



Higher National Unit Specification

General information

Unit title: Sound Production: Creative Music Re-mixing (SCQF level 7)

Unit code: J0L7 34

Superclass: XL

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Unit purpose

This unit is designed to give learners an understanding of the technical processes and creative methods involved in the editing, manipulation and re-mixing of audio for music production. It will also enable learners to develop knowledge and understanding of the role of re-mixing by studying its development from the mid-twentieth century to present day. This unit is intended for those who wish to develop skills and knowledge in audio engineering and who plan a career in audio production.

Outcomes

On successful completion of the unit the learner will be able to:

- 1 Investigate the development of the re-mix.
- 2 Apply audio editing skills in the context of a re-mix.
- 3 Apply genre specific production techniques in the context of a re-mix.
- 4 Produce a mix-down of a completed re-mix project.

Credit points and level

2 Higher National Unit credits at SCQF level 7: (16 SCQF credit points at SCQF level 7)

Recommended entry to the unit

Entry is at the discretion of the centre. However, learners should have some knowledge of multi-track recording and production and experience using computer based audio software and hardware. This could be evidenced by studying the following units: *Sound Production: Recording and Mixing* (SCQF level 7) and *Sound Production: Digital Audio Workstations* (SCQF level 7).

Higher National Unit Specification: General information (cont)

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Core Skills

Achievement of this Unit gives automatic certification of the following Core Skills component:

Complete Core Skill	None
Core Skill component	Critical Thinking at SCQF level 6

There are also opportunities to develop aspects of Core Skills which are highlighted in the Support Notes of this Unit specification.

Context for delivery

This is an optional unit in the frameworks for HN Sound Production group award. If this unit is delivered as part of a group award, it is recommended that it should be taught and assessed within the subject area of the group award to which it contributes.

Equality and inclusion

This unit specification has been designed to ensure that there are no unnecessary barriers to learning or assessment. The individual needs of learners should be taken into account when planning learning experiences, selecting assessment methods or considering alternative evidence.

Further advice can be found on our website www.sqa.org.uk/assessmentarrangements.

Higher National Unit Specification: Statement of standards

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Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to SQA.

Outcome 1

Investigate the development of the re-mix.

Knowledge and/or skills

- ◆ Contribution of practitioners in the development of the re-mix
- ◆ Key developments in re-mixing
- ◆ Re-mix considerations: genre, market
- ◆ The purpose of re-mixing
- ◆ Copyright issues

Outcome 2

Apply audio editing skills in the context of a re-mix.

Knowledge and/or skills

- ◆ Importing audio
- ◆ Audio quantising
- ◆ Editing of loop based audio
- ◆ Reversing audio
- ◆ Pitch correction of audio
- ◆ Matching pitch and timing of MIDI within a musical piece

Outcome 3

Apply genre specific production techniques in the context of a re-mix.

Knowledge and/or skills

- ◆ Tempo related modulation effects
- ◆ Tempo related side chain processing of dynamic effects
- ◆ Virtual instruments
- ◆ Frequency manipulation: high pass, low pass
- ◆ Pitching effects

Outcome 4

Produce a mix-down of a completed re-mix project.

Knowledge and/or skills

- ◆ Manipulating and storing audio files appropriately for purpose
- ◆ Applying re-mix techniques to a production
- ◆ Mixing down to a relevant format and at appropriate loudness level

Higher National Unit Specification: Statement of standards (cont)

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Evidence requirements for this unit

Learners will need to provide evidence to demonstrate their knowledge and/or skills by showing that they can:

Outcome 1

- ◆ Identify a minimum of two key practitioners in the development of the re-mix and evaluate their contribution
- ◆ Describe and explain new technologies, innovative production techniques, and cultural issues and highlight their impact/influence on music trends
- ◆ Explain the remit and purpose of re-mixing, including reference to genre and marketing
- ◆ Explain copyright issues within re-mixing and sampling

Learners will create written and/or oral evidence under open-book conditions at appropriate points throughout delivery of this unit. Oral presentations should be recorded on a high-quality format.

Outcome 2

- ◆ Import audio to be manipulated from original source material
- ◆ Quantise a minimum of two audio clips
- ◆ Demonstrate effective loop editing
- ◆ Reverse a minimum of one audio clip
- ◆ Demonstrate use of real time pitch correction algorithms on a minimum of one audio clip
- ◆ Match pitch and timing of MIDI within a musical piece

Learners will create product evidence under open-book conditions at appropriate points throughout delivery of this unit. An assessor observation checklist and the learner's final session files should be retained.

Outcome 3

- ◆ Apply two different tempo related modulation effects
- ◆ Create tempo based dynamic effects by applying side-chained compression and side-chained noise gating to a minimum of one rhythm and one pad track
- ◆ Creatively apply genre specific synthesiser or sampler sounds
- ◆ Use filters to create genre specific effects
- ◆ Use pitch manipulation effects to alter the pitch of at least one audio clip

Learners will create product evidence under open-book conditions at appropriate points throughout delivery of this unit. An assessor observation checklist and the learner's final session files should be retained.

Higher National Unit Specification: Statement of standards (cont)

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Outcome 4

- ◆ Produce a mix down of a completed re-mix project lasting a minimum of three minutes in a suitable format and at an appropriate level
- ◆ Include accurately labelled and stored audio files
- ◆ Incorporate all re-mix techniques from Outcomes 2 and 3
- ◆ Submit the original recording(s) from which the remix was derived for reference (hyperlinks are acceptable)

Evidence for this outcome will take the form of the learner's final mix and session project files. Evidence will be produced under open-book conditions.



Higher National Unit Support Notes

Unit title: Sound Production: Creative Music Re-mixing (SCQF level 7)

Unit support notes are offered as guidance and are not mandatory.

While the exact time allocated to this unit is at the discretion of the centre, the notional design length is 80 hours.

Guidance on the content and context for this unit

Outcome 1 is intended to allow learners to explore the historical context and application of re-mixing within contemporary music. It should reflect re-mixing as a marketing device for cultural and economic reasons, through to its evolution as a distinct cultural expression and the increased importance of the re-mix producer as a music artist in their own right. A wide range of historical examples should be discussed and evaluated, from the rebalancing of multi-tracks for specific media carriers for example, radio and jukeboxes and, different listening environments/cultures such as nightclub white labels and USA/UK specific mixes. This leads to analysis of the role of re-mixing in the development of dub, hip hop (the creation of the break-beat), disco, 12-inch extended singles, house music to the proliferation of dance music culture.

In Outcomes 2–4, learners should work to a brief and the original audio source material to be remixed could be provided by the centre or negotiated by the learner. However, centres should ensure that the original source material will allow the learner to meet the evidence requirements for these outcomes. It is suggested that the source material should, as a minimum, consist of stems from a multitrack recording, and the learner should be encouraged to use several elements from these stems in their remix. This should ensure that all evidence requirements can be met. Throughout the assessment tasks, the tutor should take on the role of client and check on the progress of the tasks. While at this stage, the learners will not be constrained by all the pressures of a real brief; it is desirable that it is as realistic as possible.

In Outcome 2, practical exercises should allow learners to gain experience in the necessary manipulations of audio using appropriate software and/or hardware solutions. The software/hardware used should be able to allow full multi-tracking, time-stretching, pitch shifting and audio quantising for professional output. It is not necessary that the learners have prior skills in music theory, but that they can identify and incorporate samples together to make logical sense.

Outcome 3 directs the learners to recreate a selection of re-mix specific production techniques. This could be devised as a series of detailed briefs. The outcome is intended to encourage learners to listen critically to provided music examples and be able to identify the production processes and replicate them.

In Outcome 4, the learner will take the completed re-mix they have created in Outcomes 2 and 3 and perform a final mixdown to an appropriate format and at an appropriate level for the intended market.

Higher National Unit Support Notes (cont)

Unit title: Sound Production: Creative Music Re-mixing (SCQF level 7)

This unit offers the potential for aspects of the following National Occupational Standards to be demonstrated:

CCSMT1	Follow health and safety practises in music and sound industries
CCSMT7	Use basic functions of MIDI sequencing on professional DAWs
CCSMT9	Use essential analogue and digital sound editing techniques
CCSMT10	Develop key MIDI and DAW audio techniques
CCSMT39	Carry out software sound and audio manipulation

Guidance on approaches to delivery of this unit

As part of the HN Sound Production framework, this unit will be useful in developing the skills and knowledge from other units such as *Sound Production: Recording and Mixing* (SCQF level 7) and *Sound Production: Digital Audio Workstations* (SCQF level 7).

It is desirable that centres offering this unit have enough suitable audio workstations for each learner during lessons so they can work individually on the practical elements of the unit. For final mixing and production, the availability of recording studio control rooms would be advantageous.

It is envisaged that this unit will be delivered in a lab setting using a learner centred participative and practical approach. Outcome 1 is theory based and can be delivered and assessed on its own. At this level and time allocation, the knowledge gained by learners is likely to be cursory, so delivering Outcome 1 throughout the unit will allow a deeper appreciation of the history by referencing it to practical examples within the class. It should be completed before Outcome 4 begins to allow learners to focus and apply the knowledge gained in the practical Outcomes 2 and 3 to their re-mix. Opportunities to enhance the learner experience may be achieved by the use of online examples. Learners should be encouraged to participate in the sourcing of historical examples and for the class to work in self-directed study.

Outcomes 2 and 3 should take the form of a re-mix project. Outcome 2 references technical editing of audio files where Outcome 3 investigates the application of effects and virtual instruments. These should be completed prior to starting Outcome 4.

Outcome 4 should be a mix-down of the remixed material generated during Outcomes 2 and 3.

Outcomes 2, 3 and 4 are practical and should follow extensive practical exercises and formative assessments. Learners would benefit from demonstrations and practise in re-mix techniques to allow them to develop the necessary knowledge and skills.

Guidance on approaches to assessment of this unit

Evidence can be generated using different types of assessment. The following are suggestions only. There may be other methods that would be more suitable to learners.

Centres are reminded that prior verification of centre-devised assessments would help to ensure that the national standard is being met. Where learners experience a range of assessment methods, this helps them to develop different skills that should be transferable to work or further and higher education.

Higher National Unit Support Notes (cont)

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The most appropriate way of assessing this unit is to assess Outcomes 2 and 3 as an ongoing project and assess Outcomes 1 and 4 separately.

Learners should devise a brief with their lecturer and this should reflect the genre and style of the practitioners identified in Outcome 1. Outcomes 2 and 3 should relate the techniques used to the genre chosen. Outcome 4 will incorporate these techniques in a single mix-down of a completed re-mix project.

Outcome 1 could be assessed by means of a report or presentation. Outcomes 2 and 3 could be assessed through an observational checklist recording successful completion of evidence requirements during the project. The final project folder should contain evidence of successful completion of evidence requirements.

Outcome 4 could be assessed by submission of the project files and folders which should contain the finished mix-down. Mix-down file formats for Outcome 4 should be uncompressed and a minimum 24 bit 48kHz resolution at loudness levels appropriate to recommendations at the time of unit delivery.

A backup copy of the original source material and mix-down of the remix should be submitted as evidence as well as the brief and observation checklists. Evidence for all outcomes should be produced under open-book conditions at appropriate points throughout delivery of this unit. Observational checklists should be used to ensure authenticity of learner evidence and to enable assessment of performance evidence.

Opportunities for e-assessment

E-assessment may be appropriate for some assessments in this unit. By e-assessment we mean assessment which is supported by Information and Communication Technology (ICT), such as e-testing or the use of e-portfolios or social software. Centres which wish to use e-assessment must ensure that the national standard is applied to all learner evidence and that conditions of assessment as specified in the evidence requirements are met, regardless of the mode of gathering evidence. The most up-to-date guidance on the use of e-assessment to support SQA's qualifications is available at www.sqa.org.uk/e-assessment.

Opportunities for developing Core and other essential skills

This unit provides the opportunity to develop the following aspects of Core and other essential skills.

Problem Solving: the learner will employ critical thinking when selecting audio clips and editing and processing re-mix material.

Information and Communication Technology (ICT): the learner will have the opportunity to develop skills in accessing information through the use of online resources during delivery of this unit.

Communication: the learner will have the opportunity to negotiate a brief with a tutor.

Higher National Unit Support Notes (cont)

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Employability skills: the learner will have the opportunity to develop self-management, problem solving, application of IT elements of employability skills and working to a brief.

Critical listening skills: the learner will have the opportunity to develop critical listening skills during re-mix section of the unit.

This Unit has the Critical Thinking component of Problem Solving embedded in it. This means that when learners achieve the Unit, their Core Skills profile will also be updated to show they have achieved Critical Thinking at SCQF level 6.

History of changes to unit

Version	Description of change	Date
02	Core Skills Component Critical Thinking at SCQF level 6 embedded.	31/08/18

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General information for learners

Unit title: Sound Production: Creative Music Re-mixing (SCQF level 7)

This section will help you decide whether this is the unit for you by explaining what the unit is about, what you should know or be able to do before you start, what you will need to do during the unit and opportunities for further learning and employment.

This unit is designed to enable you to develop the key skills and knowledge involved in the role of re-mixing music. It is primarily intended to prepare you for modern music production later in your career or assist you if you already hold such a position. You will investigate the development of re-mixing and then create and produce re-mixes using a range of professional tools.

You will use recording, processing and editing equipment and learn about production techniques in multi-track mixing. The emphasis of this unit is in the specialised skills involved in re-mixing and their underlying cultural reasons. You will learn many specific methods to manipulate audio.

The unit has four outcomes. In Outcome 1, you will analyse how re-mixing evolved from the rebalancing of mixes for different markets through the reinterpreting of tracks by DJs and hip hop MCs to the rise of the re-mix producers as successful and influential artists. This outcome will involve research and discussion and will be assessed by a report or presentation.

In Outcomes 2, 3 and 4 you will learn the practical skills in re-mixing through creating a re-mix before performing a final mix-down of the completed remix project. A wide range of tools will be demonstrated and then practiced such as: looping, time-stretching, time-based manipulation of audio, pitch shifting, filtering, creatively using side chain techniques and use of synthesisers, combining them to create and refine music tracks. The emphasis will not only be on the ability to learn the technical skills, but also to develop musical creativity.

These outcomes will be assessed by means of observational checklists where your assessor will observe you carrying out all the required tasks, and where you create and then produce re-mixed multi-tracks, and submit mix down masters and project session files.

It is possible that you will be able to utilise these re-mixes for assessment in other units such as at *Sound Production: Recording and Mixing* (SCQF level 7) and *Sound Production: Digital Audio Workstations* (SCQF level 7).

On completion of this unit you should be able to:

- 1 Investigate the development of the re-mix.
- 2 Apply audio editing skills in the context of a re-mix.
- 3 Apply genre specific production techniques in the context of a re-mix.
- 4 Produce a mix-down of a completed re-mix project.

This unit will also give you the ability to develop your critical listening skills.

You will have the opportunity to develop your *Problem Solving, Information and Communication Technology (ICT)* and *Communication* skills in this unit.

This Unit has the Critical Thinking component of Problem Solving embedded in it. This means that when you achieve the Unit, your Core Skills profile will also be updated to show you have achieved Critical Thinking at SCQF level 6.