

# Model Curriculum

## Music Composer / Director

<b>SECTOR</b>	:	<b>Media and Entertainment</b>
<b>SUB-SECTOR</b>	:	<b>Film, Television, Music, Radio, Animation, Gaming, Advertising</b>
<b>OCCUPATION</b>	:	<b>Music Production</b>
<b>REF ID</b>	:	<b>MES/Q1501, V1.0</b>
<b>NSQF LEVEL</b>	:	<b>7</b>



## Certificate

### CURRICULUM COMPLIANCE TO QUALIFICATION PACK - NATIONAL OCCUPATIONAL STANDARDS

is hereby issued by the  
**Media and Entertainment Skill Council**

for the

#### **MODEL CURRICULUM**

Complying to National Occupational Standards of  
Job Role/ Qualification Pack: **Music Composer / Director**  
QP Ref. No. **MES/Q1501 NSQF Level 7**

Date of Issuance: March 11, 2019

Valid up to: March 10, 2022

\* Valid up to the next review date of the Qualification Pack



Authorized Signatory  
Media and Entertainment Skill Council

## TABLE OF CONTENTS

1. <a href="#">Curriculum</a>	01
2. <a href="#">Trainer Prerequisites</a>	06
3. <a href="#">Annexure: Assessment Criteria</a>	07

# Music Composer / Director

## CURRICULUM / SYLLABUS

This program is aimed at training candidates for the job of a “Music Composer / Director”, in the “Media and Entertainment” Sector/Industry and aims at building the following key competencies amongst the learner.

<b>Program Name</b>	<b>Music Composer / Director</b>		
<b>Qualification Pack Name &amp; Reference ID.</b>	MES/Q1501, V1.0		
<b>Version No.</b>	1.0	<b>Version Update Date</b>	11 <sup>th</sup> March 2019
<b>Prerequisite for Training</b>	Class XII or Music Producer (NSQF Level 6) certified		
<b>Training Outcomes</b>	<p><b>After completing this programme, participants will be able to:</b></p> <ul style="list-style-type: none"> <li>• Interpret music briefs from clients</li> <li>• Present music concepts and ideas to producers and clients</li> <li>• Compose original music based on creative concepts</li> <li>• Assess music composition and production financials</li> <li>• Define a coherent music composition and production budget</li> <li>• Manage the music composition and production financials</li> <li>• Direct the arrangement of music compositions</li> <li>• Direct the programming and recording of music</li> <li>• Determine the suitability of mastered mixes for delivery to clients</li> <li>• Manage the licensing of music composition and recording</li> <li>• Take steps to market and promote own music</li> <li>• Maintain workplace health and safety</li> </ul>		

This course encompasses 5 out of the 5 National Occupational Standards (NOS) of “Music Composer / Director” Qualification Pack issued by “Media and Entertainment Skills Council”.

S.No	Module	Key Learning Outcomes	Equipment
1	<p><b>Introduction and orientation</b></p> <p><b>Theory Duration</b> (hh:mm) 10:00</p> <p><b>Practical Duration</b> (hh:mm) 05:00</p> <p><b>Corresponding NOS Code</b> Bridge Module</p>	<ul style="list-style-type: none"> <li>Recognise the role and function of a music composer/director in music production.</li> <li>Identify key music composers and their contributions to the Indian media and entertainment industry.</li> <li>Recognise the Indian and international music business landscape.</li> <li>Identify the different steps involved in music composition workflow for different purposes (e.g. film, ads, music for artists, new media, etc.)</li> <li>Deliberate professional and transferable skills required to function in the industry.</li> </ul>	White board, marker, computer, internet access, projector
2	<p><b>Interpreting music briefs</b></p> <p><b>Theory Duration</b> (hh:mm) 20:00</p> <p><b>Practical Duration</b> (hh:mm) 60:00</p> <p><b>Corresponding NOS Code</b> MES/N1501</p>	<ul style="list-style-type: none"> <li>Identify the artistic and music requirements present in a music brief.</li> <li>Control the overall creative vision of the music concept.</li> <li>Identify the purpose and goals of the client.</li> <li>Develop creative concepts and ideas in accordance with the music brief.</li> <li>Control the steps required to compose original music that meet the key artistic and music requirements.</li> </ul>	Computer, DAW software (Logic, Cubase, etc.), music notation software, audio & MIDI interface, MIDI controller, headphones or monitor speakers, white board, marker, projector.
3	<p><b>Presenting music concepts and ideas</b></p> <p><b>Theory Duration</b> (hh:mm) 20:00</p> <p><b>Practical Duration</b> (hh:mm) 40:00</p> <p><b>Corresponding NOS Code</b> MES/N1501</p>	<ul style="list-style-type: none"> <li>Communicate music ideas to musicians using music scores and demo recordings.</li> <li>Present music concepts to clients using demo recordings.</li> <li>Develop different versions of music adapts from the creative concepts</li> <li>Present select music adapts to the client for approval.</li> <li>Make changes to improve the music adapts where required using feedback from clients.</li> </ul>	Computer, DAW software (Logic, Cubase, etc.), music notation software, audio & MIDI interface, MIDI controller, headphones or monitor speakers, white board, marker, projector.
4	<p><b>Composing original music</b></p> <p><b>Theory Duration</b> (hh:mm) 20:00</p> <p><b>Practical Duration</b></p>	<ul style="list-style-type: none"> <li>Write lyrics for songs by collaborating with lyric writers (if required).</li> <li>Compose music in a suitable genre and style that meet the client’s requirements.</li> <li>Compose original music for an artist or band.</li> <li>Compose original music for an orchestra.</li> </ul>	Computer, DAW software (Logic, Cubase, etc.), music notation software, audio & MIDI interface, MIDI controller, headphones or

	(hh:mm) 60:00  <b>Corresponding NOS Code</b> MES/N1501	<ul style="list-style-type: none"> <li>• Compose music for vocal groups and choirs.</li> <li>• Notate original music compositions using the standard conventions.</li> </ul>	monitor speakers, white board, marker, projector.
5	<b>Assessing and defining music production financials</b>  <b>Theory Duration</b> (hh:mm) 20:00  <b>Practical Duration</b> (hh:mm) 50:00  <b>Corresponding NOS Code</b> MES/N1502	<ul style="list-style-type: none"> <li>• Assess the music composition and production requirements based on the client's brief.</li> <li>• Identify the resources needed to compose and produce music.</li> <li>• Develop the timeline for composing and producing music that meet requirements.</li> <li>• Select suitable music producers to meet the music production objectives.</li> <li>• Select suitable vocalists (where required) to meet the music production objectives.</li> <li>• Develop a realistic budget with allocations for all cost centers for composing and producing music.</li> <li>• Conduct benefit assessment using spreadsheets to aid financial decision making.</li> <li>• Determine prudent cost control strategies to meet the creative objectives within budget.</li> </ul>	Computer, internet access, spreadsheet software (MS Excel, Numbers, Google sheets, etc.) white board, marker, projector.
6	<b>Managing music production financials</b>  <b>Theory Duration</b> (hh:mm) 10:00  <b>Practical Duration</b> (hh:mm) 30:00  <b>Corresponding NOS Code</b> MES/N1502	<ul style="list-style-type: none"> <li>• Make financial decisions that comply with Indian income tax and accounting laws.</li> <li>• Secure efficient commercial agreements through negotiations with clients, production personnel and service providers.</li> <li>• Include taxes, payment instructions and timelines on job quotations and invoices issued to clients.</li> <li>• Determine the project completion stages at which payment instalments to musicians, technicians and service providers will be released.</li> </ul>	Computer, internet access, spreadsheet software (MS Excel, Numbers, Google sheets, etc.) white board, marker, projector.
7	<b>Directing music arrangements</b>  <b>Theory Duration</b> (hh:mm) 20:00  <b>Practical Duration</b> (hh:mm) 60:00  <b>Corresponding NOS Code</b> MES/N1503	<ul style="list-style-type: none"> <li>• Provide detailed and clear briefs to the music producer and arrangers.</li> <li>• Provide suitable reference music and music scores to the music producer and arrangers.</li> <li>• Guide the producer/arranger at every stage of the process towards the creative vision agreed with the client.</li> <li>• Provide frequent actionable feedback to the music producer and arrangers to improve the musicality of arrangements.</li> <li>• Use clearly established criteria to determine the suitability of music arrangements.</li> </ul>	Computer, DAW software (Logic, Cubase, Pro Tools, etc.), music notation software, audio & MIDI interface, MIDI controller, headphones or monitor speakers, white board, marker, projector.

8	<p><b>Directing music programming and recording</b></p> <p><b>Theory Duration</b> (hh:mm) 20:00</p> <p><b>Practical Duration</b> (hh:mm) 60:00</p> <p><b>Corresponding NOS Code</b> MES/N1503</p>	<ul style="list-style-type: none"> <li>• Provide clearly established creative and quality guidelines to the music producer for electronic programming of music.</li> <li>• Review the quality of electronically programmed music using agreed criteria.</li> <li>• Provide clearly established creative and quality guidelines to the music producer for live recording of music.</li> <li>• Review the quality of live recorded music using agreed criteria.</li> <li>• Provide frequent actionable feedback to the music producer to improve the musicality of programmed and recorded music material.</li> <li>• Use clearly established criteria to determine whether programmed and recorded music can be finalised.</li> </ul>	<p>Computer, DAW software (Logic, Cubase, Pro Tools, etc.), audio &amp; MIDI interface, MIDI controller, headphones or monitor speakers, white board, marker, projector.</p>
9	<p><b>Directing music mixing and mastering</b></p> <p><b>Theory Duration</b> (hh:mm) 20:00</p> <p><b>Practical Duration</b> (hh:mm) 55:00</p> <p><b>Corresponding NOS Code</b> MES/N1503</p>	<ul style="list-style-type: none"> <li>• Provide reference music and detailed artistic guidelines to the music producer and mixing engineer to guide the music mix.</li> <li>• Use agreed creative and quality guidelines to evaluate the quality of music mixes.</li> <li>• Provide frequent actionable feedback to the music producer and mix engineer to enhance the overall musicality of mixes.</li> <li>• Use clearly established criteria to determine whether the mixes can be presented to the client for approval.</li> <li>• Determine whether the mastered music tracks meet all the criteria for release to the client.</li> </ul>	<p>Computer, DAW software (Logic, Cubase, Pro Tools, etc.) audio, headphones or monitor speakers, white board, marker, projector.</p>
10	<p><b>Licensing music compositions and recordings</b></p> <p><b>Theory Duration</b> (hh:mm) 15:00</p> <p><b>Practical Duration</b> (hh:mm) 60:00</p> <p><b>Corresponding NOS Code</b> MES/N1504</p>	<ul style="list-style-type: none"> <li>• Follow registration procedures of relevant copyright authorities to protect own music compositions.</li> <li>• Register audio recordings of own music with relevant copyright authorities and royalty collection agencies.</li> <li>• Identify the scope of terms and conditions contained in music contracts, licensing and synchronisation deals.</li> <li>• Negotiate favorable publishing deals with music publishers.</li> <li>• Negotiate favorable music distribution deals with record labels and online music platforms.</li> <li>• Use music belonging to third parties for commercial purposes by securing all applicable licenses.</li> </ul>	<p>Computer, internet access, white board, marker, projector.</p>

11	<p><b>Marketing and promoting music</b></p> <p><b>Theory Duration</b> (hh:mm) 15:00</p> <p><b>Practical Duration</b> (hh:mm) 60:00</p> <p><b>Corresponding NOS Code</b> MES/N1504</p>	<ul style="list-style-type: none"> <li>Promote own music compositions to music industry customers and clients.</li> <li>Promote licensed music recordings to music industry customers and clients.</li> <li>Market own music to potential end-consumers.</li> <li>Prepare a professional brand profile in digital and physical formats.</li> <li>Publicize own professional brand through digital media and on-ground activities.</li> <li>Establish a distinctive brand identity that appeal to all segments of the target audience.</li> </ul>	<p>Computer, internet access, white board, marker, projector.</p>
12	<p><b>Maintain workplace health and safety</b></p> <p><b>Theory Duration</b> (hh:mm) 10:00</p> <p><b>Practical Duration</b> (hh:mm) 10:00</p> <p><b>Corresponding NOS Code</b> MES/N0104</p>	<ul style="list-style-type: none"> <li>Maintain one's posture and position to minimize fatigue and the risk of injury.</li> <li>Maintain first aid kit and keep oneself updated on the first aid procedures</li> <li>Identify and document potential risks like sitting postures while using computer, eye fatigues and other hazards in the workplace.</li> <li>Maintain accident reports.</li> <li>Report health and safety risks/ hazards to concerned personnel.</li> <li>Participate in organization health and safety knowledge sessions and drills.</li> <li>Identify the people responsible for health and safety in the workplace, including those to contact in case of an emergency.</li> <li>Identify security signals e.g. fire alarms and places such as staircases, fire warden stations, first aid and medical rooms.</li> <li>Identify aspects of your workplace that could cause potential risk to own and others health and safety.</li> <li>Ensure own personal health and safety, and that of others in the workplace through precautionary measures.</li> <li>Identify and recommend opportunities for improving health, safety, and security to the designated person.</li> <li>Report any hazards outside the individual's authority to the relevant person in line with organisational procedures and warn other people who may be affected.</li> <li>Follow organisation's emergency procedures for accidents, fires or any other natural calamity in case of a hazard.</li> <li>Identify and correct risks like illness, accidents, fires or any other natural calamity safely and</li> </ul>	<p>White board, marker, computer, internet access, projector</p>



		within the limits of individual's authority.	
	<b>Total Duration</b> <b>750:00</b>  <b>Theory Duration</b> 200:00  <b>Practical Duration</b> 550:00	<b>Unique Equipment Required:</b>  Computer System, DAW software (Logic, Cubase, Pro Tools, etc.) Music notation software (e.g. Finale, Sibelius, etc.), Spreadsheet software (excel, numbers, Google sheets, etc.), Audio & MIDI interface, MIDI controller, Headphones or monitor speakers, white board, marker, projector.	

Grand Total Course Duration: **750 Hours 0 Minutes**

(This syllabus/ curriculum has been approved by Media and Entertainment Skills Council)

## Trainer Prerequisites for Job role: “Music Composer / Director” mapped to the Qualification Pack: “MES/Q 1501, version 1.0”

Sr. No.	Area	Details
1	<b>Job Description</b>	To deliver accredited training service, mapped to the curriculum detailed above, in accordance with Qualification Pack “ <u>MES/Q1501, V1.0</u> ”
2	<b>Personal Attributes</b>	<p>The candidate should have a caring attitude and must be committed to mentor the development of professional skills among students to ensure competent, employable candidates at the end of the training.</p> <p>The individual in this role must be able to communicate fluently in English and the local/regional language. The person must be creative, with a high degree of responsibility, and must uphold a positive attitude. Those in this role should be open-minded, willing to accept students with a wide range of behavioral attributes and learning aptitudes, and comfortable taking advice from unexpected sources.</p> <p>The ideal trainer should also maintain a consistent appetite for continuous self-improvement and drive for professional development and industry engagement through professional work.</p>
3	<b>Minimum Educational Qualifications</b>	Vocational Degree / NSQF Level 7 Certificate or above. Advanced DAW User / Trainer Certificate (Logic, Cubase, etc.) (Suggested)
4a	<b>Domain Certification</b>	Certified for Job Role: “ <u>Music Composer / Director</u> ” mapped to QP: “ <u>MES/Q1501</u> ”, version 1.0. Minimum accepted score as per SSC guidelines is 70%.
4b	<b>Platform Certification</b>	Recommended that the Trainer is certified for the Job Role: “ <u>Trainer</u> ”, mapped to the Qualification Pack: “ <u>MEP/Q2601</u> ” with scoring of minimum 80%.
5	<b>Experience</b>	The trainer must have sufficient professional experience (2-3 years recommended) in composing and directing music for professional purposes. The candidate must also be well versed with occupational health and safety regulations, policies and practices.

## Annexure: Assessment Criteria

Assessment Criteria	
Job Role	Music Composer / Director
Qualification Pack	MES/Q1501, version 1.0
Sector Skill Council	Media and Entertainment Skills Council

### Guidelines for Assessment

1. Criteria for assessment for each Qualification Pack will be created by the Sector Skill Council. Each 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 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 this criterion.
6. To pass the Qualification Pack, every trainee should score a minimum of 70% of aggregate marks to successfully clear the assessment.
7. In case of *unsuccessful completion*, the trainee may seek reassessment on the Qualification Pack.

Compulsory NOS			Marks Allocation		
Total Marks: 500					
Assessment Outcome	Assessment Criteria for outcomes	Total Mark	Out Of	Theory	Practical Skills
<b>MES/N1501 (Conceptualise and compose original music)</b>	PC1. ascertain the key artistic and music requirements present in a music brief.	100	10	4	6
	PC2. interpret the overall creative vision of the music concept.		10	4	6
	PC3. recognize the goals and vision of the various stakeholders involved in the production (director, agency, clients, musicians, etc.).		10	4	6
	PC4. align own creative vision and ideas in accordance with the music brief.		5	2	3
	PC5. arrange the key artistic and music requirements into actionable steps to compose original music.		10	4	6

	PC6. elaborate artistic ideas to musicians and non-musicians using appropriate means (demo recordings, written music scores, etc.)		10	4	6
	PC7. lead the creation of music adapts from creative concepts for approval.		10	4	6
	PC8. integrate the feedback from various stakeholders to improve the music adapts where required.		5	2	3
	PC9. collaborate with lyric writers (if required) to write lyrics for compositions.		5	2	3
	PC10. compose original melodic pieces in a diverse range of genres and styles according to the approved creative concepts.		10	4	6
	PC11. lead the composition of original music for different ensemble formats (band, orchestra, combo, choir, etc.).		10	4	6
	PC12. supervise the notation of music compositions to ensure that they are written using the standard conventions.		5	2	3
		<b>Total</b>	<b>100</b>	<b>40</b>	<b>60</b>
<b>MES/N1502 (Define and Manage Music Production Budget)</b>	PC1. evaluate music composition and production requirements based on the client's brief.	100	10	4	6
	PC2. determine music composition and production timeline and resources based on the assessment of requirements.		10	4	6
	PC3. choose personnel required to meet the music composition and production objectives.		10	4	6
	PC4. define a realistic budget with appropriate allocations to the relevant cost centers involved in composing and producing music.		20	8	12
	PC5. utilise spreadsheets and spreadsheet functions to conduct benefit assessment and financial decision making.		10	4	6
	PC6. devise ingenious and efficient cost control strategies to meet the creative objectives within budget.		10	4	6

	PC7. employ basic knowledge of Indian income tax and accounting laws to make financial decisions.		10	4	6
	PC8. negotiate efficient financial arrangements with clients, production personnel and service providers (e.g. studios).		10	4	6
	PC9. authorise music composition and production quotes and invoices for clients with relevant details including taxes, payment timelines and instructions.		5	2	3
	PC10. authorise payments to musicians, technicians and service providers.		5	2	3
		<b>Total</b>	<b>100</b>	<b>40</b>	<b>60</b>
<b>MES/N1503 (Direct music production process)</b>	PC1. prepare a clear brief, reference music and music scores (where applicable) to guide the arrangement of original compositions.	100	10	4	6
	PC2. guide the producer/arranger in the creation of music arrangements of original compositions in line with the creative vision agreed with the client.		5	2	3
	PC3. present prompt and actionable feedback to the music producer to fix any issues with the arrangements or to enhance their musicality.		5	2	3
	PC4. determine whether the music arrangements can be finalised based on clearly established creative and technical criteria.		10	4	6
	PC5. direct the music producer with clearly established creative and quality guidelines to program and produce music.		5	2	3
	PC6. assess electronically programmed and live recorded music to determine if they fully meet established creative and quality guidelines.		10	4	6
	PC7. present prompt and actionable feedback to the music producer to fix any issues with the music tracks or to enhance their musicality.		5	2	3
	PC8. determine whether programmed and recorded music tracks can be finalised based on clearly established creative and technical		10	4	6

	criteria.				
	PC9. prepare reference music and artistic guidelines for the producer and mixing engineer.		5	2	3
	PC10. evaluate final mixes to determine if they fully meet established creative and quality guidelines.		10	4	6
	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.		5	2	3
	PC12. determine whether the mixes can be presented to the client for approval based on clearly established creative and technical criteria.		10	4	6
	PC13. assess the quality of mastered music tracks to determine if they can be released to the client as final deliverables.		10	4	6
		<b>Total</b>	<b>100</b>	<b>40</b>	<b>60</b>
<b>MES/N1504 (License and promote music)</b>	PC1. register own music compositions and recordings with relevant copyright authorities and royalty collection agencies.	100	20	8	12
	PC2. interpret various clauses in music contracts including licensing and synchronisation deals.		10	4	6
	PC3. negotiate publishing and distribution deals with music publishers, record labels, and online platforms, etc.		10	4	6
	PC4. secure licensing for the use of music compositions and recordings belonging to others for commercial purposes.		10	4	6
	PC5. promote and market music compositions and recordings to music industry customers and clients (B2B).		10	4	6
	PC6. promote and market music to potential end consumers (B2C).		10	4	6
	PC7. prepare and distribute professional brand profile in digital and physical formats.		10	4	6
	PC8. establish own brand identity on various		20	8	12

	offline and online platforms.				
		<b>Total</b>	<b>100</b>	<b>40</b>	<b>60</b>
<b>MES/N0104 (Maintain workplace health and safety)</b>	PC1. maintain one's posture and position to minimize fatigue and the risk of injury	100	10	5	5
	PC2. maintain first aid kit and keep oneself updated on the first aid procedures		10	5	5
	PC3. identify and document potential risks like sitting postures while using computer, eye fatigue and other hazards in the workplace		5	2	3
	PC4. accurately maintain accident reports		5	2	3
	PC5. report health and safety risks/ hazards to concerned personnel		10	5	5
	PC6. participate in organization health and safety knowledge sessions and drills		10	5	5
	PC7. identify the people responsible for health and safety in the workplace, including those to contact in case of an emergency		10	5	5
	PC8. identify security signals e.g. fire alarms and places such as staircases, fire warden stations, first aid and medical rooms		10	5	5
	PC9. identify aspects of workplace that could cause potential risk to own and others health and safety		5	2	3
	PC10. ensure own personal health and safety, and that of others in the workplace through precautionary measures		5	2	3
	PC11. identify and recommend opportunities for improving health, safety, and security to the designated person		5	2	3
	PC12. report any hazards outside the individual's authority to the relevant person in line with organisational procedures and warn other people who may be affected		5	2	3
	PC13. follow organisation's emergency procedures for accidents, fires or any other natural calamity in case of a hazard		5	2	3

	PC14. identify and correct risks like illness, accidents, fires or any other natural calamity safely and within the limits of individual's authority		5	2	3
		<b>Total</b>	<b>100</b>	<b>46</b>	<b>54</b>