

## Qualification Pack



# Music Composer/Director

QP Code: MES/Q1501

Version: 2.0

NSQF Level: 7

Media & Entertainment Skills Council || Commercial premises No Ja522, 5th Floor, DLF Tower A, Jasola,  
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## Qualification Pack

### Contents

MES/Q1501: Music Composer/Director .....	3
<i>Brief Job Description</i> .....	3
Applicable National Occupational Standards (NOS) .....	3
<i>Compulsory NOS</i> .....	3
<i>Qualification Pack (QP) Parameters</i> .....	3
MES/N0104: Maintain Workplace Health & Safety .....	5
MES/N1501: Conceptualise and compose original music .....	11
MES/N1502: Define and manage music production budget .....	17
MES/N1503: Direct music production process .....	22
MES/N1504: License and promote music .....	28
Assessment Guidelines and Weightage .....	31
<i>Assessment Guidelines</i> .....	31
<i>Assessment Weightage</i> .....	32
Acronyms .....	33
Glossary .....	34



## Qualification Pack

### MES/Q1501: Music Composer/Director

#### Brief Job Description

The primary function of the Music Composer/Director is to conceptualise and compose original music and to direct the production of music for film, TV, independent artists and other forms of new media formats such as streaming online content, video games, etc. according to clients requirements.

#### Personal Attributes

The Music Composer/Director must be versatile enough to adapt very well to a wide range of professional work scenarios very quickly. The person should exhibit mindfulness, confidence in his/her abilities and the drive to constantly improve his/her craft. The individual must be highly self-motivated, and must cultivate a positive attitude that inspires and motivates the team, even during adverse and challenging situations. The person must demonstrate the highest standards of integrity, ethics and responsibility at all times, must be open to new ideas, should be able to accept constructive criticism of work, and know how to make use of feedback to improve work.

#### Applicable National Occupational Standards (NOS)

##### Compulsory NOS:

1. [MES/N0104: Maintain workplace health and safety](#)
2. [MES/N1501: Conceptualise and compose original music](#)
3. [MES/N1502: Define and manage music production budget](#)
4. [MES/N1503: Direct music production process](#)
5. [MES/N1504: License and promote music](#)

#### Qualification Pack (QP) Parameters

<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Music, Radio, Animation, Gaming, Advertising
<b>Occupation</b>	Music Production
<b>Country</b>	India
<b>NSQF Level</b>	7



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<b>Credits</b>	28
<b>Aligned to NCO/ISCO/ISIC Code</b>	NCO-2015/ 2166.0501
<b>Minimum Educational Qualification &amp; Experience</b>	Graduate with 5 Years of experience OR Diploma (Three years diploma (after Class 12th) in relevant field) with 5 Years of experience OR Certificate-NSQF (Music Producer at NSQF Level-6) with 2 Years of experience
<b>Minimum Level of Education for Training in School</b>	12th Class
<b>Pre-Requisite License or Training</b>	1) Performance skills on any musical instrument.2) Familiarity with western and Indian music theory.
<b>Minimum Job Entry Age</b>	22 Years
<b>Last Reviewed On</b>	NA
<b>Next Review Date</b>	24/02/2027
<b>NSQC Approval Date</b>	24/02/2022
<b>Version</b>	2.0
<b>Reference code on NQR</b>	2022/ME/MESC/05449
<b>NQR Version</b>	2.0

### Remarks:



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### MES/N0104: Maintain Workplace Health & Safety

#### Description

This OS unit is about contributing towards maintaining a healthy, safe and secure working environment

#### Elements and Performance Criteria

##### *Understanding the health, safety and security risks prevalent in the workplace*

To be competent, the user/individual on the job must be able to:

- PC1.** understand and comply with the organizations current health, safety and security policies and procedures
- PC2.** understand the safe working practices pertaining to own occupation
- PC3.** understand the government norms and policies relating to health and safety including emergency procedures for illness, accidents, fires or others which may involve evacuation of the premises
- PC4.** participate in organization health and safety knowledge sessions and drills

##### *Knowing the people responsible for health and safety and the resources available*

To be competent, the user/individual on the job must be able to:

- PC5.** identify the people responsible for health and safety in the workplace, including those to contact in case of an emergency
- PC6.** identify security signals e.g. fire alarms and places such as staircases, fire warden stations, first aid and medical rooms

##### *Identifying and reporting risks*

To be competent, the user/individual on the job must be able to:

- PC7.** identify aspects of your workplace that could cause potential risk to own and others health and safety
- PC8.** ensure own personal health and safety, and that of others in the workplace through precautionary measures
- PC9.** identify and recommend opportunities for improving health, safety, and security to the designated person
- PC10.** report any hazards outside the individuals authority to the relevant person in line with organizational procedures and warn other people who may be affected

##### *Complying with procedures in the event of an emergency*

To be competent, the user/individual on the job must be able to:

- PC11.** follow organizations emergency procedures for accidents, fires or any other natural calamity in case of a hazard
- PC12.** identify and correct risks like illness, accidents, fires or any other natural calamity safely and within the limits of individuals authority

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:



## Qualification Pack

- KU1.** Organizations norms and policies relating to health and safety
- KU2.** Government norms and policies regarding health and safety and related emergency procedures
- KU3.** Limits of authority while dealing with risks/ hazards
- KU4.** The importance of maintaining high standards of health and safety at a workplace
- KU5.** The different types of health and safety hazards in a workplace
- KU6.** Safe working practices for own job role
- KU7.** Evacuation procedures and other arrangements for handling risks
- KU8.** Names and contact numbers of people responsible for health and safety in a workplace
- KU9.** How to summon medical assistance and the emergency services, where necessary
- KU10.** Vendors or manufacturers instructions for maintaining health and safety while using equipment, systems and/or machines

## Generic Skills (GS)

User/individual on the job needs to know how to:

- GS1.** how to write and provide feedback regarding health and safety to the concerned people
- GS2.** how to write and highlight potential risks or report a hazard to the concerned people
- GS3.** read instructions, policies, procedures and norms relating to health and safety
- GS4.** highlight potential risks and report hazards to the designated people
- GS5.** listen and communicate information with all anyone concerned or affected
- GS6.** make decisions on a suitable course of action or plan
- GS7.** plan and organize people and resources to deal with risks/ hazards that lie within the scope of ones individual authority
- GS8.** apply problem solving approaches in different situations
- GS9.** understand hazards that fall within the scope of individual authority and report all hazards that may supersede ones authority
- GS10.** apply balanced judgments in different situations
- GS11.** How to write and provide feedback regarding health and safety to the concerned people
- GS12.** How to write and highlight potential risks or report a hazard to the concerned people
- GS13.** Read instructions, policies, procedures and norms relating to health and safety
- GS14.** Highlight potential risks and report hazards to the designated people
- GS15.** Listen and communicate information with all anyone concerned or affected
- GS16.** Make decisions on a suitable course of action or plan
- GS17.** Plan and organize people and resources to deal with risks/ hazards that lie within the scope of ones individual authority
- GS18.** Apply problem solving approaches in different situations
- GS19.** build and maintain positive and effective relationships with colleges and customers
- GS20.** analyze data and activities
- GS21.** Understand hazards that fall within the scope of individual authority and report all hazards that may supersede ones authority



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**GS22.** Apply balanced judgments in different situations

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### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Understanding the health, safety and security risks prevalent in the workplace</i>	<b>15</b>	<b>15</b>	-	-
<b>PC1.</b> understand and comply with the organizations current health, safety and security policies and procedures	5	5	-	-
<b>PC2.</b> understand the safe working practices pertaining to own occupation	5	5	-	-
<b>PC3.</b> understand the government norms and policies relating to health and safety including emergency procedures for illness, accidents, fires or others which may involve evacuation of the premises	3	2	-	-
<b>PC4.</b> participate in organization health and safety knowledge sessions and drills	2	3	-	-
<i>Knowing the people responsible for health and safety and the resources available</i>	<b>10</b>	<b>10</b>	-	-
<b>PC5.</b> identify the people responsible for health and safety in the workplace, including those to contact in case of an emergency	5	5	-	-
<b>PC6.</b> identify security signals e.g. fire alarms and places such as staircases, fire warden stations, first aid and medical rooms	5	5	-	-
<i>Identifying and reporting risks</i>	<b>18</b>	<b>17</b>	-	-
<b>PC7.</b> identify aspects of your workplace that could cause potential risk to own and others health and safety	5	5	-	-
<b>PC8.</b> ensure own personal health and safety, and that of others in the workplace through precautionary measures	5	5	-	-
<b>PC9.</b> identify and recommend opportunities for improving health, safety, and security to the designated person	3	2	-	-



### Qualification Pack

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<b>PC10.</b> report any hazards outside the individuals authority to the relevant person in line with organizational procedures and warn other people who may be affected	5	5	-	-
<i>Complying with procedures in the event of an emergency</i>	<b>7</b>	<b>8</b>	-	-
<b>PC11.</b> follow organizations emergency procedures for accidents, fires or any other natural calamity in case of a hazard	5	5	-	-
<b>PC12.</b> identify and correct risks like illness, accidents, fires or any other natural calamity safely and within the limits of individuals authority	2	3	-	-
<b>NOS Total</b>	<b>50</b>	<b>50</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N0104
<b>NOS Name</b>	Maintain Workplace Health & Safety
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Animation, Gaming, Radio, Advertising
<b>Occupation</b>	Ad sales/Account Management/Scheduling/Traffic
<b>NSQF Level</b>	5
<b>Credits</b>	2
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	30/12/2021
<b>Next Review Date</b>	24/02/2027
<b>NSQF Clearance Date</b>	24/02/2022



## Qualification Pack

### MES/N1501: Conceptualise and compose original music

#### Description

This OS unit covers the skills required to interpret a creative music brief and to conceptualise and compose original music according to the requirements specified by the client.

#### Elements and Performance Criteria

##### *Interpreting creative (music) briefs*

To be competent, the user/individual on the job must be able to:

- PC1.** ascertain the key artistic and music requirements present in a music brief.
- PC2.** interpret the overall creative vision of the music concept.
- PC3.** recognize the goals and vision of the various stakeholders involved in the production (director, agency, clients, musicians, etc.).
- PC4.** align own creative vision and ideas in accordance with the music brief.
- PC5.** arrange the key artistic and music requirements into actionable steps to compose original music.

##### *Presenting and communicating creative concepts and ideas*

To be competent, the user/individual on the job must be able to:

- PC6.** elaborate artistic ideas to musicians and non musicians using appropriate means (demo recordings, written music scores, etc.)
- PC7.** lead the creation of music adapts from creative concepts for approval.
- PC8.** integrate the feedback from various stakeholders to improve the music adapts where required.

##### *Composing original music based on creative concepts*

To be competent, the user/individual on the job must be able to:

- PC9.** collaborate with lyric writers (if required) to write lyrics for compositions.
- PC10.** compose original melodic pieces in a diverse range of genres and styles according to the approved creative concepts.
- PC11.** lead the composition of original music for different ensemble formats (band, orchestra, combo, choir, etc.).
- PC12.** supervise the notation of music compositions to ensure that they are written using the standard conventions.

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

- KU1.** how to prepare for meetings with clients, directors, agencies, etc.
- KU2.** expected timelines and budget constraints to aid realistic creative decision making.
- KU3.** the role and function of each member to be included in the team to meet the creative objectives.



## Qualification Pack

- KU4.** Intellectual Property Rights, copyright and other applicable legal policies that impact the stakeholders.
- KU5.** social, cultural and economic context of the project.
- KU6.** music theory and harmonic principles.
- KU7.** the characteristics of a broad range of music genres and styles.
- KU8.** the possibilities and limitations of music ensemble formats (bands, orchestra, choir, etc.)
- KU9.** the operational and technical limitations of the medium and format for which music is composed.
- KU10.** the application of music technology to create music adapts, demos and original compositions.
- KU11.** how to use digital communication technologies (email, cloud computing, etc.) to present work and solicit feedback.

### Generic Skills (GS)

User/individual on the job needs to know how to:

- GS1.** take detailed notes during discussions with clients, directors, agencies, etc. to help compose music according to requirements.
- GS2.** prepare an action list based on the music brief.
- GS3.** prepare concept notes and style guides to aid music composition from information gathered through research.
- GS4.** provide clear written guidelines to team members while assigning music composition tasks.
- GS5.** share best practices, innovation, etc. among peers through blogs, articles, etc.
- GS6.** read and comprehend music briefs, scripts, storyboards etc.
- GS7.** research and gather relevant information related to genre, language, cultural and regional significance to aid music composition.
- GS8.** stay abreast with the trends and developments in the global music industry through regular reading.
- GS9.** discuss, clarify and confirm creative concept with client, director, agency, etc.
- GS10.** present/solicit feedback on work and identify the modifications required.
- GS11.** explain the creative concept to the team to prepare music adapts and demos.
- GS12.** plan the work schedule to meet the agreed music deliverables.
- GS13.** organise the work of the team according to the work plan.
- GS14.** conduct review sessions to ensure timely progress of music composition.
- GS15.** analyse the impact of creative choices on the overall music concept.
- GS16.** assess the budgetary implications of realising creative choices while composing music.
- GS17.** address and resolve any fundamental challenges in finalising the creative concept and music compositions through consultation with the relevant stakeholders.
- GS18.** evaluate the quality of music compositions using established criteria and make improvements where required.
- GS19.** provide constructive feedback to team members while reviewing music adapts and compositions.



## Qualification Pack

- GS20.** make appropriate choices of compositional techniques to meet the creative concept requirements.
- GS21.** assess and approve music adapts and compositions for review by the director, agency, client, etc.
- GS22.** employ innovative and unconventional approaches to compose music that appeal to the current and emerging preferences of the target audience.
- GS23.** review the work of self and team at every stage to ensure that they fully meet the requirements laid out by the client.

## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Interpreting creative (music) briefs</i>	<b>18</b>	<b>27</b>	-	-
<b>PC1.</b> ascertain the key artistic and music requirements present in a music brief.	4	6	-	-
<b>PC2.</b> interpret the overall creative vision of the music concept.	4	6	-	-
<b>PC3.</b> recognize the goals and vision of the various stakeholders involved in the production (director, agency, clients, musicians, etc.).	4	6	-	-
<b>PC4.</b> align own creative vision and ideas in accordance with the music brief.	2	3	-	-
<b>PC5.</b> arrange the key artistic and music requirements into actionable steps to compose original music.	4	6	-	-
<i>Presenting and communicating creative concepts and ideas</i>	<b>10</b>	<b>15</b>	-	-
<b>PC6.</b> elaborate artistic ideas to musicians and non musicians using appropriate means (demo recordings, written music scores, etc.)	4	6	-	-
<b>PC7.</b> lead the creation of music adapts from creative concepts for approval.	4	6	-	-
<b>PC8.</b> integrate the feedback from various stakeholders to improve the music adapts where required.	2	3	-	-
<i>Composing original music based on creative concepts</i>	<b>12</b>	<b>18</b>	-	-
<b>PC9.</b> collaborate with lyric writers (if required) to write lyrics for compositions.	2	3	-	-
<b>PC10.</b> compose original melodic pieces in a diverse range of genres and styles according to the approved creative concepts.	4	6	-	-
<b>PC11.</b> lead the composition of original music for different ensemble formats (band, orchestra, combo, choir, etc.).	4	6	-	-



## Qualification Pack

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<b>PC12.</b> supervise the notation of music compositions to ensure that they are written using the standard conventions.	2	3	-	-
<b>NOS Total</b>	<b>40</b>	<b>60</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N1501
<b>NOS Name</b>	Conceptualise and compose original music
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Music, Radio, Animation, Gaming, Advertising
<b>Occupation</b>	Music Production
<b>NSQF Level</b>	7
<b>Credits</b>	TBD
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	11/03/2019
<b>Next Review Date</b>	24/02/2027
<b>NSQC Clearance Date</b>	24/02/2022





## Qualification Pack

### MES/N1502: Define and manage music production budget

#### Description

This unit covers the skills required to assess the financials accurately for composing and producing music for a given purpose, define a thoughtful and prudent music production budget, and manage the budget efficiently to achieve the agreed creative objectives.

#### Elements and Performance Criteria

##### *Assessing music composition and production financials*

To be competent, the user/individual on the job must be able to:

- PC1.** evaluate music composition and production requirements based on the clients brief.
- PC2.** determine music composition and production timeline and resources based on the assessment of requirements.
- PC3.** choose personnel required to meet the music composition and production objectives.

##### *Defining a music composition and production budget*

To be competent, the user/individual on the job must be able to:

- PC4.** define a realistic budget with appropriate allocations to the relevant cost centers involved in composing and producing music.
- PC5.** utilise spreadsheets and spreadsheet functions to conduct benefit assessment and financial decision making.
- PC6.** devise ingenious and efficient cost control strategies to meet the creative objectives within budget.

##### *Presenting and communicating creative concepts and ideas*

To be competent, the user/individual on the job must be able to:

- PC7.** employ basic knowledge of Indian income tax and accounting laws to make financial decisions.

##### *Managing music composition and production financials*

To be competent, the user/individual on the job must be able to:

- PC8.** negotiate efficient financial arrangements with clients, production personnel and service providers (e.g. studios).
- PC9.** authorise music composition and production quotes and invoices for clients with relevant details including taxes, payment timelines and instructions.
- PC10.** authorise payments to musicians, technicians and service providers.

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

- KU1.** how to prepare and present budgets using standard formats or templates.
- KU2.** how to choose production personnel and service providers.
- KU3.** the processes, policies and terms involved in generating and sending official quotes, tax invoices etc. for services.



## Qualification Pack

- KU4.** the processes, policies and terms involved in clearing payments to musicians, technicians and service providers.
- KU5.** applicable tax laws and regulatory policies related to the business of music composition and production.
- KU6.** functions and features of spreadsheet applications used for budget planning and preparation.
- KU7.** how to convert and share budgets, quotes, invoices, etc. using correct formats from spreadsheet applications.

## Generic Skills (GS)

User/individual on the job needs to know how to:

- GS1.** document cost control strategies to monitor them based on the music composition and production budget.
- GS2.** document and share negotiated terms and conditions with clients, production personnel and service providers.
- GS3.** prepare detailed music composition and production quotes and invoices.
- GS4.** interpret terms and conditions included in service and financial agreements with clients, production personnel and service providers.
- GS5.** comprehend budget line items and entries.
- GS6.** identify creative and technical requirements during discussions with clients to aid accurate financial assessment.
- GS7.** articulate terms, conditions and consensus clearly during negotiations.
- GS8.** explain music composition and production budgets and timelines to relevant stakeholders when necessary.
- GS9.** plan and implement cost control strategies to meet the agreed creative objectives within budget.
- GS10.** organise music composition and production tasks efficiently to optimise costs.
- GS11.** estimate reasonably accurate cost of each task involved in composing and producing music for a given purpose.
- GS12.** break down various cost items into manageable components within the budget.
- GS13.** present logical reasoning based on accurate financial assessment of requirements during negotiations.
- GS14.** employ innovative and resourceful measures to sufficiently address cost overruns or change of requirements for music composition and production.
- GS15.** evaluate different budgeting options and identify those with potential benefits.
- GS16.** assess expenses objectively against the outcomes defined in the budget and initiate corrective actions where necessary.
- GS17.** make well informed and appropriate financial decisions based on benefit assessment of the music composition and production project
- GS18.** provide accurate and transparent cost projections and work estimates to clients.

## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Assessing music composition and production financials</i>	<b>12</b>	<b>18</b>	-	-
<b>PC1.</b> evaluate music composition and production requirements based on the clients brief.	4	6	-	-
<b>PC2.</b> determine music composition and production timeline and resources based on the assessment of requirements.	4	6	-	-
<b>PC3.</b> choose personnel required to meet the music composition and production objectives.	4	6	-	-
<i>Defining a music composition and production budget</i>	<b>16</b>	<b>24</b>	-	-
<b>PC4.</b> define a realistic budget with appropriate allocations to the relevant cost centers involved in composing and producing music.	8	12	-	-
<b>PC5.</b> utilise spreadsheets and spreadsheet functions to conduct benefit assessment and financial decision making.	4	6	-	-
<b>PC6.</b> devise ingenious and efficient cost control strategies to meet the creative objectives within budget.	4	6	-	-
<i>Presenting and communicating creative concepts and ideas</i>	<b>4</b>	<b>6</b>	-	-
<b>PC7.</b> employ basic knowledge of Indian income tax and accounting laws to make financial decisions.	4	6	-	-
<i>Managing music composition and production financials</i>	<b>8</b>	<b>12</b>	-	-
<b>PC8.</b> negotiate efficient financial arrangements with clients, production personnel and service providers (e.g. studios).	4	6	-	-
<b>PC9.</b> authorise music composition and production quotes and invoices for clients with relevant details including taxes, payment timelines and instructions.	2	3	-	-



### Qualification Pack

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<b>PC10.</b> authorise payments to musicians, technicians and service providers.	2	3	-	-
<b>NOS Total</b>	<b>40</b>	<b>60</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N1502
<b>NOS Name</b>	Define and manage music production budget
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Music, Radio, Animation, Gaming, Advertising
<b>Occupation</b>	Music Production
<b>NSQF Level</b>	7
<b>Credits</b>	TBD
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	11/03/2019
<b>Next Review Date</b>	24/02/2027
<b>NSQC Clearance Date</b>	24/02/2022

## Qualification Pack

### MES/N1503: Direct music production process

#### Description

This OS unit covers skills required to lead and manage the different phases of music production: composition, arrangement, programming/sequencing, recording, mixing and mastering.

#### Elements and Performance Criteria

##### *Directing and finalising music arrangements*

To be competent, the user/individual on the job must be able to:

- PC1.** prepare a clear brief, reference music and music scores (where applicable) to guide the arrangement of original compositions.
- PC2.** guide the producer/arranger in the creation of music arrangements of original compositions in line with the creative vision agreed with the client.
- PC3.** present prompt and actionable feedback to the music producer to fix any issues with the arrangements or to enhance their musicality.
- PC4.** determine whether the music arrangements can be finalised based on clearly established creative and technical criteria.

##### *Directing and finalising music programming and recording*

To be competent, the user/individual on the job must be able to:

- PC5.** direct the music producer with clearly established creative and quality guidelines to program and produce music.
- PC6.** assess electronically programmed and live recorded music to determine if they fully meet established creative and quality guidelines.
- PC7.** present prompt and actionable feedback to the music producer to fix any issues with the music tracks or to enhance their musicality.
- PC8.** determine whether programmed and recorded music tracks can be finalised based on clearly established creative and technical criteria.

##### *Finalising mastered mixes for delivery*

To be competent, the user/individual on the job must be able to:

- PC9.** prepare reference music and artistic guidelines for the producer and mixing engineer.
- PC10.** evaluate final mixes to determine if they fully meet established creative and quality guidelines.
- PC11.** present prompt and actionable feedback to the music producer and mix engineer to fix any issues with the mixes or to enhance their overall musicality.
- PC12.** determine whether the mixes can be presented to the client for approval based on clearly established creative and technical criteria.
- PC13.** assess the quality of mastered music tracks to determine if they can be released to the client as final deliverables.

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:



## Qualification Pack

- KU1.** timelines and budgets available for producing original music.
- KU2.** how to appoint/choose qualified and skilled musicians and technicians to meet the creative objectives.
- KU3.** the roles and responsibilities of the music production team.
- KU4.** the processes of planning and managing music production tasks and quality checks to ensure that agreed deliverables met.
- KU5.** policies related to releasing final deliverables to the client.
- KU6.** the stylistic characteristics of the music being produced.
- KU7.** the technical and operational limitations of the medium for which the music is produced.
- KU8.** the process of arranging music in different styles and formats.
- KU9.** the process of programming and sequencing music using music technology resources.
- KU10.** the process of recording musicians in a studio.
- KU11.** the process of mixing multi-track music recordings.
- KU12.** the process of mastering sound recordings.
- KU13.** how to use of digital communication technologies (email, cloud computing, etc.) to present work to clients and solicit feedback.

## Generic Skills (GS)

User/individual on the job needs to know how to:

- GS1.** prepare clear production briefs and style guides to direct the music production process.
- GS2.** provide clear written guidelines to the music producer, mix engineer, etc. while assigning music production tasks.
- GS3.** write clear, concise and actionable feedback while reviewing arrangements, music tracks and mixes.
- GS4.** document the progress status of music pieces/tracks in the project for continuous monitoring.
- GS5.** research the attributes of music related to genre, language, cultural and regional significance to determine the criteria to assess the quality of final output.
- GS6.** interpret feedback received through email, text messages, etc. from clients for corrective action.
- GS7.** give clear instructions to the music producer/arranger while discussing the music production plan.
- GS8.** give clear feedback and suggestions to the music producer/arranger using correct musical terms during work reviews.
- GS9.** give clear feedback and suggestions to the music producer and mix engineer using correct technical terms and terminologies while reviewing mixes.
- GS10.** identify any specific suggestions for improvement from clients while presenting and discussing music for approval.
- GS11.** plan music production timeline and schedule in consultation with the music producer.
- GS12.** organise sufficient review of work progress and quality to ensure that the deliverables can be fully met as agreed with the client.



## Qualification Pack

- GS13.** form clear, step-by-step guidance to lead the music production team through the different stages of arranging and producing music.
- GS14.** encourage innovation and creativity among the team to overcome challenges in arranging and producing music according to the original creative concept.
- GS15.** address any potential delays or schedule conflicts adequately to minimize its impact on agreed deliverables.
- GS16.** assess the quality of music using established criteria to ensure that they meet agreed quality standards.
- GS17.** implement corrective actions where necessary to enhance the quality of music.
- GS18.** make informed decisions about the final versions of music being produced in accordance with the creative vision and aesthetic sense of the project.
- GS19.** involve the client in the decision making process while reviewing the final output.
- GS20.** incorporate audience preference and feedback in the final output to ensure that the music will appeal to the wider public.



## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Directing and finalising music arrangements</i>	<b>12</b>	<b>18</b>	-	-
<b>PC1.</b> prepare a clear brief, reference music and music scores (where applicable) to guide the arrangement of original compositions.	4	6	-	-
<b>PC2.</b> guide the producer/arranger in the creation of music arrangements of original compositions in line with the creative vision agreed with the client.	2	3	-	-
<b>PC3.</b> present prompt and actionable feedback to the music producer to fix any issues with the arrangements or to enhance their musicality.	2	3	-	-
<b>PC4.</b> determine whether the music arrangements can be finalised based on clearly established creative and technical criteria.	4	6	-	-
<i>Directing and finalising music programming and recording</i>	<b>12</b>	<b>18</b>	-	-
<b>PC5.</b> direct the music producer with clearly established creative and quality guidelines to program and produce music.	2	3	-	-
<b>PC6.</b> assess electronically programmed and live recorded music to determine if they fully meet established creative and quality guidelines.	4	6	-	-
<b>PC7.</b> present prompt and actionable feedback to the music producer to fix any issues with the music tracks or to enhance their musicality.	2	3	-	-
<b>PC8.</b> determine whether programmed and recorded music tracks can be finalised based on clearly established creative and technical criteria.	4	6	-	-
<i>Finalising mastered mixes for delivery</i>	<b>16</b>	<b>24</b>	-	-
<b>PC9.</b> prepare reference music and artistic guidelines for the producer and mixing engineer.	2	3	-	-
<b>PC10.</b> evaluate final mixes to determine if they fully meet established creative and quality guidelines.	4	6	-	-



### Qualification Pack

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<b>PC11.</b> present prompt and actionable feedback to the music producer and mix engineer to fix any issues with the mixes or to enhance their overall musicality.	2	3	-	-
<b>PC12.</b> determine whether the mixes can be presented to the client for approval based on clearly established creative and technical criteria.	4	6	-	-
<b>PC13.</b> assess the quality of mastered music tracks to determine if they can be released to the client as final deliverables.	4	6	-	-
<b>NOS Total</b>	<b>40</b>	<b>60</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N1503
<b>NOS Name</b>	Direct music production process
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Music, Radio, Animation, Gaming, Advertising
<b>Occupation</b>	Music Production
<b>NSQF Level</b>	7
<b>Credits</b>	TBD
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	11/03/2019
<b>Next Review Date</b>	24/02/2027
<b>NSQF Clearance Date</b>	24/02/2022



## Qualification Pack

### MES/N1504: License and promote music

#### Description

This unit covers the skills required to monetise creative music works by licensing and promoting music compositions and recordings within the media & entertainment industry.

#### Elements and Performance Criteria

##### *Licensing music compositions and recordings*

To be competent, the user/individual on the job must be able to:

- PC1.** register own music compositions and recordings with relevant copyright authorities and royalty collection agencies.
- PC2.** interpret various clauses in music contracts including licensing and synchronisation deals.
- PC3.** negotiate publishing and distribution deals with music publishers, record labels, and online platforms, etc.
- PC4.** secure licensing for the use of music compositions and recordings belonging to others for commercial purposes.

##### *Marketing and promoting music*

To be competent, the user/individual on the job must be able to:

- PC5.** promote and market music compositions and recordings to music industry customers and clients (B2B).
- PC6.** promote and market music to potential end consumers (B2C).
- PC7.** prepare and distribute professional brand profile in digital and physical formats.
- PC8.** establish own brand identity on various offline and online platforms.

#### Knowledge and Understanding (KU)

The individual on the job needs to know and understand:

- KU1.** the processes of registering music IP.
- KU2.** Intellectual Property Rights, copyright and related policies and practices within the business context.
- KU3.** the processes related to commercial public distribution of music via digital platforms.
- KU4.** how to collect royalties from royalty collection agencies and affiliates.
- KU5.** guidelines for consistent brand identity creation and dissemination.
- KU6.** professional, cultural and social contexts, norms and sensitivities while engaging on public forums.
- KU7.** workings of online music distribution and streaming platforms.
- KU8.** how to upload various music, audio and video file formats to multiple online platforms.
- KU9.** features, functions and capabilities of popular social media platforms

#### Generic Skills (GS)



## Qualification Pack

User/individual on the job needs to know how to:

- GS1.** write engaging brand/artist profile content, professional biodata, etc. that appeal to the target audience.
- GS2.** write advocacy pieces and articles that benefit own music brand and the wider industry.
- GS3.** write smart, expressive and appealing social messages (tweets, status updates, etc.) that engage with target audience.
- GS4.** interpret terms and conditions (duration, parties, indemnification, revenue split, termination clauses, etc.) in contracts and agreements.
- GS5.** gather reliable information and data on global trends in music consumption, music marketing and audience preferences through research.
- GS6.** identify key value propositions, assumptions and implications during music licensing discussions and negotiations.
- GS7.** articulate value propositions, terms, conditions and consensus clearly during negotiations.
- GS8.** speak professionally and confidently in public forums and while engaging with media, peers and audience to promote music and establish brand identity.
- GS9.** plan specific, measurable, achievable, relevant and time-bound (SMART) music promotion strategies.
- GS10.** plan and implement coherent and engaging social media strategies that help establish strong brand identity and following.
- GS11.** assess the impact of terms and conditions of music licencing and promotions on revenue maximisation.
- GS12.** present data driven and logical reasoning while conducting music licensing and marketing negotiations.
- GS13.** employ inventive solutions based on data and statistics to improve the return on investment (ROI) while licensing and promoting music.
- GS14.** resolve potential disagreements with business associates and clients through constructive negotiations.
- GS15.** evaluate cost effectiveness of music marketing plans and make required changes to maximise benefit.
- GS16.** evaluate return on investment from music licensing and promotional deals and make corrective interventions to maximise benefit.
- GS17.** make well informed and appropriate music licensing and marketing decisions based on market research and data analysis.
- GS18.** provide accurate and transparent information while engaging in music licensing discussions with clients.
- GS19.** incorporate customer feedback and user behaviour while developing music marketing strategies.

## Qualification Pack

### Assessment Criteria

Assessment Criteria for Outcomes	Theory Marks	Practical Marks	Project Marks	Viva Marks
<i>Licensing music compositions and recordings</i>	<b>20</b>	<b>30</b>	-	-
<b>PC1.</b> register own music compositions and recordings with relevant copyright authorities and royalty collection agencies.	8	12	-	-
<b>PC2.</b> interpret various clauses in music contracts including licensing and synchronisation deals.	4	6	-	-
<b>PC3.</b> negotiate publishing and distribution deals with music publishers, record labels, and online platforms, etc.	4	6	-	-
<b>PC4.</b> secure licensing for the use of music compositions and recordings belonging to others for commercial purposes.	4	6	-	-
<i>Marketing and promoting music</i>	<b>20</b>	<b>30</b>	-	-
<b>PC5.</b> promote and market music compositions and recordings to music industry customers and clients (B2B).	4	6	-	-
<b>PC6.</b> promote and market music to potential end consumers (B2C).	4	6	-	-
<b>PC7.</b> prepare and distribute professional brand profile in digital and physical formats.	4	6	-	-
<b>PC8.</b> establish own brand identity on various offline and online platforms.	8	12	-	-
<b>NOS Total</b>	<b>40</b>	<b>60</b>	-	-



## Qualification Pack

### National Occupational Standards (NOS) Parameters

<b>NOS Code</b>	MES/N1504
<b>NOS Name</b>	License and promote music
<b>Sector</b>	Media & Entertainment
<b>Sub-Sector</b>	Film, Television, Music, Radio, Animation, Gaming, Advertising
<b>Occupation</b>	Music Production
<b>NSQF Level</b>	7
<b>Credits</b>	TBD
<b>Version</b>	1.0
<b>Last Reviewed Date</b>	11/03/2019
<b>Next Review Date</b>	24/02/2027
<b>NSQC Clearance Date</b>	24/02/2022

### Assessment Guidelines and Assessment Weightage

#### Assessment Guidelines

1. Criteria for assessment for each Qualification Pack will be created by the Sector Skill Council. Each Element/ Performance Criteria (PC) will be assigned marks proportional to its importance in NOS. SSC will also lay down proportion of marks for Theory and Skills Practical for each Element/ PC.
2. The assessment for the theory part will be based on knowledge bank of questions created by the SSC.
3. Assessment will be conducted for all compulsory NOS, and where applicable, on the selected elective/option NOS/set of NOS.
4. Individual assessment agencies will create unique question papers for theory part for each candidate at each examination/training center (as per assessment criteria below).
5. Individual assessment agencies will create unique evaluations for skill practical for every student at each examination/ training center based on these criteria.
6. To pass the Qualification Pack assessment, every trainee should score the Recommended Pass % aggregate for the QP.
7. In case of unsuccessful completion, the trainee may seek reassessment on the Qualification Pack.



## Qualification Pack

**Minimum Aggregate Passing % at QP Level : 70**

(Please note: Every Trainee should score a minimum aggregate passing percentage as specified above, to successfully clear the Qualification Pack assessment.)

### Assessment Weightage

Compulsory NOS

National Occupational Standards	Theory Marks	Practical Marks	Project Marks	Viva Marks	Total Marks	Weightage
MES/N0104.Maintain workplace health and safety	46	54	-	-	100	10
MES/N1501. Conceptualise and compose original music	40	60	-	-	100	20
MES/N1502.Define and manage music production budget	40	60	-	-	100	20
MES/N1503.Direct music production process	40	60	-	-	100	30
MES/N1504.License and promote music	40	60	-	-	100	20
<b>Total</b>	<b>206</b>	<b>294</b>	<b>-</b>	<b>-</b>	<b>500</b>	<b>100</b>





## Qualification Pack

### Acronyms

<b>NOS</b>	National Occupational Standard(s)
<b>NSQF</b>	National Skills Qualifications Framework
<b>QP</b>	Qualifications Pack
<b>TVET</b>	Technical and Vocational Education and Training

## Qualification Pack

### Glossary

<b>Sector</b>	Sector is a conglomeration of different business operations having similar business and interests. It may also be defined as a distinct subset of the economy whose components share similar characteristics and interests.
<b>Sub-sector</b>	Sub-sector is derived from a further breakdown based on the characteristics and interests of its components.
<b>Occupation</b>	Occupation is a set of job roles, which perform similar/ related set of functions in an industry.
<b>Job role</b>	Job role defines a unique set of functions that together form a unique employment opportunity in an organisation.
<b>Occupational Standards (OS)</b>	OS specify the standards of performance an individual must achieve when carrying out a function in the workplace, together with the Knowledge and Understanding (KU) they need to meet that standard consistently. Occupational Standards are applicable both in the Indian and global contexts.
<b>Performance Criteria (PC)</b>	Performance Criteria (PC) are statements that together specify the standard of performance required when carrying out a task.
<b>National Occupational Standards (NOS)</b>	NOS are occupational standards which apply uniquely in the Indian context.
<b>Qualifications Pack (QP)</b>	QP comprises the set of OS, together with the educational, training and other criteria required to perform a job role. A QP is assigned a unique qualifications pack code.
<b>Unit Code</b>	Unit code is a unique identifier for an Occupational Standard, which is denoted by an 'N'
<b>Unit Title</b>	Unit title gives a clear overall statement about what the incumbent should be able to do.
<b>Description</b>	Description gives a short summary of the unit content. This would be helpful to anyone searching on a database to verify that this is the appropriate OS they are looking for.
<b>Scope</b>	Scope is a set of statements specifying the range of variables that an individual may have to deal with in carrying out the function which have a critical impact on quality of performance required.
<b>Knowledge and Understanding (KU)</b>	Knowledge and Understanding (KU) are statements which together specify the technical, generic, professional and organisational specific knowledge that an individual needs in order to perform to the required standard.

## Qualification Pack

<b>Organisational Context</b>	Organisational context includes the way the organisation is structured and how it operates, including the extent of operative knowledge managers have of their relevant areas of responsibility.
<b>Technical Knowledge</b>	Technical knowledge is the specific knowledge needed to accomplish specific designated responsibilities.
<b>Core Skills/ Generic Skills (GS)</b>	Core skills or Generic Skills (GS) are a group of skills that are the key to learning and working in today's world. These skills are typically needed in any work environment in today's world. These skills are typically needed in any work environment. In the context of the OS, these include communication related skills that are applicable to most job roles.
<b>Electives</b>	Electives are NOS/set of NOS that are identified by the sector as contributive to specialization in a job role. There may be multiple electives within a QP for each specialized job role. Trainees must select at least one elective for the successful completion of a QP with Electives.
<b>Options</b>	Options are NOS/set of NOS that are identified by the sector as additional skills. There may be multiple options within a QP. It is not mandatory to select any of the options to complete a QP with Options.
<b>VISUAL STYLE</b>	Visual style comprises the look or appearance of the production including the lighting, colours, shadows, sets, costumes, locations and the way they will be captured on screen.
<b>CREATIVE BRIEF</b>	Creative brief is a document that captures the key questions that serve as a guide for the production including the vision, objective of the project, target audience, timelines, budgets, milestones, stakeholders etc.
<b>SHOOT SCHEDULE</b>	Shoot schedule is a listing of the sequences/shots that need to be captured on each shoot day
<b>MULTI CAMERA</b>	Multi-camera is a method of shooting where multiple cameras are used to simultaneously capture different views/images
<b>BUDGET</b>	Budget is an estimate of the total cost of production that may include a break-up of cost components
<b>TIMELINES</b>	Timelines is a listing of dates by which the production milestones/stages need to be completed
<b>CONTINUITY</b>	Continuity represents the seamless transition from one shot to another
<b>SCRIPT</b>	Script is a structured narrative of a story

## Qualification Pack

<b>SCREENPLAY</b>	Screenplay is the script coupled with key characteristics of the scene and directions for acting
<b>POST-PRODUCTION</b>	Post-production is the final finishing phase of the production, where the raw footage is edited, special effects are added, music and sound are integrated, colour correction is done etc.
<b>COLOUR GRADING</b>	Colour grading is the process of enhancing and correcting the colours of the final production
<b>DIGITAL INTERMEDIATE</b>	Digital intermediate is the process where a film is digitised and the colour and image characteristics are modified
<b>RECCE</b>	Recce is a detailed visual and technical assessment of the attributes and suitability of a particular location for the shoot, usually through a personal visit
<b>GRIPS</b>	Grips is the department that specialises in mounting the camera on to tripods, dollies, cranes and other platforms for shoots
<b>JIB</b>	Jib is a device used for the movement of camera and operates like a see-saw, with the camera at one end and the camera controls at the other
<b>LENSES</b>	Lenses are used to capture images and are attached on to the body of the camera
<b>FILTERS</b>	Filters are used to alter the properties of light entering the camera lens. They are also used to create a number of special effects
<b>DOLLY</b>	Dolly is a platform with wheels on which the camera can be mounted and moved around during the shoots
<b>MAGAZINES</b>	Magazines are compartments within a camera that are used to hold the film tape
<b>CLAPPER BOARDS</b>	Clapper board is a slate that has information pertaining to each shot, used as a guide to mark shots and aid matching image with sounds
<b>FOCUS LENGTH</b>	Focus length is the angle of view from the lens
<b>FRAMING</b>	Framing is how the artists, objects, sets, locations etc. are positioned within the camera view for a single shot
<b>MASTER SHOT</b>	Also known as a cover shot, this shot is a long sequence that establishes an overview and aids assembly of smaller, closer shots with details