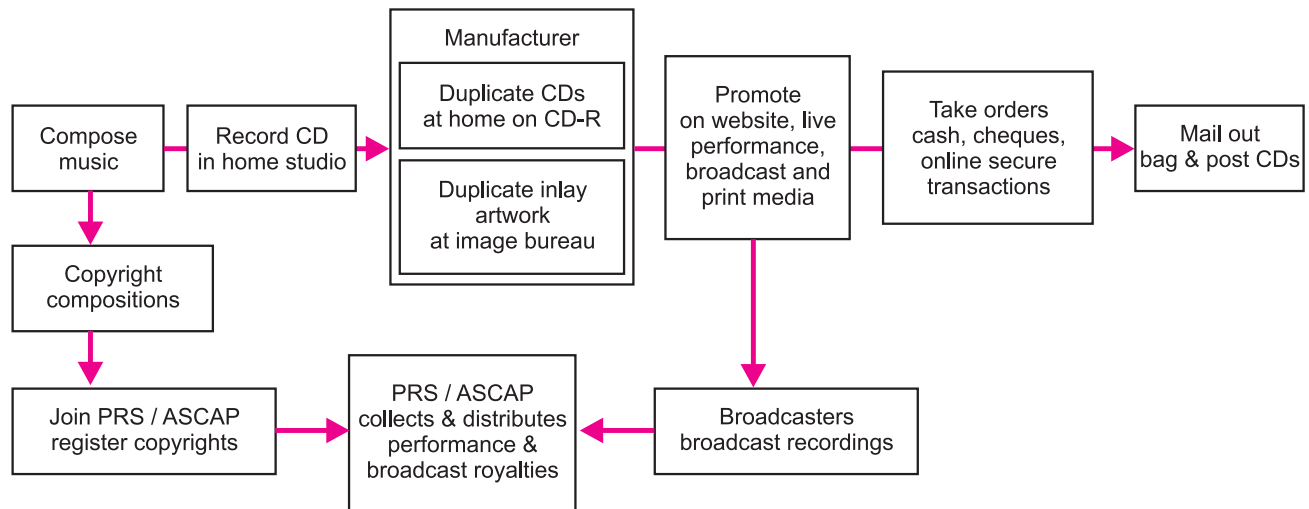
Mechanical Royalties

"Mechanical publishing/composer royalties" are generated from sales of records, CDs, DVDs etc. Royalties take the form of a license fee that pays for permission to duplicate a recording. Mechanicals are usually collected by a publisher, but if you don't have a publishing arrangement, you can become a composer - member of AMCOS (the Australian collection society) yourself (ASCAP, in the UK).

Performing Royalties

Music copyrights generate a second lot of royalties when performed or broadcast live. In Australia, APRA exists to collect and distribute these royalties directly to composers. In the UK, the equivalent society is called PRS.

Principal Organisational Structures of the Music Industry

Releasing & Selling and Independent CD Production

```
Compose          Record CD          Manufacturer              Promote            Take orders         Mail out
music       →    in home studio  →  ┌──────────────┐  →       on website, live   cash, cheques,  →   bag & post CDs
                                    │ Duplicate CDs │          performance,       online secure
  ↓                                 │ at home on CD-R│         broadcast and      transactions
                                    ├──────────────┤          print media
Copyright                           │ Duplicate inlay│             ↓
compositions                        │ artwork       │
                                    │ at image bureau│
  ↓                                 └──────────────┘
                                                              
Join PRS / ASCAP      PRS / ASCAP                 Broadcasters
register copyrights → collects & distributes   ← broadcast recordings
                      performance &
                      broadcast royalties
```

Session 7

Overview

The Music Industry - Live Sound

Lecture :

Live   **Recorded**

History

1900   2010
Venues   Venues
- Dances   - Clubs
- Cabaret   - Pubs
- Theatre   - Eating
- Concerts   - Concerts

Types of music/musicians?
$?
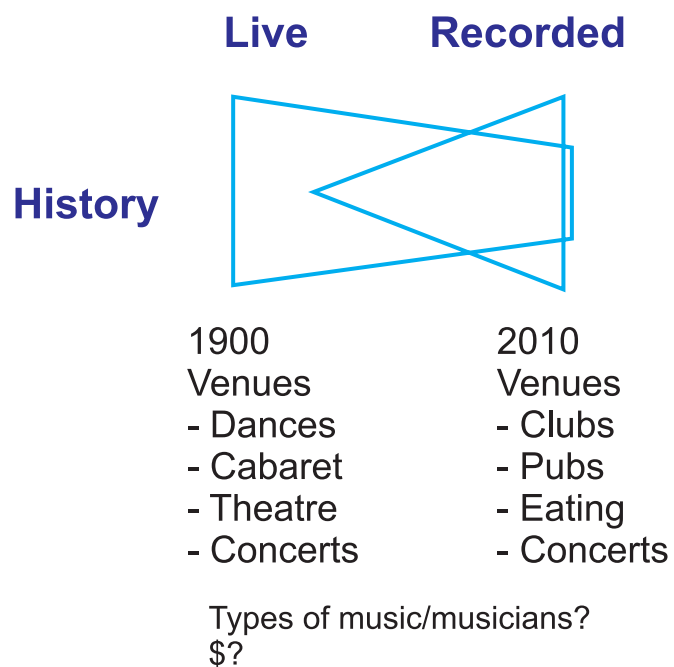
Activity :

Small group exercise :

1. Why is the live sound scene important?

2. What are current Strengths, Weaknesses, Opportunities and Threats (SWOT) for the live music scene?

3. How is it advertised?

4. What is the pay structure?

5. What is the future of live music?

Activity :

Session 8

Overview

The Music Industry - Recorded Sound

Lecture :

The history of recorded sound

Early technology

Initially, devices for capturing and reproducing sound were mechanical, and couldn't be used to record sounds such as the human voice e.g. piano rolls and musical boxes. In 1877 the phonograph was designed - this allowed voices (and music) to be recorded and played back for the first time.

Early recordings of bands were acoustic, and musicians had to crowd around a horn, which picked up the sounds they were making. Attached to the horn was a needle, which physically cut grooves into the recording medium. Sound quality was poor, and performances had to be captured in a single session.

The advent of electrical recording in 1925 (using microphones) dramatically improved recording quality, but most record players were still acoustic - wind up gramophones with clockwork motors.

In one form or another, records were the main medium for playback of commercial recordings for the next 60 years - and they are still used to this day!

Other formats

Two other types of recording/playback medium are optical (which was used for film) and magnetic.

Magnetic was initially very poor quality, and primarily used for voice, until the first practical tape recorders were produced in the 1940's and 1950's. These eventually led to multi tracking which enabled musicians to record "a piece at a time" by over-dubbing additional parts. Magnetic tape also allowed the engineers to erase, re-record, and edit performances. This technology was the main means of recording music until the 1990's.

Acoustic, electric, optical, magnetic - all these formats are analogue in that they are based on the same principles as human hearing. Sounds begin as physical waveforms in the air, and are transformed into an electrical representation of the waveform, via a microphone, and are stored. To be re-created into sound, the process is reversed, and converted back into physical waveforms through a speaker.

New technology

Digital audio was first used in the early 1970's - and with improvements in technology, has now become the main medium for recording. The analogue audio signal (eg. someone singing into a microphone) is converted into binary (or computer) information. It can then be manipulated without loss of quality.

Digital audio has emerged because of its usefulness in the recording, manipulation, mass-production, and distribution of sound. Initially CD's (compact discs) were used to distribute recording to the public, but these days, data files (such as mp3) rather than as physical objects (such as CD's or records) have significantly reduced costs of distribution.

Activity :

Small group exercise :

1. Why is the recording industry important to Australia's culture and economy?
2. What are current Strengths, Weaknesses, Opportunities and Threats (SWOT) for recorded music?
3. How is it advertised?
4. What is pay structure?
5. What is the future of recorded music?

Session 9

Note : Performance Week

Overview

The Music Industry Management

Lecture/Activity :

Discuss :

The Manager understands the workings of :

- record companies
- publishing companies
- booking agencies
- all facets of the media
- the needs of an artist

- current marketing forces
- the direction music is heading
- good knowledge of music law and accountancy
- What does this all mean?

Session 10

Overview

The Music Industry - The Laws

Lecture :

Overview of copyright Musical works

- Sound recordings
- Mechanical copyright
- What can I copy?
- Downloading
- Using samples
- Protecting your work
- AMCOS/ARIA/APRA
- Recording public performances
- Musicians union

Elements tested	CUFIND201A : 1 to 12 (PC)

Part A : Music Industry

Questions :

1. What do you understand **copyright** to be in relation to the music industry?

   _____

   _____

   _____

2. Outline some of the roles of a band manager :

   _____

   _____

   _____

3. What does APRA stand for?

   _____

   _____

   _____

4. Who is the owner of a piece of music or score?

   _____

   _____

   _____

5. As a student, are there any purposes for which you can legally copy music or sound recording, and if so what are they?

_____

_____

_____

6. Is it legal to perform a piece of music written by someone else in public without their permission?

_____

_____

_____

7. As a promoter of a gig, list some of the logistics that you would need to organize?

_____

_____

_____

8. What is a Stage Manager generally responsible for?

_____

_____

_____

Student : .... Date : ....

Lecturer : .... Date : ....

ASSESSMENT
PART-B : HISTORY OF RECORDING

Elements tested	CUFIND201A : 1 to 12 (PC)

Part B : History of Recording

Questions :

1. Who invented the phonograph, and what did these early machines record onto?

   a. _____

   b. _____

2. The first commercial recordings were initially released on wax cylinders.

   What new format enabled easy duplication of recordings, and revolutionised the industry?

   _____

   _____

   _____

3. Before audio tape was invented, what material was used to make magnetic recordings?

   _____

   _____

   _____

4. Name two disadvantages with acoustic and early electric recordings :

   a. _____

   b. _____

5. What brittle material was used for the first mass-produced records (not vinyl)?

   _____

_____

_____

6. In approximately which year were the first 33 rpm **long player** records available?

_____

_____

_____

7. Reel-to-reel tape recorders/players were also popular with consumers. Name another tape format that was introduced later :

_____

_____

_____

8. Apart from the guitar named after him, what is musician Les Paul known for?

_____

_____

_____

9. Which decade is renowned for experimentation in recording and invention of many of the electronic effects we use today?

_____

_____

_____

10. When approximately was the compact disc (CD) introduced commercially?

_____

_____

_____

11. When approximately was the compact disc (CD) introduced commercially?

_____

_____

_____

12. What is the difference between analogue and digital sound?

_____

_____

_____

13. What are 3 advantages of recording using digital technology?

　　a. _____

　　b. _____

　　c. _____

14. a. Give an example of analogue to analogue copying :

_____

　　b. Give an example of digital to analogue copying :

_____

15. Describe what Multi-track recording is :

_____

_____

_____

16. What are the main advantages and disadvantages between CD's and MP3's?

_____

_____

_____

Student : .... Date : ....

Lecturer : .... Date : ....

Session 11

Overview

Promoting a band

Activity :

Break into groups and brainstorm ways in which you promote your band for 20 minutes

Present ideas to class

Lecture :

1. Promotional kits are necessary for any serious band

Venues will ask you to mail or drop promotionalkits off before they consider you for a show. Newspapers and music magazines will also ask you for them so they can do a write up. Press kits should include :

- a cover page introducing your band and your musical purpose
- a detailed bio page outlining your career and band members
- a large, clear picture in colour of the entire band
- a demonstration CD
- a business card with your contact information
- letters of recommendations from fans / venues are a benefit

You can use online press kits such as sonicbids.com, but most venues prefer the hard copy mailed kit.

2. Stickers

Stickers are great for promoting your band. They help increase your fan base and can increase traffic to your website. Be sure to include your web address and contact information on your stickers. Pass them out whenever you have a show. People love receiving free information.

3. Banners

Nothing says 'your band' like a big banner! It's important to have this on stage as you perform for additional advertising.

4. Business Cards

Great for promoting your band and business cards are important to include in your promotional kit. There are many sites that will print business cards for you at a bulk rate.

5. Flyers and Posters

Flyers are great for handing out to promote your next show and website. Make them colorful and eye catching!

6. Website/Facebook/Myspace

One of the most important promotional devices is your band's website. This is where your fans will be looking at your pictures and biographies and where your next gig will be held. Make sure your information is organized and updated often.

7. Merchandise Table

Have a small table set up at each gig with stickers, t-shirts, a guest book and some free demonstration Cds.

8. Email lists

Provide an email sign up sheet at every show and have someone walk around to collect names/ email addresses. This information will be used to send out weekly band updates and let fans know where you will be performing next.

9. Incorporate the fans of your music

Do not underestimate the power of your fans! They are excellent sources of promotion. They love your music and are willing to spread the word. Have them set up flyers around town, work at your merchandise table and collect email addresses.

10. Utilize the internet

There are over 100 websites dedicated to promoting your band. Many are free and others charge only for premium services. These sites will allow you to put your band name, short biography and a link to your website. The more places that link to your band's website the more likely it is that future fans will find you..

The internet can also be used for music distribution with sites dedicated to retailing your product as well as gig guides.

Session 12

Overview

Developing an image for a band

Lecture/Activity :

With so many competing bands around, a band need something to distinguish it from all the rest.

Whiteboard exercise - What constitutes an "image"?

Your band image is what relates your music to your audience. Depending on how you present your band to the public, your music can be viewed and interpreted differently. For instance, if your band is presented as laid back and nonchalant, (informal) your lyrics can be interpreted differently than if your band presented itself as dynamic and outspoken.

To develop the band image that is best for your band, it is best that your band act naturally. By acting like yourselves, you can develop a true reflection of your band and your music. Instead of focusing on being a certain type of band, focus on your music. This will help you to bring more music to your fans and also develop, convey, and reflect the ideas of each band member.

Although the focus of your band should not be solely be your image, creating and deciding what you want your image to be is also part of the fun. By choosing what kind of image you want to portray to your audience, you can also create a cohesive theme within your music.

The sound of your music, the instruments you play and the way you play them, the sounds of singers' voices all influence the image your band portrays. The types of instruments you use as well as what your instruments look like give your band its own personality. The way your band members dress, their stage presence, and personality are all deciding factors of your band's image. Stage presence is something to be greatly considered before and during your performances. Your look and actions on stage combine to make up stage appearance. Having a common theme among your band member's clothing is typically the best route. However, the differences in clothing bring about a better impression which is remembered by fans. Also,you should each wear something that you are comfortable in.

By wearing clothing that makes you feel comfortable, you can portray a realistic image for your audience.

For example, London, England's Rolling Stones and Liverpool, England's Beatles both have very distinctive band images. The Rolling Stones had a bad boy image which was extracted from the music into their clothing and stage presence. The Stones dressed themselves in super tight jeans complimented with shaggy hair. On the other hand,

the Beatles portrayed themselves with a clean cut image wearing suits when they performed. Although both bands were categorized in the rock genre, their music and images differentiated themselves.

The most important thing to remember is to entertain your audience. When performing, immerse yourselves in the music and do what feels natural. This will in turn help to build your band image.

Group Activity :

Think about a band you like and the image they portray. What is it they do which builds this image? Present your findings to the class.

Session 13

Overview

Putting on a Gig

Lecture/Activity :

Form into groups and brainstorm all the aspects that you would need to consider if you were to put on a gig in a public place. Allow 30 minutes

Present findings to class and discuss. Fill in any gaps

Session 14

Overview

Secrets to success in the music industry

Lecture/Activity :

Read article "Success is all in the mind" by accessing the link below :

Link : http : //www.theaustralian.com.au/news/health-science/success-is-all-in-the-mind/story-e6frg8gf-1111118649674

Discuss what this means?

Whiteboard exercise - What could be barriers to success in various aspects of the music industry (performing, technical, business) and how might they be overcome?

Synopsis : Very few people just "get lucky". Most successful people in the industry work hard, take and deal with disappointments, and have plenty of resilience. Talent alone won't get you there.

Session 15

Overview

Practical time to complete any outstanding work

Session 16

Overview

Practical time to complete any outstanding work

Session 17

Overview

Practical time to complete any outstanding work

Introduction : Studio Location

Activity :

Go around the room, ask students to introduce themselves, what their experience in music is, and what they want to achieve from the course

Introduce yourself and a brief outline of your experience in music

Fire Safety :

Location of alarms, Amber alert Red evacuate

Alarms silent in studios, the rest of the building has tones

Exit points

Assembly points

Fire Wardens (red hat)

Orientation

Activity :

Walk around the building highlighting various facilities (music building, library, canteen, toilets), include alarms and assembly area.

Session 3

Overview

A historical world tour of music

Lecture

Use the Music Timeline and Rock and Roll Timeline document which records music history and encourage interaction from students.

Links : http : //www.infoplease.com/ipea/A0151192.html
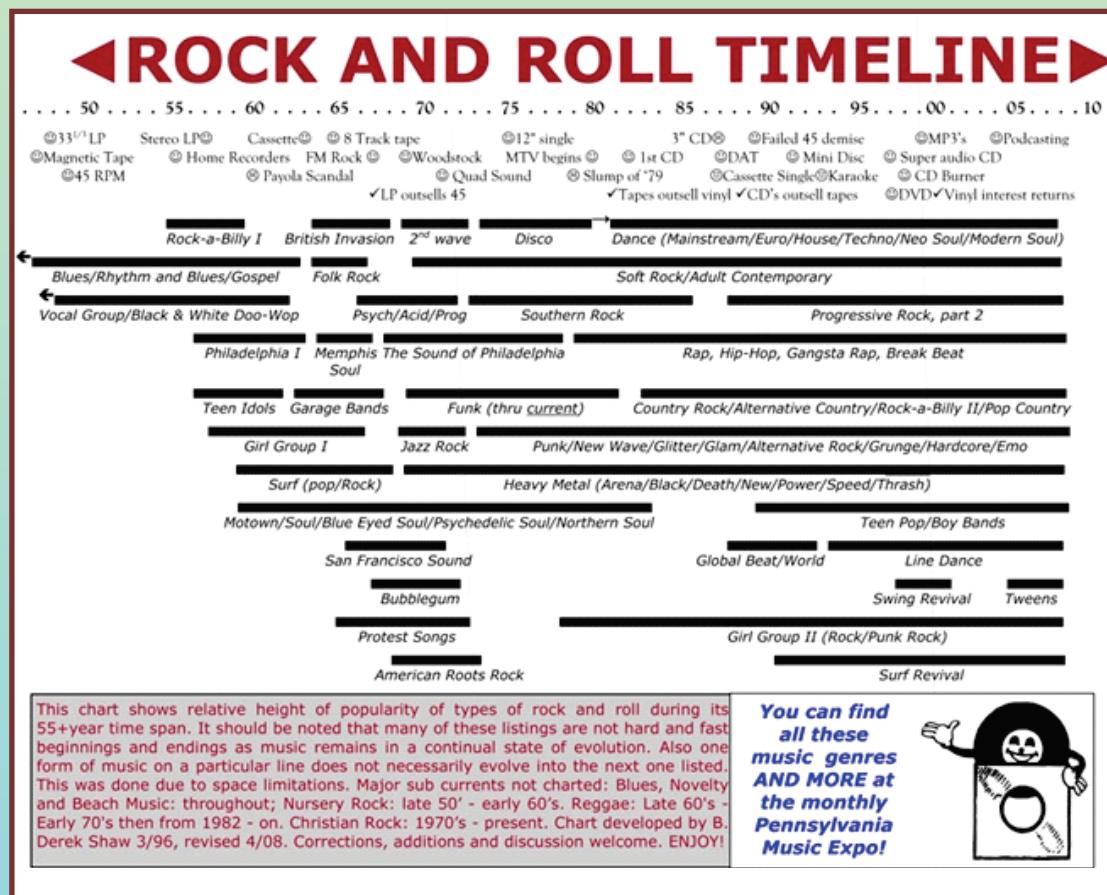
Session 4

Performance week

Overview

Live performances in the Venue this week

Discuss why Performance Weeks are important for both Performance and Technical Production students (industry simulation).

Activities

Group discussion on what makes a good live performance. Get students to relate their band watching experiences (either from live performance or from a video).

What criteria would you use if you were asked to judge a band competition?

Hand out Band feedback sheets. Get students to attend Venue during the week and complete the feedback sheet for 2 bands to be handed in the following week.

Session 5

Overview :

Introduction to musical styles

A **music style or genre** is a categorical (positive) and typological construct that identifies musical sounds as belonging to a particular category and type of music that can be distinguished from other types of music.

Broad categories

Art music

Art music primarily refers to classical music and is music that is used as a form of a work of art, and uses many textbook elements of music. Art music is mostly instrumental. When lyrics are added they are generally in a poetic, political, or religious sense.

Popular music

The usual stereotype of popular musicis music belonging to any of a number of musical styles that are accessible to the general public and are disseminated by one or more of the mass media. Popular music is usually found on most commercial radio stations, in most commercial music retailers and department stores, and for use in movie and television soundtracks. Popular music is also recorded on the Billboard charts and uses music producers as opposed to singer songwriters and composers.

Traditional music

Traditional music is the modern name for what used to be called folk music, before the term folk music was expanded to include a lot of non-traditional material. The defining characteristics of traditional music are :

- **Oral Transmission :** The music is passed down, or learned, through singing and listening and sometimes dancing
- **Cultural Basis :** The music derives from and is part of the tjraditions of a particular region or culture.

Lecture :

Music can be divided into genres in many different ways. Due to the different purposes behind them and the different points of view from which they are made, these classifications are often arbitrary (based on personal choice) and controversial and closely related genres often overlap.

Musical genres may be categorised according to (but not exclusive to) :

- Place
- Time
- Outstanding characteristics.
- Extra-musical function and context, such as political music, wedding music etc.
- Membership of a larger genre : be-bop is a member of jazz.

Activity

Within the broader contexts, brainstorm some examples of music genres.

Sub genres are a subset of a broader genre that within certain parameters, have some distinct variation. e.g. Metal has a number of sub genres such as speed, death, heavy, thrash etc.

A fusion genre is a music genre that combines 2 or more genres. e.g. a musician who plays music that is mainly blues, influenced by rock, is often labelled a blues-rock musician.

When a certain level of originality has been reached, more particularly when new styles emerge, moving away from more mainstream forms the label **alternative** has been used, e.g. alternative rock, alternative country.

Activity :

Return to the list of identified genres and determine what characteristics are indicative of each.

Session 6

Overview

Examining the style of The Blues

Origins, characteristics, examples

History :

Blues is the name given to both a musical form and a music genre created within the African-American communities in the Deep South of the United States at the end of the 19th century from spirituals, work songs, field hollers, shouts and chants, and rhymed simple narrative ballads.

The blues genre is based on the blues form but possesses other characteristics such as specific lyrics, bass lines and instruments. Blues can be subdivided into several subgenres ranging from country to urban blues that were more or less popular during different periods of the 20th century. In the 1960's and 1970's, a hybrid form (mixed styles) called blues rock evolved.

The term the **blues** refers to the **blue devils**, meaning melancholy and sadness. In lyrics the phrase is often used to describe a depressed mood.

The musical forms and styles that are now considered the blues as well as modern country music arose in the same regions during the nineteenth century in the southern United States. Recorded blues and country can be found from as far back as the 1920's, when the popular record industry developed and created marketing categories called **race music** and **hillbilly music** to sell music by blacks for blacks and by whites for whites, respectively. At the time, there was no clear musical division between blues and country except for the ethnicity of the performer.

Activity

Brainstorm typical characteristics of the Blues style.

Characteristics

The blues form is characterized by the use of specific chord progressions - the twelve-bar blues chord progressions being the most frequently encountered - and the blue note that for expressive purposes are sung or played flattened or gradually bent (minor 3rd to major 3rd) in relation to the pitch of the major scale.

During the first decades of the 20th century, blues music was not clearly defined in terms of a chord progression. By the early 1900's,due to the commercial success in the African-American community of singers such as first blues star Bessie Smith, twelve-bar blues became the standard. Other chord progressions, such as 8-bar forms, are still considered blues. There are also 16-bar blues.

The basic twelve-bar lyric framework of a blues composition is reflected by a standard harmonic progression of twelve bars in a 4/4 time signature. The blues chords associated to a twelve-bar blues are typically a set of three different chords played over a twelve-bar scheme. They are labelled by Roman numbers referring to the degrees of the progression. For instance, for a blues in the key of C, C is the tonic chord (I) and F is the subdominant (IV). The last chord is the dominant (V) turnaround, marking the transition to the beginning of the next progression. The lyrics generally end on the last beat of the tenth bar or the first beat of the eleventh bar, and the final two bars are given to the instrumentalist as a break; the harmony of this two-bar break, the turnaround, can be extremely complex, sometimes consisting of single notes that defy analysis in terms of chords.

The lyrics of early traditional blues verses often consisted of a single line repeated four times; it was only in the first decades of the 20th century that the most common current structure became standard : the so-called AAB pattern, consisting of a line sung over the four first bars, its repetition over the next four, and then a longer concluding line over the last bars.

The lyrics often relate troubles experienced within African American society.

Many lyrical themes that frequently appeared in pre-war blues such as economic depression, farming, devils, gambling, magic, floods and dry periods were less common in post-war blues.

Examples :

Robert Johnson combined elements of urban and rural blues. Influential performers of this style included his predecessors Charley Patton and Son House, singers such as Blind Willie McTell and Blind Boy Fuller and Bessie Smith.

Urban male performers included popular black musicians of the era, such Tampa Red, Big Bill Broonzy and Leroy Carr. Before WWII, Tampa Red was sometimes referred to as "the Guitar Wizard". Carr accompanied himself on the piano with Scrapper Blackwell on guitar, a format that continued well into the 1950's with people such as Charles Brown, and even Nat "King" Cole.

Muddy Waters was described as the **guiding light of the modern blues school**.

Chicago blues is influenced to a large extent by the Mississippi blues style, because many performers had migrated from the Mississippi region. Howlin' Wolf, Muddy Waters, Willie Dixon, and Jimmy Reed were all born in Mississippi and moved to Chicago during the Great Migration. Their style is characterized by the use of the electric guitar, sometimes slide guitar, harmonica, and a rhythm section of bass and drums.

Little Walter and Sonny Boy Williamson (Rice Miller) are well known harmonica (called **harp** by blues musicians) players of the early Chicago blues scene. Other harp players such as Big Walter Horton were also influential. Muddy Waters and Elmore James were known for their innovative use of slide electric guitar. Howlin' Wolf and Muddy Waters were known for their deep, gravelly voices.

In the 1950s, blues had a huge influence on mainstream American popular music. While popular musicians like Bo Diddley and Chuck Berry, both recording for Chess, were influenced by the Chicago blues, their enthusiastic playing styles departed from the melancholy aspects of blues.

John Lee Hooker created his own blues style and renewed it several times during his long career. John Lee Hooker's blues is more personal, based on Hooker's deep rough voice accompanied by a single electric guitar.

B.B. King's virtuoso guitar technique earned him the eponymous title "king of the blues". In contrast to the Chicago style, King's band used strong brass support from a saxophone, trumpet, and trombone, instead of using slide guitar or harp. During this period, Freddie King and Albert King often played with rock and soul musicians (Eric Clapton, Booker T and the MGs) and had a major influence on those styles of music.

The style of British blues developed in the UK, when bands such as The Animals, Fleetwood Mac, John Mayall and the Bluesbreakers, The Rolling Stones, The Yardbirds, and Cream and Irish musician Rory Gallagher performed classic blues songs from the Delta or Chicago blues traditions. Many of Led Zeppelin's earlier hits were renditions of traditional blues songs.

The British and blues musicians of the early 1960's inspired a number of American blues rock fusion performers, including Canned Heat, the early Jefferson Airplane, Janis Joplin, Johnny Winter, The J. Geils Band, RyCooder, James Montgomery Blues Band and The Allman Brothers Band. One blues rock performer, Jimi Hendrix, was a rarity in his field at the time : a black man who played psychedelic rock. Hendrix was a skilled guitarist and a pioneer in the innovative use of distortion and feedback in his music. Through these artists and others, blues music influenced the development of rock music.

Since the early 1970's, the Texas rock-blues style emerged which used guitars in both solo and rhythm roles. In contrast with the West Side blues, the Texas style is strongly influenced by the British rock-blues movement. Major artists of the Texas style are Johnny Winter, Stevie Ray Vaughan, The Fabulous Thunderbirds, and ZZ Top. These artists all began their musical journey in the 1970's, but they did not achieve major international success until the next decade.

Young blues artists today are exploring all aspects of the blues, from classic delta to more rock-oriented blues, artists born after 1970 such as John Mayer, Kenny Wayne Shepherd are good examples.

Elements tested	BSBOHS201A
	CUFIND201A
	CUSMLT201A

Styles - The Blues

Development of the style

The blues has become a template for many different styles of music over the years. In particular Rock. But many artists have made the blues their own through their own style.

Carry out some research and answer the following questions.

Questions :

1. Early bluesman Robert Johnson is revered by many rock musicians. Name a famous guitar player from the 1960's who has often named him as an influence :

    _____

    _____

    _____

2. Legend has it that Robert Johnson was so good because he sold his soul to the devil. Name the famous song he wrote about it :

    _____

    _____

    _____

3. Some other famous early blues musicians are Son House, Charlie Patton and Blind Blake. What instrument did they all play?

    _____

    _____

    _____

4. What was the main instrument used to compose and play Ragtime?

_____

_____

_____

5. In early New Orleans jazz music, what 3 instruments played the melody line?

_____

_____

_____

6. Why was the banjo more popular than the guitar, in these early jazz groups?

_____

_____

_____

7. In the key of C major, which 3 chords would be used to play blues?

_____

_____

_____

8. Name 2 famous black, electric blues guitarist from the 1950's :

_____

_____

_____

9. The Rolling Stones were one of many white English bands in the 1960's who were initially inspired by black American blues musicians. Name the Stones 2 guitarists, from this period :

_____

_____

_____

10. Name a more recent musician (any time from 1970's onwards) who is famous for the blues :

_____

_____

_____

SECTION 1 : CLUSTER 1
BLUES SONG ON DIGITAL RECORDER

Elements tested	BSBOHS201A : 4
	CUFIND201A : 6 to 8 (PC)
	CUSMLT201A : 1 to 3

Blues Song on Digital Recorder

Task :

Using a portable digital recording machine, students are required to form into groups and write, perform and record a song in the style of the Blues. Refer to the Learning Plan for elements being assessed.

Session 7

Overview

Practising the style of "The Blues"

Review :

Basic characteristics of the Blues style from last week

Activity :

Break into groups of 4 or 5, book out instruments and try to create a simple song in the Blues style. Record you results on a Digital recorder.

Transfer result to server.

www.youtube.com/watch?v=iRwXVNtOi3k

www.youtube.com/watch?V=xr3bIHqeAoU

www.youtube.com/watch?V=S8b330usOiM

www.youtube.com/watch?V=zhgcPbm2d7Y

www.youtube.com/watch?V=dkftesK2dck

www.youtube.com/watch?V=4SaXOJwHO8o

Nearly everyone in the world has heard reggae music in some form but many do not know the true origins of this genre or realize how much it has influenced artists today.

Reggae was actually preceded by two other Jamaican genres-ska and rock steady. During the 1950's, while the rest of the Caribbean was in love with calypso and the U.S. was crazy over Harry Belafonte's "The Banana Boat Song", many Jamaicans were listening to American rhythm and blues music. The sounds coming out of Memphis, New Orleans and Miami were especially popular with groups such as the Jamaican Sound Systems. Musicians mixed R&B with mento-Jamaican calypso, to create ska music.

There is controversy surrounding the actually beginnings of ska music, with several artists claiming to be the first ones to produce this sound. Some people consider the 1959 recording by Theophelus Beckford called "Easy Snapping" to be the first ska recording.

A 1960's group known as Don Drummond and The Skatalites brought reggae to the forefront in Jamaica, producing hundreds of records despite being together for little over a year. They eventually reunited in the 1980's. Reggae legends such as Jimmy Cliff, Toots and the Maytals, and the immortal Bob Marley and the Wailers all started their careers performing ska.

Ska gained international prominence with the release of "My Boy Lollipop" by Millie Smalls in 1964, and has remained popular in many countries to this day with American groups such as No Doubt putting their own twist on the genre.

Rock steady

Rock steady slowed the music down and brought the lyrics to the forefront. The instrumentals moved to the background, and lyrics about everyday life and social injustice became the focal point of the music. Hits included "Judge Dread" by Prince Buster, who also claimed to have invented ska, and "I'm Just a Guy" by Alton Ellis, known as "The King of Rock Steady". Desmond Dekker and the Aces took rock steady international with "007 (Shantytown)" and "Israelites".

Unlike ska, which dominated the Jamaican music scene for most of the 1950's and 1960's, rock steady was only popular from about 1966 to 1969.

Reggae takes over

No one can quite agree on the origin of the word term reggae. Some say that it comes from the Jamaican dancing style known as **ray gay** while others attribute it to a 1968 recording by Toots and the Maytals called "Do the Raggay".

What is undisputed is the fact that reggae took off in the late 1960's and still remains one of the most popular genres of world music. Jimmy Cliff brought international attention to the music with his lead role in the 1972 film The Harder They Come. Cliff performed several hits on the powerhouse soundtrack, including the title track, as well as "You Can Get It (If You Really Want)", and "Many Rivers to Cross".

Bob Marley took the foundation that Cliff laid and built on it with his unique style of roots reggae, which dealt with love, social injustice, politics and Rastafarianism, the Afro-Caribbean spiritual movement of which Marley was a devoted follower. Anthems such as "Get Up, Stand Up", "Buffalo Soldiers" and "War" made pointed political statements, while "Turn Your Lights Down", "Waiting in Vain" and "Is This Love" showcased the mellow, romantic side of Marley and his group, The Wailers.

Ironically, Bob Marley did not receive as much acclaim for his music while he was alive as much as he has since his death from cancer in 1981. Since then, however, he has become the most well known name in reggae and his songs have been responsible for introducing many to the genre.

Reggae's transformation

In the 1970's, producers such as Lee Perry and King Tubby began adding electronic sound effects to the music and DJ's began **toasting**, or talking over the music to create what is known as dub music. Dub music is recognized by many as the basis for rap and hip-hop in New York.

While DJ's and producers were speeding the music up, crooners such as Gregory Isaacs, Dennis Brown and Freddie McGregor arrived on the scene to slow things down with

lover's rock, a soulful style that deals with love and relationships. Today, the lover's rock tradition has been kept up by artists such as Pressure, Jah Cure and Beres Hammond.

Dancehall reggae, characterized by fast tempos and raw lyrics, was popularized in the late 1980's and 1990's by artists such as Yellowman, Shabba Ranks, BujuBanton and Beenie Man. Patra, a female dancehall artist, proved that she could hold her own with the males with hits such as "Romantic Call" and "Queen of the Pack". Dancehall remains popular today, especially in American clubs but has been the subject of controversy surrounding its sometimes explicit lyrics that deal with sex and gun violence.

Musical characteristics

Reggae is always played in 4/4 time or swing time because the symmetrical rhythm pattern does not lend itself to other time signatures such as 3/4 time. Harmonically, the music is often very simple, and sometimes a whole song will have no more than one or two chords. The Bob Marley and the Wailers song "Exodus" is almost entirely comprised of A-minor chords. These simple repetitious chord structures add to the hypnotic effect that reggae sometimes has. However, Marley also wrote more complex chord structures, and the band, Steel Pulse have often used very complex chord structures.

Reggae is a music genre first developed in Jamaica in the late 1960's. While sometimes used in a broader sense to refer to most types of Jamaican music, the term reggae more properly denotes a particular music style that originated following on the development of ska and rocksteady.

Reggae is based on a rhythmic style characterised by accents on the off-beat, known as the skank. Reggae is normally slower than ska but faster than rocksteady. Reggae usually accents the second and fourth beat in each bar, with the rhythm guitar also either emphasising the third beat or holding the chord on the second beat until the fourth is played. It is mainly this third beat, its speed and the use of complex bass lines that differentiated reggae from rocksteady, although later styles incorporated these innovations separately.

Etymology

The 1969 edition of the Dictionary of Jamaican English lists reggae as "a recently estab. sp. for rege", as in rege-rege, a word that can mean either "rags, ragged clothing" or "a quarrel, a row".[1]

Reggae as a musical term first appeared in print with the 1968 rocksteady hit "Do the Reggay" by The Maytals, but it was already being used in Kingston, Jamaica as the name of a slower dance and style of rocksteady.[2] As Reggae artist Derrick Morgan stated :

"We didn't like the name rock steady, so I tried a different version of "Fat Man". It changed the beat again, it used the organ to creep. Bunny Lee, the producer, liked that. He created the sound with the organ and the rhythm guitar. It sounded like 'reggae, reggae' and that name just took off. Bunny Lee started using the world [sic] and soon all the musicians were saying 'reggae, reggae, reggae."[2]

Reggae historian Steve Barrow credits Clancy Eccles with altering the Jamaican patois word streggae ("loose woman") into reggae.[2] However, Toots Hibbert said :

"There's a word we used to use in Jamaica called 'streggae'. If a girl is walking and the guys look at her and say 'Man, she's streggae' it means she don't dress well, she look raggedy. The girls would say that about the men too. This one morning me and my two friends were playing and I said, 'OK man, let's do the reggay.' It was just something that came out of my mouth. So we just start singing 'Do the reggay, do the reggay' and created a beat. People tell me later that we had given the sound it's name. Before that people had called it blue-beat and all kind of other things. Now it's in the Guinness World of Records."[3]

Bob Marley is said to have claimed that the word reggae came from a Spanish term for "the king's music".[4] The liner notes of To the King, a compilation of Christian gospel reggae, suggest that the word reggae was derived from the Latin regi meaning "to the king".

Although strongly influenced by traditional African and Caribbean music, as well as by American rhythm and blues, reggae owes its direct origins to the progressive development of ska and rocksteady in 1960s Jamaica.

Ska music first arose in the studios of Jamaica over the years 1959 and 1961, itself a development of the earlier mento genre. Ska is characterised by a walking bass line, accentuated guitar or piano rhythms on the offbeat, and sometimes jazz-like horn riffs. Aside from its massive popularity amidst the Jamaican rude boy fashion, it had gained a large following in Britain by 1964. According to Barrow, rude boys began deliberately playing their ska records at half speed, preferring to dance slower as part of their tough image.

By the mid-1960s, many musicians had begun playing the tempo of ska slower, while emphasizing the walking bass and offbeats. The slower sound was named rocksteady, after a single by Alton Ellis. This phase of Jamaican music only lasted until 1968, when musicians began to slow the tempo of the music again, and added yet more effects. This led to the creation of reggae.

History

Bob Marley 1980.The shift from rocksteady to reggae was illustrated by the organ shuffle pioneered by Bunny Lee, and featured in the transitional singles "Say What You're Saying" (1967) by Clancy Eccles, and "People Funny Boy" (1968) by Lee "Scratch" Perry. The Pioneers' 1967 track "Long Shot Bus' Me Bet" has been identified as the earliest recorded example of the new rhythm sound that became known as reggae. Early 1968 was when the first genuine reggae records came into being : "Nanny Goat" by Larry Marshall and "No More Heartaches" by The Beltones. American artist Johnny Nash's 1968 hit "Hold Me Tight" has been credited with first putting reggae in the American listener charts.[6]. Also in 1968 was "The Israelites" by Desmond Dekker of Jamaica. Reggae was starting

to surface in rock music; an example of a rock song featuring reggae rhythm is 1968's "Ob-La-Di , Ob-La-Da." by The Beatles.

The Wailers, a band that was started by Bob Marley, Peter Tosh, and Bunny Wailer in 1963, are generally agreed to be the most easily recognised group worldwide that made the transition through all three stages - from ska hits like "Simmer Down", through slower rocksteady, to reggae. In addition to the Wailers, other significant pioneers include Prince Buster, Desmond Dekker, Jackie Mittoo and several others.

Jamaican producers were influential in the development of ska into rocksteady and reggae in the 1960s. Some of the many notable Jamaican producers in the 1960s include Coxsone Dodd, Lee "Scratch" Perry, Leslie Kong, Duke Reid, Joe Gibbs and King Tubby. An early producer was Chris Blackwell, who founded Island Records in Jamaica in 1960, then relocated to England in 1962, where he continued to promote Jamaican music. He formed a partnership with Trojan Records, founded by Lee Gopthal in 1968. Trojan released recordings by reggae artists in the UK until 1974, when Saga bought the label.

Around 1960, in the slums of Kingston Jamaica, local drummers mixed sounds from American R&B, Pan-African, and the Caribbean's to produce a musical mixture called Reggae [8]. Drummers began to emphasize the after-beat, the 2nd and 4th beats, in unison with the guitar and piano while the bass played the contrary quarter notes. This sound was described as "upside-down R&B" which eventually received a deviated name, SKA [9]. The Jamaican born music, Reggae, all started with Coxson Dodd's birth of the sound systems in 1950 which promoted new records and hosted local dances. Although it has been said that the sound-system dances existed only to promote the sell of liquor and beer, the defining aspect of them in the centre of the ghetto life was that they were cultural, in contrary to being merely a culture [10]. In This Is Reggae Music, Derrick Harriot who is a prosperous music entrepreneur described the atmosphere of the sound-system dances during his downtown teenage years to be more than just a sound of music. "The equipment was so powerful and the vibe was so strong that they could feel it, as if when they were dancing they were actually part of it" [11]. Expressing the idea that Reggae music is more than just a sound produced, it was the life and soul of the Jamaican people. You can feel their emotions, experience their culture and truly understand the love and sincerity they receive from their music.

The 1972 film The Harder They Come, starring Jimmy Cliff, generated considerable interest and popularity for reggae in the United States, and Eric Clapton's 1974 cover of the Bob Marley song "I Shot the Sheriff" helped bring reggae into the mainstream. By the mid 1970's, reggae was getting radio play in the UK on John Peel's radio show, and Peel continued to play reggae on his show throughout his career. What is called the Golden Age of Reggae corresponds roughly to the heyday of roots reggae.

In the second half of the 1970's, the UK punk rock scene was starting to form, and some punk DJ's played reggae songs during their sets. Some punk bands incorporated reggae influences into their music. At the same time, reggae began to enjoy a revival in the UK that continued into the 1980's, exemplified by groups like Steel Pulse, Aswad, UB40, and Musical Youth. Other artists who enjoyed international appeal in the early 1980's

include Third World, Black Uhuru and Sugar Minott. The Grammy Awards introduced the Best Reggae Album category in 1985.

Musical characteristics

Reggae is either played in 4/4 time or swing time, because the symmetrical rhythmic pattern does not lend itself to other time signatures such as 3/4 time. Harmonically, the music is often very simple, and sometimes a whole song will have no more than one or two chords. These simple repetitive chord structures add to reggae's sometimes hypnotic effects.

Drums and other Percussion

A standard drum kit with is generally used in reggae, where the snare drum is often tuned very high to give it a timbale-type sound. Some reggae drummers use an additional timbale or high-tuned snare to get this sound. Cross stick technique on the snare drum is commonly used, and tom-tom drums are often incorporated into the drumbeat itself.

Reggae drumbeats fall into three main categories : One Drop, Rockers and Steppers. With the One drop, the emphasis is entirely on the third beat of the bar (usually on the snare, or as a rim shot combined with bass drum). Beat one is completely empty, which is unusual in popular music. There is some controversy about whether reggae should be counted so that this beat falls on three, or whether it should be counted half as fast, so it falls on two and four. Leroy "Horsemouth" Wallace calls the beat the "two-four combination". Many credit Carlton Barrett of The Wailers as the creator of this style, although it may actually have been invented by Winston Grennan. Hugh Malcolm and Joe Isaacs were also active Kingston studio drummers at the time. An example played by Barrett can be heard in the Bob Marley and the Wailers song "One Drop". Barrett often used an unusual triplet cross-rhythm on the hi-hat, which can be heard on many recordings by Bob Marley and the Wailers, such as "Running Away" on the Kaya album.

Sly DunbarAn emphasis on beat three is in all reggae drumbeats, but with the Rockers beat, the emphasis is also on beat one (usually on bass drum). This beat was pioneered by Sly and Robbie, who later helped create the "Rub-a-Dub" sound that greatly influenced dancehall. The prototypical example of the style is found in Sly Dunbar's drumming on "Right Time" by the Mighty Diamonds. The Rocker's beat is not always straightforward, and various beat syncopations are often included. An example of this is the Black Uhuru song "Sponji Reggae."

In Steppers, the bass drum plays four solid beats to the bar, giving the beat an insistent drive. An example is "Exodus" by Bob Marley and the Wailers. Another common name for the Stepper's beat is the "four on the floor." Burning Spear's 1975 song "Red, Gold, and Green" (with Leroy Wallace on drums) is one of the earliest examples. The Stepper's beat was adopted (at a much higher tempo) by some 2 Tone ska revival bands of the late 1970's and early 1980's.

An unusual characteristic of reggae drumming is that the drum fills often do not end with a climactic cymbal. A wide range of other percussion instrumentation is used in reggae. Bongos are often used to play free, improvised patterns, with heavy use of African-style cross-rhythms. Cowbells, claves and shakers tend to have more defined roles and a set pattern.

Bass

Robbie Shakespeare. The bass guitar often plays a very dominant role in reggae, and the drum and bass is often called the riddim (rhythm). Several reggae singers have released different songs recorded over the same riddim. The central role of the bass can be particularly heard in dub music, which gives an even bigger role to the drum and bass line, reducing the vocals and other instruments to peripheral roles. The bass sound in reggae is thick and heavy, and equalized so the upper frequencies are removed and the lower frequencies emphasised. The bass line is often a simple two-bar riff that is centred around its thickest and heaviest note.

Guitars

The guitar in reggae usually plays the chords on beats two and four, a musical figure known as skank or the bang. It has a very dampened, short and scratchy chop sound, almost like a percussion instrument. Sometimes a double chop is used when the guitar still plays the off beats, but also plays the following 8th beats on the up-stroke. An example is the introduction to "Stir It Up" by The Wailers.

Artist and producer Derrick Harriott says, "What happened was the musical thing was real widespread, but only among a certain sort of people. It was always a down-town thing, but more than just hearing the music. The equipment was so powerful and the vibe so string that we feel it."

Keyboards

From the late 1960's through to the early 1980's, a piano was generally used in reggae to double the rhythm guitar's skank, playing the chords in a staccato style to add body, and playing occasional extra beats, runs and riffs. The piano part was widely taken over by synthesizers during the 1980's, although synthesizers have been used in a peripheral role since the 1970's to play incidental melodies and countermelodies. Larger bands may include either an additional keyboardist, to cover or replace horn and melody lines, or the main keyboardist filling these roles on two or more keyboards.

The reggae-organ shuffle is unique to reggae. Typically, a Hammond organ-style sound is used to play chords with a choppy feel. This is known as the bubble. There are specific drawbar settings used on a Hammond console to get the correct sound. This may be the most difficult reggae keyboard rhythm. The 8th beats are played with a space-left-right-

left-space-left-right-left pattern, where the spaces represent downbeats not played, that is the left-right-left falls on the ee-and-a.

Horns

Horn sections are frequently used in reggae, often playing introductions and counter-melodies. Instruments included in a typical reggae horn section include saxophone, trumpet or trombone. In more recent times, real horns are sometimes replaced in reggae by synthesizers or recorded samples. The horn section is often arranged around the first horn, playing a simple melody or counter melody. The first horn is usually accompanied by the second horn playing the same melodic phrase in unison, one octave higher. The third horn usually plays the melody an octave and a fifth higher than the first horn. The horns are generally played fairly softly, usually resulting in a soothing sound. However, sometimes punchier, louder phrases are played for a more up-tempo and aggressive sound.

Vocals

UB40's former frontman Ali Campbell performing in 2009.The vocals in reggae are less of a defining characteristic of the genre than the instrumentation and rhythm, as almost any song can be performed in a reggae style. However, it is very common for reggae to be sung in Jamaican Patois, Jamaican English, and Iyaric dialects. Vocal harmony parts are often used, either throughout the melody (as with bands such as the Mighty Diamonds), or as a counterpoint to the main vocal line (as with the backing group I-Threes). The British reggae band Steel Pulse used particularly complex backing vocals. An unusual aspect of reggae singing is that many singers use tremolo (volume oscillation) rather than vibrato (pitch oscillation). Notable exponents of this technique include Dennis Brown and Horace Andy. The toasting vocal style is unique to reggae, originating when DJs improvised along to dub tracks, and it is generally considered to be a precursor to rap. It differs from rap mainly in that it is generally melodic, while rap is generally more a spoken form without melodic content.

Lyrical Themes

See also : Rastafari movement Reggae

Reggae is noted for its tradition of social criticism, although many reggae songs discuss lighter, more personal subjects, such as love, sex and socializing. Many early reggae bands also covered Motown or Atlantic soul and funk numbers. Some reggae lyrics attempt to raise the political consciousness of the audience, such as by criticizing materialism, or by informing the listener about controversial subjects such as Apartheid. Many reggae songs promote the use of cannabis (also known as herb or ganja), considered a sacrament in the Rastafari movement. There are many artists who utilize religious themes in their music whether it be discussing a religious topic, or simply giving praise to the Rastafari God Jah. Other common socio-political topics in reggae songs include black-nationalism,

anti-racism, anti-colonialism, anti-capitalism, criticism of political systems and "Babylon", and promotion of caring for needs of the younger generation.It also allowed the soul parts of reggae to be placed on display.

Criticism of Dancehall and Ragga Lyrics

Some dancehall or ragga artists have been criticised for homophobiasometimes including threats of violence.

The controversy surrounding anti-gay lyrics led to the cancellation of UK tours by Beenie Man and Sizzla. After lobbying from the Stop Murder Music coalition, the dance hall music industry agreed in 2005 to stop releasing songs that promote hatred and violence against gay people.[16][17] In June 2007, Beenie Man, Sizzla and Capleton signed up to the Reggae Compassionate Act in a deal brokered with top dance hall promoters and Stop Murder Music activists renouncing homophobia, and agreeing to "not make statements or perform songs that incite hatred or violence against anyone from any community". Five artists targeted by the anti-homophobia campaign did not sign up to the act, including Elephant Man, TOK, Bounty Killa, VybzKartel and BujuBanton.

Toronto, Canada, home of Caribana ("the largest Caribbean festival in North America"has also seen the cancellation of concerts due to artists such as Elephant Man[20] and Sizzlarefusing to conform to simular censorship pressures.

Subgenres

Peter Tosh performing with his band in 1978.Main article : Reggae genres.

Early reggae

Early reggae, sometimes dubbed "skinhead reggae" due to its popularity among the working class subculture in the UK, started in the late 1960's, as the influence of funk music from American labels such as Stax began to permeate the playing of studio musicians. The characteristic defining early reggae from rock steady is the **bubbling** organ, a percussive style of playing that brought to light the eighth-note subdivision within the groove. The guitar "skanks" on the second and fourth note of the bar were more frequently doubled up in recording studios using electronic tape echo effects, thus complementing the double-time feel of the organ bubble. Overall more emphasis was on the groove of the music; the growing trend of recording a "version" on the B-side of a single produced countless instrumentals led by a horn or organ.

Major skinhead reggae artists include John Holt, Toots & the Maytals, The Pioneers and Symarip. Cover versions of Motown, Stax and Atlantic Records soul songs were common in skinhead reggae, reflecting the popularity of soul music with skinheads and Mods.

Roots Reggae

Main article : Roots Reggae

Roots reggae is a spiritual type of music whose lyrics are predominantly in praise of Jah (God). Recurrent lyrical themes include poverty and resistance to government and racial oppression. Many of Bob Marley's and Peter Tosh's songs can be called roots reggae. The creative pinnacle of roots reggae was in the late 1970's[citation needed] with singers such as Burning Spear, Gregory Isaacs, Freddie McGregor, Johnny Clarke, Horace Andy, Ijahman Levi, Barrington Levy, Big Youth, and Linval Thompson, and bands like Culture, Israel Vibration, the Meditations, and Misty in Roots, teaming up with various studio producers including Lee 'Scratch' Perry and Coxsone Dodd. Musically, on the song "Roots, Rock, Reggae" Marley devised a new style of "off beat" music where a bar of six beats is played, with the guitar skanking on the fourth and sixth beat. Although entirely separate from the beats of ska, rock steady, reggae, skank, flyers, rockers and all later styles, this unique beat seems to have been so closely associated with Marley that few others adopted it.

Dub

Main article : Dub music

Dub is a genre of reggae that was pioneered in the early days by studio producers Lee 'Scratch' Perry and King Tubby. It involves extensive remixing of recorded material, and particular emphasis is placed on the drum and bass line. The techniques used resulted in an even more visceral feel described by King Tubby as sounding "just like a volcano in yuh head." Augustus Pablo and Mikey Dread were two of the early notable proponents of this music style, which continues today.

Rockers

The rockers style was created in the mid-1970's by Sly & Robbie. Rockers is described as a flowing, mechanical, and aggressive style of playing reggae. One article calls the rockers era the "Golden Age of Reggae".

Lovers rock

Main article : Lovers Rock

The lovers rock subgenre originated in South London in the mid-1970s. The lyrics are usually about love. It is similar to rhythm and blues. Notable loversrock artists include : Gregory Isaacs, Freddy McGregor, Dennis Brown, Maxi Priest and Beres Hammond.

Newer styles and spin-offs

Hip hop and rap

Further information : Deejaying, Hip Hop music and Rapping

Toasting is a style of chanting or talking over the record that was first used by 1960's Jamaican deejays such as U-Roy and Dennis Alcapone. This style greatly influenced Jamaican DJ KoolHerc, who used the style in New York City in the late 1970's to pioneer the hip hop and rap genres. Mixing techniques employed in dub music have also influenced hip hop.

Dancehall

Main article : Dancehall

The dancehall genre was developed around 1980, with exponents such as Yellowman, Super Cat and Shabba Ranks. The style is characterized by a deejay singing and rapping or toasting over raw and fast rhythms. Ragga (also known as raggamuffin) and reggae fusion, are subgenres of dancehall where the instrumentation primarily consists of electronic music and sampling. Notable ragga artists include Shinehead and BujuBanton.

In February 2009, Dancehall with lyrical content "deemed explicitly sexual and violent" was banned from the airwaves by the Broadcasting Commission of Jamaica.

Raggamuffin

Main article : Ragga

Raggamuffin, usually abbreviated as ragga, is a sub-genre of reggae that is closely related to dancehall and dub. The term raggamuffin is an intentional misspelling of ragamuffin, and the term raggamuffin music describes the music of Jamaica's "ghetto youths". The instrumentation primarily consists of electronic music. Sampling often serves a prominent role as well. As ragga matured, an increasing number of dancehall artists began to appropriate stylistic elements of hip hop music, while ragga music, in turn, influenced more and more hip hop artists. Ragga is now mainly used as a synonym for dancehall reggae or for describing dance hall with a deejay chatting rather than deejaying or singing on top of the riddim.

Reggaeton

Main article : Reggaeton

Reggaeton is a form of urban music that first became popular with Latin American youths in the early 1990's. Reggaeton's predecessor originated in Panama as reggae en español. After the music's gradual exposure in Puerto Rico, it eventually evolved into reggaeton.[26]. It blends West-Indian reggae and dancehall with Latin American genres

such as bomba, plena, salsa, merengue, Latin pop, cumbia and bachata, as well as hip hop, contemporary R&B and electronica. Modern reggaeton beats follow the structure of the Dem Bow Riddim, a beat created by Jamaican producers Steely &Clevie in the late 80's and early 90's.

Reggae Fusion

Main article : Reggae Fusion

Reggae fusion is a mixture of reggae or dancehall with elements of other genres, such as hip-hop, R&B, jazz, rock, drum and bass, punk or polka.[27] Although artists have been mixing reggae with other genres from as early as the early 1970's, it was not until the late 1990's when the term was coined.

Reggae Outside the Caribbean

Reggae has spread to many countries across the world, often incorporating local instruments and fusing with other genres.

Americas

Reggae en Español started in Panama in the mid 1970s and later expanded to the rest of Latin America. It does not have any specific characteristics other than being sung in Spanish, usually by artists of Latin American origin. By the end of the 1980s, the local music scene in Hawaii was dominated by Jawaiian music, a local form of Reggae. Samba reggae originated in Brazil as a blend of Samba with Jamaican reggae.

Europe

Caribbean music in the United Kingdom, including reggae, has been popular since the late 1960's, and has evolved into several subgenres and fusions. Since the early 1990's, several Italian reggae bands have emerged, including Sud Sound System, PituraFreska, Almamegretta and B.R. Stylers. In Sweden, the Uppsala Reggae Festival attracts attendees from across Northern Europe, and features Swedish reggae bands such as Rootvälta and SvenskaAkademien. The first homegrown Polish reggae groups started in the 1980's. German reggae artist Gentleman rose to popularity with his album Confidence in 2004.

Africa

Nigerian reggae developed in the 1970's. In South Africa, Lucky Dube recorded 25 albums, fusing reggae with Mbaqanga. Reggae in Cape Town is notable in South Africa. In Ethiopia, Dub Collosus emerged in 2008 and has received wide acclaim. In Mali, AskiaModibo fuses reggae with Malian music, and is described by Last FM as "the most significant African reggae musician to emerge internationally within the past five years. In Malawi, Black Missionaries produced five albums. In Ivory Coast, Tiken Jah Fakoly fuses reggae with traditional music.

Asia

In the Philippines, several bands and sound systems play reggae and dancehall music in a style faithful to its expression in Jamaica. Their music is called Pinoy reggae. Japanese reggae emerged in the early 1980's.

Australasia

Reggae in Australia originated in the 1980's. New Zealand reggae has seen many bands emerging since 2000, often involving fusion with electronica.

ASSESSMENT
PART A : STYLES SKA / REGGAE

Elements tested	CUFIND201A : 9 to 12 (PC)

Part A : Styles Ska / Reggae

Questions :

1. What is the name for Jamaica's version of Calypso music?

_____

_____

_____

2. Name two early Sound System owners, who went on to become famous producers and label owners in the 1960's :

_____

_____

_____

3. A group of Jamaica's best jazz musicians formed a band that played on most of the important Ska recordings in the early to mid 1960's. What was the band's name?

_____

_____

_____

4. In Ska music, what instruments tended to play the melody line?

_____

_____

_____

5. In Jamaican music, what does **toasting** mean?

_____

_____

_____

6. Bob Marley is the most famous of all reggae musicians

   a.   What Jamaican record label did he make his first records for, in the early 1960's?

   _____

   b.   What was the name of his backing band on his later recordings?

   _____

7. The English two tone movement was a Ska revival scene that started in the late 1970's.

   a.   Why was it called two tone?

   _____

   b.   Name 2 of the key bands from the scene :

   _____

8. The US Ska/punk movement started in the early 1980's. Name a well-know band associated with this style :

_____

_____

_____

9. Peter Tosh was one of Marley's early band friends who went on to have a successful solo career of his own. How did he die, and in which year?

_____

_____

_____

Feedback to Student :

Student : .... Date : ....

Lecturer : .... Date : ....

ASSESSMENT
PART B : STYLES SKA / REGGAE

Elements tested	CUFIND201A : 9 to 12 (PC)

Part B : Styles Ska / Reggae

Questions :

1. What style of music is Bob Marley famous for?

   _____

   _____

   _____

2. Where did the music style called the "Blues" originate?

   _____

   _____

   _____

3. In the scale of C Major, what is the 4th note?

   _____

   _____

   _____

4. What is a turnaround?

   _____

   _____

   _____

5. What is a hook?

_____

_____

_____

6. What Caribbean Island did Ska music come from?

_____

_____

_____

7. Name a famous blues guitarist :

_____

_____

_____

8. Which beat(s) in the bar are usually accented in Reggae music?

_____

_____

_____

9. What is the most common time signature in Blues music?
   a. 4/4
   b. 3/4
   c. 6/8

10. What did the sound system owners do in the Caribbean?

_____

_____

_____

Feedback to Student :

Student : .... Date : ....

Lecturer : .... Date : ....

Session 9

Overview :

Practising the style of Ska/Reggae

Review :

Basic characteristics of the Ska/Reggae style from last week

Activity :

Break into groups of 4 or 5, book out instruments and try to create a simple song in the Ska/Reggae style. Record you results on a digital recorder.

Transfer the result to the server.

www.youtube.com/watch?V=C4J4P6ozTOg

www.youtube.com/watch?V=WvycRljrAH4

www.youtube.com/watch?V=AnBCnX_Hctk

www.youtube.com/watch?v=AesIdizOKsY

www.youtube.com/watch?V=PEXw5S8j01E

www.youtube.com/watch?v=Oo3ZyfolnKs

Session 10

Overview :

Examining the style of Rock

Origins, characteristics, examples bring some CD's if possible to showcase rock styles from various eras

History :

The history of rock music isn't cut and dry. Many individuals debate who the first rock singer was and what the first rock song was. However, it is known that the history of rock music comes from the old R&B mixed with some country and western and fused with a little rockabilly.

The exact time period that the history or rock music started is not known. There were rock and roll elements showing up in blues songs and old country and western songs as far back as the 1920's and 1930's. By the 1950's the history of rock music had begun.

The phrase rock and roll used to have a sexual connotation attached to it. The phrase sometimes contained two meanings. It appeared to mean dancing but was also associated with sex. It was first used in the title of Trixi Smith's 1920's song, "My baby rocks me with one steady roll." However, it was Alan Freed a disc jockey from Ohio that first came up with the phrase rock and roll in 1955. With that, the history of rock music was well under way.

As stated before, just who started the history of rock music is under debate. This is because rock and roll music evolved from different genres and some songs that belonged to the blues, jazz, country, and gospel genres offered elements that could be considered rock and roll. However, it was Bill Haley's song, "Rock around the clock" that became popular enough to top the Billboard music charts.

Some of the first rock and roll records include Bill Haley's "Rock Around The Clock" in 1954, and Elvis' "That's All Right (Mama)" the same year. While the piano was the central and most important instrument in early rock songs, with the invention of the electric guitar and amplifier, the guitar soon became the most essential instrument for rock bands. Guitarists such as Chuck Berry, Link Wray, and Scotty Moore were especially important early rock and roll guitarists who developed the rock guitar style.

The rock and roll genre hit Britain hard in the late 1950's and early 1960's, which resulted in the formation of important British bands such as The Rolling Stones and The Beatles, who both broke into the American mainstream soon afterwards.

The arrival of Beatlemania in turn influenced what is often called the "Golden Age of Rock Music", as important pop, folk, psychedelic, and glam rock bands emerged during the mid-60s to mid-70s. Led Zeppelin, Neil Young, Jefferson Airplane, Jimi Hendrix, and David Bowie all changed the face of rock music forever. During this period, rock music

was becoming more and more varied, and rock genres continued to develop into more complex and intense forms of music. Most importantly, there was a continued focus on playing the electric guitar in innovative and exciting ways.

During the 1970's, bands like Aerosmith, AC/DC, and Led Zeppelin continued to create increasingly aggressive and guitar-focused music with the development of hard rock and heavy metal. These types of rock bands started to sell out the largest venues, which lead to the coining of the term "Arena Rock".

Punk rock hit in the mid to late 1970's with bands such as the Sex Pistols and The Clash, while the 1980's brought us more heavy metal bands (such as Iron Maiden and Motorhead), glam metal acts (Motley Crue, Queen), and alternative rock (REM, The Smiths, The Cure).

Grunge was perhaps the most significant development of 1990's rock, with bands such as Nirvana, Pearl Jam, and Soundgarden topping the charts. Later in the decade genre-mixing bands such as Green Day and The Offspring (pop-punk), Silverchair and Bush (post-grunge), and Rage Against the Machine and Korn (nu-metal/rap-rock) developed the rock genre in their own unique ways.

The 2000's have seen the revival of rock genres such as garage rock (The White Stripes, The Vines), post-punk (The Killers, Franz Ferdinand), and the development of metal genres with bands such as Trivium and Wolfmother.

ASSESSMENT
STYLES ROCK

Elements tested	CUFIND201A : 9 to 12 (PC)

Styles Rock

Questions :

1. Where did the term Rock 'n' Roll originate?

_____

_____

_____

2. What other musical genres were fundamental in creating Rock 'n' Roll?

_____

_____

_____

3. Who was the artist that made Rock Around the Clock famous?

_____

_____

_____

4. Which American city is generally recognised as the birthplace of grunge rock?

_____

_____

_____

5. Who was the original lead guitarist with Deep Purple?

_____

_____

_____

6. Which artist recorded the album Born in the USA?

_____

_____

_____

7. What are some of the characteristics of the sub-genre Glam Rock?

_____

_____

_____

8. Freddie Mercury was the lead singer in which rock band?

_____

_____

_____

9. Which American music festival in 1969 attracted over half a million people?

_____

_____

_____

Feedback to Student :

Student : .... Date : ....

Lecturer : .... Date : ....

Session 11

Overview :

Practising the style of Rock

Review :

Basic characteristics of the Rock style from last week

Activity :

Break into groups of 4 or 5, book out instruments and try to create a simple song in the Rock style. Record you results on a Digital recorder.

Transfer the result to the server.

www.youtube.com/watch?V=10ykCNJOLps

www.youtube.com/watch?V=A2b93MHtWIo

www.youtube.com/watch?V=1LrbjsQP1t8

www.youtube.com/watch?V=oWrfOxSodUE

www.youtube.com/watch?V=qL5WWs8o24

www.youtube.com/watch?V=PDAHyeACga8

www.youtube.com/watch?V=3wxvHroE-_8

www.youtube.com/watch?V=rqTgZhuwnZI

www.youtube.com/watch?V=e15QiyOi3DI

www.youtube.com/watch?V=SQGMz3_dygo

Session 12

Overview :

Music Styles - Metal

Lecture : Heavy Metal (Refer also notes in file)

To the uninitiated, any loud music is called heavy metal. In reality there are a multitude of heavy metal styles and subgenres. Heavy metal is a wide umbrella characterizing a style of music that is generally loud and aggressive. There are genres that are very melodic and mainstream, and other genres that are extreme and underground. Here's a brief overview of heavy metal and its many styles.

History

The term heavy metal was first used in a musical sense in the 1960's song "Born To Be Wild" by Steppenwolf when they referred to "heavy metal thunder." Although there are debates among experts, most consider groups like Black Sabbath, Led Zeppelin and Deep Purple to be the first heavy metal bands. From there the style evolved and branched into many different genres and subgenres. Heavy metal remains a vital force in music today, with sellout concert tours and CD's selling impressive numbers of copies without any radio airplay or MTV exposure.

Musical and Vocal Styles

The backbone of heavy metal is the electric guitar. You can't have metal without at least one guitarist, and many bands have two or more. Certain genres have some quiet and mellow parts, but most metal is loud, intense, fast and aggressive. The vocal styles in heavy metal range from melodic singing to aggressive singing and then to unintelligible screaming depending on the genre.

Genres

At the beginning there was just traditional heavy metal. Shortly after it evolved and splintered into many different styles and subgenres. The internet has a series of articles on many of the genres that will give you a more in-depth look at that particular type of metal. As time has gone on, there are literally hundreds of subgenres, but these are some of the main genres of heavy metal :

Avant Garde metal

Also called experimental metal, it's characterised by unusual and non-traditional instruments and song structures.

Examples : Arcturus, Dog Fashion Disco, Mr. Bungle, Peccatum, Vintersorg

Black metal

Characterised by high-pitched raspy vocals and pagan/satanic lyrical imagery. Symphonic black metal is a subgenre that uses keyboards and is more melodic.

Examples : Bathory, Burzum, Emperor, Mayhem, Venom

Celtic metal

A combination of heavy metal and Celtic music with lyrics focusing on Celtic mythology.

Examples : Cruachan, Geasa, Waylander

Death metal

An extreme form of the genre that uses distorted guitars and a growling vocal style sometimes described as cookie monster vocals.

Examples : Cannibal Corpse, Death, Deicide, Morbid Angel

Doom metal

A genre that uses slower tempos and emphasises gloomy, melancholy and atmospheric music. There are numerous subgenres of doom, including drone, epic, industrial, sludge and stoner.

Examples : Candlemass, Pentagram, Saint Vitus, Solstice

Gothic metal

A combination of the darkness and melancholy of goth rock with heavy metal. The lyrics tend to be epic and melodramatic. This is a genre that uses a lot of male/female vocal combinations with the male vocalist generally using more aggressive vocals and the female singing in an ethereal soprano.

Examples : Lacuna Coil, Leaves Eyes, Theatre Of Tragedy, Tristania

Grindcore

This is a genre influenced by thrash metal and death metal. It takes its name from the sound of the atonal guitar riffs combined with blast beats from the bass drum. The vocals are similar to death metal.

Examples : Carcass, Napalm Death, Nasum, Pig Destroyer, Terrorizer.

Hair Metal

Also called pop metal and hairspray metal, this genre is very melodic and mass appeal. Some of the most commercially successful and critically despised bands came from this genre. They wore a lot of makeup and had huge teased hair, thus the name. They received a lot of radio airplay and chart success in the late 1980's and early 1990's until grunge rock destroyed it.

Examples : Poison, Ratt, Warrant, Winger, White Lion

Metalcore

This genre is currently very popular and combines heavy metal with hardcore. They use the musical style of heavy metal, especially melodic death metal, and the shouting vocal style of hardcore. Breakdowns are also heavily utilized.

Examples : As I Lay Dying, God Forbid, Killswitch Engage, Shadows Fall

New wave of British heavy metal (NWOBHM)

This genre has influenced almost all metal that has followed it. These were the metal pioneers that took the original sound of groups like Black Sabbath and took out the rock and blues influences to make the traditional metal sound that we're familiar with today.

Examples : DefLeppard, Diamond Head, Iron Maiden, Judas Priest, Saxon

Nu-metal

Combining heavy metal riffs with hip-hop influences and rapped lyrics, this genre became very popular in the late '90s through the early 2000's and then fell from favor. There are a few bands of this style still doing well, although most have come and gone.

Examples : Korn, Limp Bizkit, Papa Roach, Slipknot

Power metal

A very melodic form of metal that utilizes soaring guitars and strong vocals, usually in a higher register. It's also an epic style, with long songs and many lyrics about mythology, fantasy and metaphysical topics. Most power metal bands also have a keyboardist.

Examples : Blind Guardian, Fate's Warning, Halloween, Jag Panzer

Progressive metal

A mixture of heavy metal and progressive rock, this genre utilizes many of the characteristics of avant-garde and power metal. The song structures are complex, using many time signatures and key changes and are usually long. The lyrics are epic and often progressive metal albums are concept albums, utilising a main theme that runs throughout.

Examples : Dream Theater, Evergrey, Fates Warning, Queensryche

Thrash metal

This genre evolved from NWOBHM and became heavier and more extreme. It's characterized by fast guitar and double bass drum with aggressive but understandable vocals. Some of the most popular bands in metal started as thrash bands, although most evolved as they went along.

Examples : Anthrax, Megadeth, Metallica, Slayer

The future

The great thing about heavy metal is that it is continually changing, evolving and improving. Just when you thought it couldn't get any more extreme, something new comes along. Whether you prefer the melody and complexity of power metal or the aggression and intensity of death metal, it's all part of this widely encompassing genre called heavy metal.

Session 13

Overview :

Practising the style of Metal.

Review :

Basic characteristics of the metal style from last week.

Activity :

Break into groups of 4 or 5, book out instruments and try to create a simple song in the Metal style. Record you results on a Digital recorder.

Transfer the result to the server.

www.youtube.com/watch?V=qv5g_81Ny7I

www.youtube.com/watch?V=v75C20LDmTs

www.youtube.com/watch?V=sWYQP8IJHoo

www.youtube.com/watch?V=HAZDUjy1XXE

www.youtube.com/watch?V=13trCFqgnOo

www.youtube.com/watch?V=3cON59SBGG8

www.youtube.com/watch?V=3Z_tinQ-5Wg

www.youtube.com/watch?V=3d9z7/jxdIw

www.youtube.com/watch?V=pjA5sfp5G74

www.youtube.com/watch?V=p7BCLAoXpRY

Session 14

Overview :

Recording time

Review :

Review basic characteristics of the styles we have learned

Activity :

Use studio A & Z to try recording some of the styles you have been practising.

ASSESSMENT
STYLES METAL

Elements tested	CUFIND201A : 9 to 12 (PC)

Styles Metal

Questions :

1. Led Zeppelin, Black Sabbath and Deep Purple are considered pioneers of which rock genre?

_____

_____

_____

2. What characteristics define the vocal style of Death Metal?

_____

_____

_____

3. Who was the lead singer of Motorhead?

_____

_____

_____

4. Give an example of a metal band that features the bass as a lead instrument :

_____

_____

_____

5. Name one of the 2 guitarists with Judas Priest :

_____

_____

_____

6. Give an example of a classical music composer whose work has influenced metal artists :

_____

_____

_____

7. What is the name given to the hand gesture that was popularized by vocalist Ronnie James and Dio?

_____

_____

_____

8. To what sub culture of metal do **Metallica, Anthrax, Megadeth**, and **Slayer** belong?

   a. Death metal
   b. Nu Metal
   c. Speed (or Thrash) Metal

_____

_____

_____

9. What does NWOBHM stand for?

_____

_____

_____

10. Which Welsh heavy metal pioneering band started off with the name Hills Contemporary Grass?

_____

_____

_____

Student : .... Date : ....

Lecturer : .... Date : ....

Session 15

Overview :

Recording time

Review :

Review basic characteristics of the styles we have learned

Activity :

Use studio A & Z to try recording some of the styles you have been practising.

Session 16

Overview :

Recording time

Review :

Recap basic characteristics of the styles we have learned

Activity :

Use studio A & Z to try recording some of the styles you have been practising.

Session 17

Overview :

Recording time

Review :

Recap basic characteristics of the styles we have learned

Activity :

Use studio A & Z to try recording some of the styles you have been practising.

4
Marking Key

Elements tested	BSBOHS201A : 1 to 4
	CUFIND201A : 1 to 5 (PC)

OHS Inspection

Marking Key :

In groups of 3 - 4 people, devise a pro forma (standard form) that could be used for a workplace safety inspection within the Music Department.

- Take into account the sort of hazards that may be prevalent in this environment and what may need to be checked during a scheduled inspection
- Present you findings and suggested format to the group; use this sheet to draft out your answers and submit it as evidence of your work

Submissions could include :

- Exit signs
- Fire extinguishers
- Evacuation procedures
- Workplace hazards
- First aid
- And others you may think of

Elements tested	BSBOHS201A : 1 to 4
	CUFIND201A : 1 to 5 (PC)

OHS Fire and Fire Extinguishers

Marking Key :

1. Research the various classes of fires and types of fire extinguishers that you may encounter in Australian workplaces. List them below :

   Classes of fires :

   - Class A ordinary combustibles
   - Class B flammable and combustible liquids
   - Class C flammable gases
   - Class D combustible metals
   - Class E electrically energized equipment
   - Class F cooking oils and fats

   Types of extinguishers :

   - **Water - solid red :** Suitable for Class A fires. Not considered effective for Class B and Class C fires, and dangerous if used for electrically energised equipment or cooking oils or fats.

   - **Foam - red with blue band or label (previously solid blue) :** Suitable for Class A and Class B fires, with limited effectiveness for Class F fires. Not considered effective for Class C fires, and dangerous if used for electrically energised equipment.

   - **Powder - red with a white band or label :** These extinguishers are rated as either ABE or BE. ABE rated extinguishers are considered suitable for Class A, Class B, Class C and Class E fires. They are not considered effective for Class F fires. BE rated extinguishers are considered suitable for Class B, Class C and Class E fires, and may be used with limited effectiveness on Class F fires. They are considered effective for Class A fires.

   - **Carbon dioxide (CO_2) - red with a black band or label :** Suitable for Class E fires. Has limited effectiveness on Class A, Class B and Class F fires.

   - Vaporising liquid - red with yellow band or label

     Suitable for Class A and Class E fires. Has limited effectiveness on Class B

fires. Not considered effective for Class F fires.

- Wet chemical - red with an oatmeal band or label (previously oatmeal colour)

  Suitable on Class F fires and may be used on Class A fires. Not considered effective for Class B or Class C fires and dangerous if used on Class E fires.

2. Which of these are suitable for use in electrical fires and what type would you specifically recommend for the Music Department. Give your reasons why?

- Recommendation : powder type
- Why : these are the most universal in their application and are suitable for all types of fires likely to be encountered in the Music Department?

Elements tested	BSBOHS201A : 1 to 4
	CUFIND201A : 1 to 5 (PC)

OHS Hearing Protection

Marking Key :

1. Research the various types of hearing protection that may be suitable for use in the music industry. Make a list and comment on the feature, effectiveness and appropriateness of each.

   a. Ear Mufflers : Very effective in blocking out sound, used for rehearsals but impractical on stage.

   b. Ear Plugs : There is a wide variety of styles, cost and quality available making it possible to buy specific ear plugs for different purposes such as frequency levels and/or volume levels.

   c. Hearing can be protected without earplugs by reducing volume to industry safe levels.

Elements tested	CUFIND201A : 9 to 12 (PC)

Part A : Music Industry

Marking Key :

1. What do you understand copyright to be in relation to the music industry?

   Copyright are exclusive rights granted to the author or creator of an original work, including the right to copy, distribute and adapt the work.

2. Outline some of the roles of a band manager :

   A music manager generally handles things such as band bookings, contract negotiations, public relations, promotional campaigns and arranging studio recording sessions. Depending on the job description, music managers may also handle the band's traveling arrangements when performing on the road.

3. What does APRA stand for?

   Australian Performing Rights Association

4. Who is the owner of a piece of music or score?

   The person who created the work owns the rights to the work

5. As a student, are there any purposes for which you can legally copy music or sound recording, and if so what are they?

   For research or study

6. Is it legal to perform a piece of music written by someone else in public without their permission?

   No

7. As a promoter of a gig, list some of the logistics that you would need to organize:

   Answers could include :

   * venue

   * equipment

   * security

- licences
- catering
- promotion and
- many others

8. What is a Stage Manager generally responsible for?

   Overseeing all aspects of the stage : lighting, band changeovers, stage setup etc.

Elements tested	CUFIND201A : 9 to 12 (PC)

Part B : History of Recording

Marking Key :

1. Who invented the phonograph, and what did these early machines record onto :

   Thomas Edison

   Wax cylinders

2. The first commercial recordings were initially released on wax cylinders.

   What new format enabled easy duplication of recordings, and revolutionised the industry :

   The vinyl record

3. Before audio tape was invented, what material was used to make magnetic recordings :

   Wire

4. Name 2 disadvantages with acoustic and early electric recordings :

   No multitracking

   Noise

5. What brittle material was used for the first mass-produced records (notvinyl)?

   Shellac crushed beetles

6. In approx which year were the first 33rpm long player records available :

   1931

7. Reel-to-reel tape recorders/players were also popular with consumers. Name another tape format that was introduced later :

   Compact cassette

8. Apart from the guitar named after him, what is musician Les Paul known for?

   Inventing multi-track recording

9. Which decade is renowned for experimentation in recording and invention of many of the electronic effects we use today?

1960's

10. When approximately was the compact disc (CD) introduced commercially?

1982

11. What is the difference between analogue and digital sound?

Analogue is a continuous signal,digital is broken up into digital language

(0's and 1s)

12. What are 3 advantages of recording using digital technology?

a. Easy editing

b. High track count

c. Cost effective

13. Give an example of analogue to analogue copying :

Vinyl record to magnetic tape

Give an example of digital to analogue copying :

CD or MP3 to magnetic tape

14. Describe what Multi-track recording is :

A method of sound recording that allows for the separate recording of multiple sound sources to create a cohesive whole

15. What are the main advantages and disadvantages between CD's and MP3's?

MP3 players are smaller in size, and the portable ones last longer on battery power dueto the lack of moving parts. Additionally, users of MP3 players can store hundreds of thousands of songs in a gadget smaller than a CD player that can only play about 80 minutes worth of music. Moreover, MP3 users can download new songs onto their players via digital stores such as iTunes or Amazon.com. This allows them to haveinstant access to a huge library of music. The advantage of a CD Player to an MP3 player is the fact that CD quality can be higher than that of MP3 and that the user has an actual physical disc to hold.

Elements tested	BSBOHS201A : 9 to 12
	CUFIND201A : 1 to 3 (PC)

Styles - The Blues

Marking Key :

1. Early bluesman Robert Johnson is revered by many rock musicians. Name a famous guitar player from the 1960's who has often named him as an influence :

   Names could include : Eric Clapton, Robert Plant, Peter Green, Brian Jones and many others

2. Legend has it that Robert Johnson was so good because he sold his soul to the devil. Name the famous song he wrote about it :

   Cross Road Blues

3. Some other fam ous early blues musicians are Son House, Charlie Patton and Blind Blake. What instrument did they all play?

   Guitar

4. What was the main instrument used to compose and play Ragtime?

   Piano

5. In early New Orleans jazz music, what 3 instruments played the melody line?

   Mainly Piano, Sax, Trumpet

6. Why was the banjo more popular than the guitar, in these early jazz groups?

   It was louder and cut through the other mix better

7. In the key of C major, which 3 chords would be used to play a blues?

   C F and G

8. Name two famous black, electric blues guitarist from the 50s?

   The list could Include BB King, John Lee Hooker, Albert King, Buddy Guy, Howlin' Wolf

9. The Rolling Stones were one of many white English bands in the 1960's who were initially inspired by black American blues musicians. Name the Stones 2 guitarists, from this period :

Brian Jones, Keith Richards

10. Name a more recent musician (any time from 1970's onwards) who is famous for the blues :

The List could include : Gary Moore, Rory Gallagher, John Mayer, Jeff Healey, Robbin Ford and many others

BLUES SONG ON DIGITAL RECORDER (MARKING KEY)

Elements tested	BSBOHS201A : 4 CUFIND201A : 6 to 8 (PC) CUSMLT201A : 1 to 3

Song on Digital Recorder

Marking Guide :

Blues Song Marking Guide	Levels of Achievement	
Criteria	**Not Yet Satisfactory**	**Satisfactory**
In conjunction with others in the group, did the student identify the elements of the Blues style? Weight 25.00%		100 %
In conjunction with others in the group, was the student able to contribute to writing a song in the Blues style? Weight 25.00%		100 %

Blues Song Marking Guide	Levels of Achievement	
Criteria	Not Yet Satisfactory	Satisfactory
In conjunction with others in the group, was the student able to contribute to recording a song in the Blues style? Weight 25.00%		100 %
Did the students submit a CD of their recording of a song in the Blues style? Weight 25.00%		100 %

Elements tested	CUFIND201A : 9 to 12 (PC)

Part A : Styles Ska / Reggae

Marking Key :

1. What is the name for Jamaica's version of Calypso music?

   Mento

2. Name 2 early Sound System owners, who went on to become famous producers and label owners in the 1960's :

   Clement 'Coxsone' Dodd and Duke Reid

3. A group of Jamaica's best jazz musicians formed a band that played on most of the important Ska recordings in the early to mid 1960's. What was the band's name?

   The Skatallites

4. In Ska music, what instruments tended to play the melody line?

   Trombone

5. In Jamaican music, what does toasting mean?

   Talking stylistically over the rhythm

6. Bob Marley is the most famous of all reggae musicians.

   a. What Jamaican record label did he make his first records for, in the early 1960's?
      Beverley

   b. What was the name of his backing band on his later recordings?
      The Wailers

7. The English two tone movement was a Ska revival scene that started in the late 70s.

   a. Why was it called two tone?
      From the black and white record label

   b. Name 2 of the key bands from the scene :
      The Specials, Madness

8. The US Ska/punk movement started in the early 1980's. Name a well-know band associated with this style :

   The Ramones

9. Peter Tosh was one of Marley's early band friends who went on to have a successful solo career of his own. How did he die, and in which year?

   Murdered, 1987

Elements tested	CUFIND201A : 9 to 12 (PC)

Part B : Styles Ska / Reggae

Marking Key :

1. What style of music is Bob Marley famous for?

   Reggae

2. Where did the music style called the Blues originate?

   America, from Negro slaves

3. In the scale of C Major, what is the 4th note?

   F

4. What is a turnaround?

   A passage at the end of a section which leads to the next section

5. What is a hook?

   A musical idea, often a short riff, passage, or phrase

6. What Caribbean island did Ska music come from?

   Jamaica

7. Name a famous blues guitarist :

   Names could include : BB King, Robert Johnson, Eric Clapton, Buddy Guy and many others

8. Which beat(s) in the bar are usually accented in Reggae music?

   2 and 4

9. What is the most common time signature in Blues music?

   a. 4/4

10. What did the sound system owners do in the Caribbean?

    Played records amplified through portable sound (PA) systems

STYLES ROCK
MARKING KEY

Elements tested	CUFIND201A : 9 to 12 (PC)

Styles Rock

Marking Key :

1. Where did the term Rock 'n' Roll originate?

America

2. What other musical genres were fundamental in creating Rock 'n' Roll?

Blues, country, jazz

3. Who was the artist that made Rock Around the Clock famous?

   Bill Haley

4. Which American city is generally recognised as the birthplace of grunge rock?

   Seattle

5. Who was the original lead guitarist with Deep Purple?

   Richie Blackmore

6. Which artist recorded the album Born in the USA?

   Bruce Springsteen

7. What are some of the characteristics of the sub-genre Glam Rock?

   High Heeled Boots, heavy makeup and costumes

8. Freddie Mercury was the lead singer in which rock band?

   Queen

9. Which American music festival in 1969 attracted over half a million people?

   Woodstock

Elements tested	CUFIND201A : 9 to 12 (PC)

Styles Metal

Marking Key :

1. Led Zeppelin, Black Sabbath and Deep Purple are considered pioneers of which rock genre?

   Heavy Rock

2. What characteristics define the vocal style of Death Metal?

   The Growl

3. Who was the lead singer of Motorhead?

   Ian Fraser Kilmister, professionally known by his stage name Lemmy

4. Give an example of a metal band that features the bass as a lead instrument?

   Origin, Braindrill , Necrophagis, Cannibal Corpse, Psycroptic

5. Name one of the 2 guitarists with Judas Priest?

   Glenn Tipton and Richie Faulkner

6. Give an example of a classical music composer whose work has influenced metal artists?

   Wagner and others

7. What is the name given to the hand gesture that was popularized by vocalist Ronnie James Dio?

   The Corna

8. To what sub culture of metal do Metallica, Anthrax, Megadeth, and Slayer belong?

   a. Death metal

   b. Nu Metal

   c. Speed (or Thrash) Metal

9. What does NWOBHM stand for?

   New Wave of British Heavy Metal

10. Which Welsh heavy metal pioneering band started off with the name Hills Contemporary Grass?

    Budgie

SECTION-II: UNIT OUTLINES

Learning Plan
Cluster 2

CUESOU07B	Apply a general knowledge of audio to work activities
ICAU2005B	Operate computer hardware

1

Learning Plan

Cluster

Cluster Title	Cluster 2
Code and Unit title	CUESOU07B Apply a general knowledge of audio to work activities ICAU2005B Operate computer hardware
Resources	Class Notes: Laboratory Lesson Plans
Elements	**Apply a general knowledge of audio to work activities** 1. Make preparations for audio set-up 2. Complete tasks using audio equipment **Operate computer hardware** 1. Identify computer hardware components 2. Understand the interrelationship between computer hardware and software 3. Use computer input equipment
Critical aspects of evidence	**Participate in OHS processes** Evidence of the following is essential: • recognition of sound equipment, including key features and purpose • understanding of signal flow through the audio chain • completion of audio-related tasks in accordance with health and safety procedures **Operate computer hardware** Evidence of the following is essential: • assessment must confirm the ability to determine, select, explain and use hardware components, peripheral equipment and consumables correctly and efficiently according to the task requirement

Cluster Title	Cluster 2
	To demonstrate competency in this unit the person will require access to:
	• PC or workstation
	• Peripheral devices

Individual Learning and Assessment Needs

We recognise that students have different learning styles and needs. Please let your Lecturer know if there is anything that may have an effect on your learning.

2

Learning Objectives

CUESOU07B: APPLY A GENERAL KNOWLEDGE OF AUDIO TO WORK ACTIVITIES

Unit Descriptor

Unit descriptor	This unit describes the foundation skills and knowledge required to complete a range of general audio-related tasks in a live venue environment.
	No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA	
1. Make preparations for audio set-up	1.1	Extract key information from audio installation plans and confirm requirements with supervisor
	1.2	Correctly identify preferred rigging and positioning points for audio equipment
	1.3	Correctly identify cables used to connect different audio components
	1.4	Correctly identify and sort equipment and accessories in preparation for set-up, ensuring appropriate handling and taking account of equipment differences

ELEMENT	PERFORMANCE CRITERIA
2. Complete tasks using audio equipment	2.1 Correctly connect, disconnect and position audio system cables, including microphone, speaker, multicore and power feeds, in accordance with supervisor's instructions and safety requirements
	2.2 Wire the audio system in correct sequence and confirm with supervisor
	2.3 Set start up and operating settings in correct sequence and correctly use features of audio desk in accordance with instructions
	2.4 Identify any problems with equipment promptly, take action within scope of individual responsibility or report to supervisor
	2.5 Use positioning and equalising techniques to create optimum sound quality
	2.6 Communicate appropriately with other technicians, performers or customers during the completion of tasks

Required Skills and Knowledge

This section describes the skills and knowledge required for this unit.

Required skills

- literacy skills sufficient to extract key information from audio installation plans
- numeracy skills sufficient to sort and count equipment

Required knowledge

- the general scope and potential of audio operations within different live production contexts, e.g. theatre, music, corporate
- the relationship between audio operations and other technical and performance areas, including lighting, vision systems and performance
- typical roles and responsibilities of audio technicians in different contexts, including different career paths
- fundamentals of sound in a circuit, including understanding that microphone level is 40 to -60dB line level

- features and meaning of a typical sound system signal flow chart, including signal chains, gain structure and levels

- decibel levels and basic sound pressure level measurement, including that frequency is measured in Hertz, understanding the differences between 100Hz and 1kHz

- understanding of phase, including phase cancellation, and that at 180 degree phase difference signals do cancel each other out

- common terminology used in relation to audio

- occupational health and safety requirements and legislation that relate to audio personnel, in particular with regard to working safely with electricity

- requirements for the storage of audio equipment

- key features, purpose and basic operating procedures of major types of audio equipment, including different types of loudspeakers, audio mixing consoles, signal processing equipment, input source equipment and common accessories

- different types of cable, their usage in different situations and how to care for them, including:

  – microphone cables; how to run safely and neatly and where to store excess

  – speaker cables; how to run safely and neatly and avoid lighting components

  – multicore cables, how to run safely and neatly and where to store excess

  – power cables, how to run safely and neatly and where to store excess

Range Statement

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

Equipment must include:	• audio mixing consoles • input source equipment • loudspeakers
Accessories used in live audio may include:	• active splits • analysis software • continuity and phase testers

	• DIboxes • insolation transformers • spectrum analysers • SPL meters • white or pink noise generators
Equipment differences for loudspeakers may include:	• features of high frequency compression driver types • size of paper cone loudspeakers
Equipment differences for audio mixing consoles may include:	• how front of house consoles differ from stage monitor consoles, particularly the difference between pre and post fade auxiliary sends
Equipment differences for input source equipment may include:	• devices in the main signal chain, e.g. equalisers, CD, cassette, mini disk • devices inserted over individual channels, such as noise gates, limiters, compressors, preamps
Correct *start up* sequence and operating settings for an audio system would include:	• ensuring all amplifier volume controls are down (at minimum settings) • ensuring all output faders on console are down (at minimum settings or muted) • powering up all front-of-house equipment first • powering up amplifiers last • winding up amplifier volumes after all equipment is powered up
Correct sequencing of wiring would include:	• connection of adequate mains to all components and understanding of power isolation • patching to create a complete signal chain from input to output • safe and neat positioning of cables and multicore

Sound equipment may include:	• amplifiers to suit the system
	• analogue FOH mixing desk of at least 24:8:2 format
	• CD player
	• computer DAT
	• effects rack
	• hard disc recorder
	• microphones of different pickup patterns and types
	• mini disc
	• signal processing equipment
	• speakers as part of the system
	• stereo 3-way PA system for audiences of different sizes

ICAU2005B OPERATE COMPUTER HARDWARE

Unit Descriptor

Unit descriptor	This unit defines the competency required to determine, select and correctly operate basic computer hardware, generally known as peripherals and which may include input/output devices and secondary memory.

Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA	
1. Identify computer hardware components	1.1	Identify external hardware components and peripherals
	1.2	Identify internal hardware components
2. Understand the interrelationship between computer hardware and software	2.1	Describe the functions of computer hardware and associated OH&S standards and environmental considerations around hardware use and disposal
	2.2	Describe the function of a computer operating system
	2.3	Describe the boot process
	2.4	State the relationship between an application program, the operating system and hardware
	2.5	State the general differences between the different computer platforms and their respective operating systems
	2.6	Draw a simple block (schematic) diagram showing the interconnection of the various components of a computer
3. Use computer input equipment	3.1	Follow OH&S standards and organisational policies and procedures when using computer input equipment

Required Skills and Knowledge

This section describes the skills and knowledge required for this unit.

Required skills

- Reading and writing at a level where basic workplace documents are understood
- Decision making skills in a narrow range of areas
- Problem solving skills for a defined range of predictable problems
- Ability to communicate with peers and supervisors to seek assistance and advice

Required knowledge

- OH&S principles and responsibilities
- Ergonomic principles to avoid back, wrist and eye strain
- Procedures and exercises for avoiding strain and injury

Required Skills and Knowledge
• Basic knowledge of current industry-accepted hardware and software products, with broad knowledge of general features and capabilities.

Range Statement

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

External hardware components may include but are not limited to:	• keyboard • mouse • disk drives • USB • serial • parallel ports

Internal hardware components may include but are not limited to:	• CPU • memory chip • motherboard • video display card • network interface card • sound card • cabling
Computer platforms may include but are not limited to:	• Apple Macintosh and PCs and the various operating systems used on each
Peripherals may include but are not limited to:	• Printers, scanners, tape cartridges • Speakers, multimedia kits • Personal computer fax/modems • Input equipment may include mouse, touch pad, keyboard, pens • Mobile phones, palmtops and personal digital assistants (PDAs), laptops and desktop computers • Bluetooth devices, universal serial bus (USB), Firewire (IEEE 1394)
Hardware may include but is not limited to:	• workstations • personal computers • modems and other connectivity devices • networks • DSL modems • remote sites • servers
Consumables may include but is not limited to:	• cartridges • ribbons • floppy disks • CD-R • CD-RW • DVD-R/RW

OH&S standards may include:	• correct posture • lighting • type of desk • type of monitor • style of chair • typing position • correct lifting method • repetitive strain injury prevention • ventilation • light position • length of time in front of computer
Organisational may include but are not limited to:	• security procedures • OH&S procedures • maintenance procedures • standards for speed and accuracy
Environmental considerations may include but is not limited to:	• recycling • safe disposal of packaging (e.g. cardboard, polystyrene, paper, plastic) • correct disposal of redundant hardware (e.g. motherboards, hard drives, circuit boards) by an authorized body

SECTION-2: RESOURCES

CUESOU07B	Apply a general knowledge of audio to work activities
ICAU2005B	Operate computer hardware

Class Notes:	Laboratory Lesson Plans

CUESOU07B and ICAU2005B

CONTENTS

3

Resources and Assessment

Session 1

Introduction

Lecturer to introduce him/herself (students will have done their class introductions in a previous session).

Lecture:

Introduction to the Laboratory

How to use the Computers — logons, internet access, internet usage limitations

Data storage and backups

Introduction to Blackboard

Session 2

Introduction

Ask students who presently use, or has used computers in relation to any music activities.

Activity:

Brainstorm applications for computers in the music industry and discuss.

Lecture:

Computer interfaces for audio

How they work (AD/DA) and Proprietary versus Universal

Week 3

Overview:

Hardware/Software relationships

Lecture:

Dissecting the computer

Looking at the role of the main and important hardware components – hard drives, RAM, processor, sound card etc.

Software

Types of music software available (emulations/competing copies of hardware)

"Cracks" – hazards

Mac/PC compatibility – programs, formats

Session 2

Overview:

Introduction to DAW (Digital Audio Workstation)

Lecture:

What is a DAW?

Activity:

Who in the class currently uses a DAW and what are they using?

What functionality does DAW offer? Explain in basic terms:

- common screens (editing, mixing)
- waveforms
- editing capabilities
- plug ins
- loops
- VI's
- automation
- input and output
- etc

The 3 DAW we use are Garage Band, Logic, Pro Tool.

Week 4

Session 1

Overview:

Introduction to Garage Band

What is it Garage Band? (Basic composing and editing software with a good suite of VI's – Jam Pack expansions).

Your task: To use the facilities of Garage Band to compose and record a song in Garage Band using loops, software instruments and real instruments. Due week 7.

Lecture:

(Refer Garage Band notes)

Creating a project; naming, saving

Setting preferences for audio

Setting tempo, time signature and key (explain what these for benefit of the non musicians) - limitation of 1 per song

Features of the edit screen: Volume, solo, mute etc

Creating tracks

Using MIDI keyboards to record sounds

The information browser

Using the VI's

Activity:

Student time to familiarise themselves with Garage Band.

Session 2

Overview:

More features of Garage Band

Lecture:

Brief overview of MIDI and MIDI editing in Garage Band

Using loops

The loop browser: categories

MIDI verses audio loops: the differences

Modifying loops (cutting, copying, looping)

Activity:

Student time to practice using loops.

Week 5

Session 1

Overview:

Recording audio into Garage Band

Lecture:

How to connect instruments and microphones via the M-Box; checking preferences activating monitoring

Using built in plug in (effects) on an audio channel

Editing audio

Activity:

Student time to practice recording audio.

Session 2

Overview:

Practical time for Garage Band

Activity:

Students to work on composing and recording a song for their submission in Week 7.

Week 6

Session 1

Overview:

Practical time for Garage Band

Activity:

Students to work on composing and recording a song for their submission in Week 7.

Session 2

Overview:

Practical time for Garage Band

Activity:

Students to work on composing and recording a song for their submission in Week 7.

Week 7

Session 1

Overview:

Practical time for Garage Band

Activity:

Students to work on composing and recording a song for their submission in Week 7.

Session 2

Overview:

Exporting your song from Garage Band

Lecture:

Demonstrate how to bounce the song out and create an audio CD (using Toast Titanium).

Activity:

Students to complete their song and burn it to CD then hand in for assessment.

Assessment

Elements tested	ICAU2005B: 1 to 3

Computer Hardware

Questions

1. What do you understand by the term hard drive?

   _____

   _____

   _____

2. On Windows personal computers, there is a control button. What is its equivalent on a Mac computer?

   _____

   _____

   _____

3. What is the part of the computer hardware called that we plug headphones into?

   _____

   _____

   _____

4. In the Central Institute of Technology laboratory we can access a remote data storage facility. What is this called?

   _____

   _____

   _____

5. What does A/D D/A stand for?

_____

_____

_____

6. What connecting cable do you need to link the MBox to the Mac?

_____

_____

_____

7. What does DAW stand for?

_____

_____

_____

8. Why can't you run Garage Band on a Windows PC?

_____

_____

_____

9. How do we connect the MIDI keyboards to the computers in the music laboratory?

_____

_____

_____

Name: _____ Date:_____

Lecturer: _____ Date:_____

Elements tested	CUESOU07B: 1 and 2
	ICAU2005B: 1 to 3

Garage Band

Task:

The student is required to use computer facilities in the music laboratory to create a simple musical piece using the Garage Band software package.

Garage Band Task Guidelines	Levels of Achievement	
Criteria	**Not Yet Satisfactory**	**Satisfactory**
Was the student able to connect to the midi keyboard to the computer in the correct manner? Weight 20.00%		100 %
Was the student able to open the Garage Band program and set the preferences to enable the MBox to work as the interface? Weight 20.00%		100 %
Was the student able to use the virtual instruments within the Garage Band to create a variety of sounds? Weight 20.00%		100 %

Garage Band Task Guidelines	Levels of Achievement	
Criteria	Not Yet Satisfactory	Satisfactory
Was the student able to use the Loop Browser with Garage Band to create a simple song? Weight 20.00%		100 %
Did the student successfully export the Garage Band session as an MP3 fill? Weight 20.00%		100 %

Week 8

Session 1

Overview:

Introduction to Apple Logic

What is it? (Advanced composing and editing software with a good suite of VI's and loops).

Your task: To use the facilities of Logic to compose and record a song using loops, software instruments and real instruments.

Lecture:

Creating a project: Naming, saving

Setting preferences for audio

Features of the edit screen: Volume, solo, mute etc

Creating tracks

Using MIDI keyboards to record sounds

Using the VI's

Activity:

Student time to familiarise him/herself with Logic.

Session 2

Overview:

More features of Logic

Lecture:

Using MIDI and MIDI editing in LOGIC

Activity:

Student time to practice using MIDI editing.

Week 9

Session 1

Overview:

Recording audio into Logic

Student time to practice recording audio

Lecture:

How to connect instruments and microphones via the M-Box, checking preferences activating monitoring

Using built in plug-in (effects) on an audio channel

Editing audio

Activity:

Student time to familiarise him/herself with Logic

Session 2

Overview:

More features of Logic

Lecture:

Using Automation

Activity:

Student time to practice using automation.

Week 10

Session 1

Overview:

Practical time for Logic

Activity:

Students to work on composing and recording a song for their submission in Week 12.

Session 2

Overview:

Practical time for Logic

Activity:

Students to work on composing and recording a song for their submission in Week 12.

Week 11

Session 1

Overview:

Practical time for Logic

Activity:

Students to work on composing and recording a song for their submission in Week 12.

Session 2

Overview:

Practical time for Logic

Activity:

Students to work on composing and recording a song for their submission in Week 12.

Week 12

Session 1

Overview:

Practical time for Logic

Activity:

Final chance for students to work on completing song for their submission in Week 12.

Session 2

Overview:

Practical time for Logic

Activity:

Final chance for students to work on completing song for their submission in Week 12.

Elements tested	CUESOU07B: 2
	ICAU2005B: 3

Logic Basics

Task:

You are required to research the internet, library, and publications etc to find out what you can about a feature of Logic. You will then present a short (approximately 3–5 minutes) talk to the class on your findings.

The following topics are put into a box and each student draws one out.

Tool box	Importing audio	Channel strip
Arrange window	Mixer window	Short cut keys
Plug ins	Virtual instrument	Audio region
Scroll bars	Auxilliary sends	D A W
Reverb	EQ	Transport
Ruler	Automation	Snap function
Amp simulator	Compressor	Crossfade

LOGIC BASICS
ASSESSMENT FEEDBACK FORM

Elements tested	CUESOU07B: 2
	ICAU2005B: 3

Logic Basics

Students are to demonstrate their ability to research the internet, library, publications etc to find out what they can about a feature of Logic. Students will then present a short (approximately 3 – 5 minutes) talk to the class on their findings

Logic Basics Feedback Form	Yes/No	Comments
Did the student demonstrate the ability to research the internet, library, publications etc. to find out about a specific Logic feature?		
Did the student demonstrate the ability to compile the information in an orderly manner?		
Did the student demonstrate the ability to present a short (approximately 3 – 5 minutes) talk to the class on the research findings?		
Did the student demonstrate a basic understanding of the nominated feature of Logic?		

Week 13

Session 1

Overview:

Introduction to mixing

Lecture:

The process of mixing - what is it?

Mixing is the process by which a multitude of recorded sounds are combined into one or more channels, most commonly two-channel stereo. In the process, the source signals' level, frequency content, dynamics and panoramic position are manipulated and effects may be added. It is done in order to produce a mix that is more appealing to listeners.

The mixing stage follows the multitrack recording stage and the final mixes are normally submitted to a mastering engineer. The process is generally carried out by a mix engineer, also called mixing engineer, or mixer, though sometimes it is the musical producer, or even the artist, who mixes the recorded material.

Prior to the emergence of DAW (Digital Audio Workstations), the process of mixing used to be carried out on a device known as an audio mixer, sound board, desk, or mixing console. More and more engineers and independent artists are using a personal computer for the process (commonly referred to as mixing in-the-box). Mixing consoles still play a large part in the recording process, often being used in conjunction with a DAW, although the DAW may only be used as a multitrack recorder, and only being used for editing or sequencing, with the actual mixing being performed on the console.

Mixing as we know it today emerged with the introduction of commercial multitrack tape machines, most notably the 8-track recorders that were introduced during the 1960's. The ability to record sounds into a multitude of channels meant that treating these sounds can be postponed to a later stage—the mixing stage.

A mixer, or mixing console, or mixing desk, or mixing board, or software mixer is the operational heart of the mixing process. Mixers offer a multitude of inputs, each is fed by a track from a multitrack recorder; mixers would normally have 2 main outputs (in the case of two-channel stereo mixing) or 8 (in the case of surround).

Mixers offer 3 main functionalities:

- mixing—summing signals together, which is normally done by a dedicated summing amplifier or in the case of digital, by a simple algorithm
- routing—allows the routing of source signals to internal buses or external processing units and effects
- processing—many mixers also offer on-board processors, like equalizers and compressors

- outboard gear (analogue) and software plug-in (digital) can be inserted to the signal path in order to extend processing possibilities. Outboard gear and plug-in fall into two main categories, processors and effects

- processors—these devices are normally connected in series to the signal path, so the input signal is replaced with the processed signal (e.g. equalizers)

- effects—while an effect can be considered as any unit that affects the signal, the term is mostly used to describe units that are connected in parallel to the signal path and therefore they add to the existing sounds, but do not replace them. Examples would include reverb and delay

- Processors:
  - faders—used to attenuate or boost the level of signals
  - pan pots—used to pan signal to the left or right and in surround also back and front
  - equalizers—used to manipulate the frequency content of signals
  - compressors—used to manipulate the dynamic content of signals. Among many applications they can even the level fluctuations of a singer, or reshape dynamic envelopes of percussive instruments (e.g. adding attack to a snare)
  - gates—used mainly to attenuate low-level signals, for example, the kick spill on a snare recording

- Effects:
  - reverbs—used to simulate the boundary reflection created in a real room, but that adding a sense of space to otherwise 'dry' recordings
  - delays—most commonly used to add distinct echoes as a creative effect

Mixing all the audio should take into account the "picture" you are trying to create. The basic parameters are:

- level—concerned with the relative level between instruments and their dynamics

- frequency—concerned with the spectral content of the various instruments and the overall mix

- space—concerned with the spatial aspect of the various instruments. The space domain is often further subdivided into two sub-domains:
  - stereo—concerned with the horizontal panoramic aspects of instruments
  - depth—concerned with the front-back aspects of instruments

Mixing in surround is very similar to mixing in stereo except that there are more speakers, placed to 'surround' the listener. The same mixing domains mentioned above are involved, but instead of stereo's horizontal panoramic aspects, and depth's front-back aspects, mixing in surround lets the mix engineer pan sources within a much more three dimensional environment. In a surround mix, sounds can appear to originate from any direction.

There are two common ways to approach mixing in surround, "expanded stereo" and "complete surround":

- expanded stereo—with this approach, the mix will still sound very much like an ordinary stereo mix. Most of the sources such as the instruments of a band, the vocals, and so on, will still be panned between the left and right speakers, but lower levels might also be sent to the rear speakers in order to create a wider stereo image, while lead sources such as the main vocal might be sent to the centre speaker. Additionally, reverb and delay effects will often be sent to the rear speakers to create a more realistic sense of space. In the case of mixing a live recording that was performed in front of an audience, signal recorded by microphones aimed at, or placed among the audience will also often be sent to the rear speakers to make the listener feel as if he or she is in the crowd

- complete surround—all speakers are treated equally — Instead of following the traditional ways of mixing in stereo, this much less conservative approach which lets the mix engineer do anything he or she feels like. Instruments can appear to originate from anywhere, or even spin around the listener. When done tastefully, interesting sonic experiences can be achieved

Session 2

Overview:

Using the mix tools

Lecture:

Fade and Pan

Brief overview of what fade and pan are, and how they contribute to a mix

Activity:

Students to use mix file on the server using just levels and pan, create a mix.

Week 14

Session 1

Overview:

Introduction to EQ

Lecture:

What is EQ? Explain frequency spectrum, gain levels and questions.

How and why is EQ used in the mixing process?

Activity:

Application of EQ to Mix track.

Session 2

Overview:

Practical time for Logic

Activity

Using EQ in Mix track.

Week 15

Session 1

Overview:

Introduction to Effects

Lecture:

Time based Vs Pitch based effects

How they work

Examples

Activity:

Application of effects to Mix track.

Session 2

Overview:

Practical time for Logic

Activity:

Using effects in mix track.

Week 16

Session 1

Overview:

Introduction to Dynamics

Lecture:

What is Dynamic Processors? Explain thresholds, ratios, make up, attack, hold, release

How and why are dynamics used in the mixing process?

Activity:

Application of dynamics to mix track.

Session 2

Overview:

Practical time for logic

Activity:

Using dynamics in Mix track.

Elements tested	CUESOU07B: 1 and 2
	ICAU2005B: 3

Mix Principals

Questions

1. What do you understand by the term **virtual instrument**?

   _____

   _____

   _____

   _____

2. On most Digital Audio Workstations, you will find the following buttons on each track:

   R ☐

   M ☐

   S ☐

   What do they stand for?

   _____

   _____

   _____

   _____

3. Explain the difference between **reverb** and **echo**:

   _____

   _____

   _____

   _____

4. What is the shortcut in Logic to create a new track?

_____

_____

_____

_____

5. What is another name for an auxiliary?

_____

_____

_____

_____

6. Name at least 3 sections of a channel strip:

_____

_____

_____

_____

7. If an effect or processor is connected as an **insert**, the signal is wholly effected as it continues through the signal path.

a. True

b. False

8. What are the 2 choices of track types you are prompted for when you open up Garage Band?

_____

_____

_____

_____

9. What does the **pan control** do?

_____

_____

_____

_____

10. What does changing the EQ do?

_____

_____

_____

_____

11. How do we connect the MIDI keyboards to the computers in the music laboratory?

_____

_____

_____

_____

Name: _____ Date:_____

Lecturer: _____ Date:_____

ASSESSMENT
MIX

Elements tested	CUESOU07B: 2
	ICAU2005B: 3

Mix

Task:

The student is required to use Apple Logic to demonstrate their understanding and ability to use basic principals of mixing audio

Task Guidelines	Levels of Achievement	
Criteria	**Not Yet Satisfactory**	**Satisfactory**
Was the student able to open and save the Logic session? Weight 25.00%		100 %
Did the student demonstrate a basic understanding of the various audio mixing principals? Weight 25.00%		100 %

Task Guidelines	Levels of Achievement	
Criteria	Not Yet Satisfactory	Satisfactory
Did the student demonstrate the ability to apply the various audio mixing principals within Logic?

Weight 25.00% | | 100 % |
| Did the student successfully export their mix from Logic in the correct format?

Weight 25.00% | | 100 % |

Week 17

Session 1

Overview:

Practical time for Logic

Activity:

Practical time for Logic.

Session 2

Overview:

Practical time for Logic

Activity:

Practical time for Logic.

4

Marking Key

Elements tested	ICAU2005B: 1 to 3

Computer Hardware

Marking Key:

1. What do you understand by the term hard drive?

    The main data storage disc in a computer

2. On Windows PC's, there is a control button. What is its equivalent on a Mac?

    Command

3. What is the part of the computer hardware called that we plug headphones into?

    Sound card

4. In the Central Institute of Technology laboratory, we can access a remote data storage facility. What is this called?

    Music server

5. What does A/D D/A stand for?

    Analogue to digital

    Digital to analogue

6. What connecting cable do you need to link the MBox to the Mac?

    USB

7. What does DAW stand for?

Digital audio workstation

8. Why can't you run Garage Band on a Windows PC

It is an Apple only application

9. How do we connect the MIDI keyboards to the computers in the Music Laboratory?

USB cable

GARAGE BAND
MARKING GUIDE

Elements tested	CUESOU07B: 1 and 2
	ICAU2005B: 1 to 3

Garage Band

Task:

The student is required to use Apple Logic to demonstrate their understanding and ability to use basic principals of mixing audio

Garage Band Marking Guide	Levels of Achievement	
Criteria	Not Yet Satisfactory	Satisfactory
Was the student able to connect to the midi keyboard to the computer in the correct manner? Weight 20.00%		100 %
Was the student able to open the Garage Band program and set the preferences to enable the MBox to work as the interface? Weight 20.00%		100 %

Garage Band Marking Guide	Levels of Achievement	
Criteria	**Not Yet Satisfactory**	**Satisfactory**
Was the student able to use the virtual instruments within the Garage Band to create a variety of sounds? Weight 20.00%		100 %
Was the student able to use the Loop Browser with Garage Band to create a simple song? Weight 20.00%		100 %
Did the student successfully export the Garage Band session as an MP3 fill? Weight 20.00%		100%

Elements tested	CUESOU07B: 1 and 2
	ICAU2005B: 3

Mix Principals

Marking Key

1. What do you understand by the term virtual instrument?

   A computer generated sound which replicates a real instrument

2. On most Digital Audio Workstations, you will find the following buttons on each track:

   R

   M

   S

   What do they stand for?

   Record, Mute, Solo

3. Explain the difference between reverb and echo:

   Reverb is multiple reflections of sound reaching the listener at different times. Echo is a repeat of a sound

4. What is the shortcut in Logic to create a new track?

   Option + Command + N

5. What is another name for an Auxilliary?

   Bus

6. Name at least 3 sections of a channel strip:

   Gain

   EQ

   Aux

   Assignment

Pan

Fader

7. If an effect or processor is connected as an insert, the signal is wholly effected as it continues through the signal path.

a. True

b. False

8. What are the 2 choices of track types you are prompted for when you open up Garage Band?

Software Instrument

Real Instrument

9. What does the Pan control do?

Assigns the signal to the left or right speaker

10. What does changing the EQ do?

Alters the tone

11. How do we connect the MIDI keyboards to the computers in the Music Laboratory?

USB cable