LAPT

LONDON ACADEMY OF PROFESSIONAL TRAINING

CERTIFICATE

Certificate in Music Production and Sound Design

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LAPT — London Academy of Professional Training

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Reference MUS-C03 • Music and Performing Arts Centres

UKPRN 10067351 • Registered in England and Wales, company 4984798

4	67	490	400	60%	Lifetime
SUBJECTS	CHAPTERS	CLASSES	TOTAL MARKS	PASS MARK	VALIDITY

AT A GLANCE

REFERENCE	**MUS-C03**
AWARD	**Certificate**
ASSESSMENT	**400 marks — 240 to pass (60%)**
PREREQUISITES	**None**
VALIDITY	**Lifetime**
AWARDING BODY	**LAPT — London Academy of Professional Training**

CURRICULUM

1 **Songwriting and Collaborative Composition** 12 chapters · 120 classes **100 marks**

- **1 Song Forms and Structures** — 10 classes
  - 1.1 What a Song Is Made Of
  - 1.2 Verse, Chorus and Bridge
  - 1.3 Intro, Outro and Pre-Chorus
  - 1.4 Common Pop and Film Song Forms
  - 1.5 Hook and Mukhda Antara Structure
  - 1.6 Song Length and Radio Expectations
  - 1.7 Analysing Songs by Form
  - 1.8 Mapping a Song on a Timeline
  - 1.9 Writing From a Form Template
  - 1.10 Structure Practice Task
- **2 Melody Writing and Singable Lines** — 10 classes
  - 2.1 Melody Shape and Contour
  - 2.2 Range and Singability
  - 2.3 Steps, Leaps and Repetition
  - 2.4 Motifs and Phrases
  - 2.5 Rhythm in Melody
  - 2.6 Writing Melodies From Scales and Ragas
  - 2.7 Hook Melody Techniques
  - 2.8 Humming and Recording Melody Ideas
  - 2.9 Melody Variation Across Sections
  - 2.10 Melody Writing Workshop
- **3 Chords and Harmony for Songwriters** — 10 classes
  - 3.1 Basic Triads and Keys
  - 3.2 Common Chord Progressions
  - 3.3 Primary Chords and Cadences
  - 3.4 Minor Keys and Moods
  - 3.5 Borrowed Chords and Colour
  - 3.6 Chord Voicings on Guitar and Keys
  - 3.7 Drone and Modal Harmony in Indian Styles
  - 3.8 Matching Chords to Melody
  - 3.9 Chord Charts and Notation
  - 3.10 Harmony Writing Practice
- **4 Lyric Writing and Language** — 10 classes
  - 4.1 Finding a Song Idea
  - 4.2 Theme and Point of View
  - 4.3 Imagery and Plain Language
  - 4.4 Rhyme Schemes and Sound
  - 4.5 Rhythm and Syllable Count
  - 4.6 Writing in Hindi, English and Regional Languages
  - 4.7 Avoiding Cliches
  - 4.8 Editing and Rewriting Lyrics
  - 4.9 Titles That Work
  - 4.10 Lyric Writing Workshop
- **5 Rhythm, Groove and Tempo in Writing** — 10 classes
  - 5.1 Tempo and Time Signatures
  - 5.2 Groove Feel and Swing
  - 5.3 Talas and Their Use in Songs
  - 5.4 Drum Patterns for Writers
  - 5.5 Syncopation and Space
  - 5.6 Matching Rhythm to Lyric Delivery
  - 5.7 Building a Beat Under a Song
  - 5.8 Changing Feel Between Sections
  - 5.9 Using Click and Loop Tools
  - 5.10 Rhythm Writing Exercise
- **6 Writing With Technology and Demo Tools** — 10 classes
  - 6.1 Setting Up a Home Songwriting Space
  - 6.2 Using a DAW for Sketching Songs
  - 6.3 Loop Libraries and Virtual Instruments
  - 6.4 Recording Voice Memos
  - 6.5 Basic Home Demo Recording
  - 6.6 Writing With Virtual Band Tools
  - 6.7 Using AI Tools Responsibly
  - 6.8 Organising Song Files and Versions
  - 6.9 Backing Up Songwriting Sessions
  - 6.10 Demo Building Practice
- **7 Co-Writing and Collaboration Skills** — 10 classes
  - 7.1 Why Writers Collaborate
  - 7.2 Preparing for a Co-Writing Session
  - 7.3 Roles in a Writing Room
  - 7.4 Giving and Receiving Feedback
  - 7.5 Resolving Creative Disagreements
  - 7.6 Writing Remotely With Online Tools
  - 7.7 Working With Producers and Beatmakers
  - 7.8 Working With Lyricists and Composers
  - 7.9 Collaboration Etiquette
  - 7.10 Co-Writing Session Practice
- **8 Ownership, Splits and Writer Agreements** — 10 classes
  - 8.1 Who Owns a Song
  - 8.2 Copyright in Music and Lyrics Under Indian Law
  - 8.3 Percentage Splits Between Writers
  - 8.4 Written Split Sheets
  - 8.5 Work for Hire Versus Shared Ownership
  - 8.6 Recording Contributions in a Session
  - 8.7 Crediting Writers Correctly
  - 8.8 Handling Disputes Early
  - 8.9 Basic Co-Writer Agreements
  - 8.10 Split Sheet Practice
- **9 Arranging a Song From a Sketch** — 10 classes
  - 9.1 Turning a Sketch Into a Full Song
  - 9.2 Choosing Instruments for Each Section
  - 9.3 Building Dynamics and Energy
  - 9.4 Intros, Breaks and Transitions
  - 9.5 Adding Counter Melodies
  - 9.6 Backing Vocals and Harmony Parts
  - 9.7 Reducing Arrangement Clutter
  - 9.8 Arrangement for Different Moods
  - 9.9 Preparing Lead Sheets and Charts
  - 9.10 Arrangement Project
- **10 Songwriting for Film, Advertising and Special Uses** — 10 classes
  - 10.1 Writing to a Brief
  - 10.2 Writing for Film and Series
  - 10.3 Songs for Jingles and Advertising
  - 10.4 Songs for Devotional and Folk Audiences
  - 10.5 Writing for Children and Education
  - 10.6 Writing to Picture and Timing
  - 10.7 Instrumental and Cue Writing
  - 10.8 Working with Directors and Music Supervisors
  - 10.9 Revisions on Deadline
  - 10.10 Brief Based Writing Project
- **11 Registering, Protecting and Releasing Songs** — 10 classes
  - 11.1 Copyright Registration Basics in India
  - 11.2 Joining a Performing Rights Society
  - 11.3 Role of IPRS and Authors Rights
  - 11.4 Role of PPL for Recordings
  - 11.5 Registering Works With Publishers
  - 11.6 Keeping Dated Records of Writing
  - 11.7 Safe Sharing of Demos
  - 11.8 Pitching Songs to Artists and Labels
  - 11.9 Releasing Songs as an Independent Writer
  - 11.10 Registration Checklist Practice
- **12 Building a Songwriting Practice and Portfolio** — 10 classes
  - 12.1 Daily Writing Habits
  - 12.2 Handling Writer's Block
  - 12.3 Finishing Songs on Schedule
  - 12.4 Studying Songs You Admire
  - 12.5 Building a Catalogue of Songs
  - 12.6 Creating a Writer Profile and Reel
  - 12.7 Performing Songs Live
  - 12.8 Getting Feedback From Audiences
  - 12.9 Setting Writing Goals
  - 12.10 Final Songwriting Portfolio Project

2

Music Production and Arrangement

14 chapters · 120 classes **100 marks**

- **1 Digital Audio Workstation Mastery** — 6 classes
  - 1.1 Navigating Your DAW Interface Efficiently
  - 1.2 Organising and Managing Tracks for Optimal Workflow
  - 1.3 Mastering MIDI and Audio Editing Techniques
  - 1.4 Utilising Virtual Instruments and Plug-ins Creatively
  - 1.5 Applying Advanced Mixing and Automation Strategies
  - 1.6 Crafting a Professional Sound with Mastering Tools
- **2 Advanced Sound Design Techniques** — 6 classes
  - 2.1 Exploring the Fundamentals of Sound Synthesis
  - 2.2 Creating Textures Through Layering Techniques
  - 2.3 Manipulating Timbre Using Advanced Filtering
  - 2.4 Designing Unique Sounds with Modulation
  - 2.5 Implementing Dynamic Soundscapes in Production
  - 2.6 Applying Sonic Branding Techniques to Enhance Identity
- **3 Mixing Techniques for Professional Sound** — 6 classes
  - 3.1 Understanding the Fundamentals of Audio Mixing
  - 3.2 Analyzing Frequency Balancing Techniques
  - 3.3 Mastering Dynamic Range Control
  - 3.4 Exploring Spatial Effects for Depth and Width
  - 3.5 Applying Advanced Automation Techniques
  - 3.6 Refining the Mix for Professional Sound Quality
- **4 Mastering for Competitive Loudness and Clarity** — 6 classes
  - 4.1 Understanding Loudness Metrics and Standards
  - 4.2 Analyzing the Loudness War: Historical Context and Modern Practices
  - 4.3 Exploring Tools for Loudness Measurement and Control
  - 4.4 Techniques for Achieving Optimal Clarity in Mastering
  - 4.5 Balancing Loudness and Dynamics: Strategies and Best Practices
  - 4.6 Applying Final Mastering Techniques for Competitive Sound
- **5 Sonic Branding and Audio Identity Development** — 6 classes
  - 5.1 Understanding Sonic Branding Concepts
  - 5.2 Analyzing Successful Audio Identities
  - 5.3 Exploring the Psychology of Sound in Branding
  - 5.4 Developing a Unique Sonic Logo
  - 5.5 Integrating Audio Elements into Brand Strategy
  - 5.6 Evaluating and Refining Sonic Identity
- **6 Genre Study and Reference Track Analysis** — 10 classes
  - 6.1 Listening Like a Producer
  - 6.2 Tempo, Key and Feel of Major Genres
  - 6.3 Bollywood, Hip Hop and Electronic Styles Compared
  - 6.4 Breaking a Track Into Layers
  - 6.5 Mapping Song Arrangements by Time
  - 6.6 Analysing Drum and Bass Sounds
  - 6.7 Choosing Reference Tracks for a Project
  - 6.8 Matching Sound Palette to Genre
  - 6.9 Listening Notes and Reference Boards
  - 6.10 Genre Analysis Task
- **7 Pre-Production, Project Planning and Demo Building** — 10 classes
  - 7.1 Starting From a Brief or an Idea
  - 7.2 Choosing Tempo, Key and Mood
  - 7.3 Planning a Production Timeline
  - 7.4 Budgeting a Small Production
  - 7.5 Building a Quick Demo Sketch
  - 7.6 Choosing Collaborators and Session Players
  - 7.7 Setting Up Templates for the Genre
  - 7.8 Creating a Production Plan Document
  - 7.9 Reviewing a Demo With the Artist
  - 7.10 Pre-Production Practice
- **8 Beat Making and Drum Programming** — 10 classes
  - 8.1 Building a Drum Pattern From Scratch
  - 8.2 Kick, Snare and Hat Roles
  - 8.3 Swing, Groove and Humanising
  - 8.4 Layering Drum Sounds
  - 8.5 Programming Fills and Variations
  - 8.6 Using Percussion and Indian Rhythms
  - 8.7 Trap, House and Pop Drum Patterns
  - 8.8 Drum Machine and Sampler Workflows
  - 8.9 Mixing Beats While Building Them
  - 8.10 Beat Making Project
- **9 Bass Lines, Chords and Melodic Programming** — 10 classes
  - 9.1 Writing Bass Lines That Support Drums
  - 9.2 Sub Bass and Mid Bass Layers
  - 9.3 Programming Chord Progressions
  - 9.4 Voicing and Inversions in MIDI
  - 9.5 Pads, Plucks and Leads
  - 9.6 Arpeggiators and Step Sequencers
  - 9.7 Counter Melodies and Hooks
  - 9.8 Keeping Instruments in Key
  - 9.9 Humanising MIDI Parts
  - 9.10 Melodic Programming Task
- **10 Sampling, Loops and Clearance** — 10 classes
  - 10.1 What Sampling Is and Why Producers Use It
  - 10.2 Chopping Samples Into Pieces
  - 10.3 Pitch and Time Manipulation of Samples
  - 10.4 Using Loop Libraries Properly
  - 10.5 Royalty Free Versus Cleared Samples
  - 10.6 Clearing a Sample With Rights Holders in India
  - 10.7 Credits and Split Agreements for Samples
  - 10.8 Creating Original Samples From Recordings
  - 10.9 Resampling and Layering
  - 10.10 Sampling Project With Clearance Notes
- **11 Arrangement and Track Structure in Production** — 10 classes
  - 11.1 Arrangement Sections and Energy Map
  - 11.2 Introductions and Build Ups
  - 11.3 Drops and Breakdowns
  - 11.4 Transitions and Risers
  - 11.5 Adding and Removing Layers
  - 11.6 Variation to Avoid Repetition
  - 11.7 Arrangement Length for Platforms
  - 11.8 Using Silence and Space
  - 11.9 Arrangement Reviews With Reference Tracks
  - 11.10 Full Arrangement Project
- **12 Vocal Production and Topline Work** — 10 classes
  - 12.1 Producing a Vocalist in the Studio
  - 12.2 Vocal Tuning and Timing Choices
  - 12.3 Layering Doubles and Harmonies
  - 12.4 Ad Libs and Vocal Chops
  - 12.5 Vocal Effects for Genre
  - 12.6 Working With Rappers and Singers
  - 12.7 Fitting Vocals Into a Beat
  - 12.8 Mix Ready Vocal Stems
  - 12.9 Handling Artist Confidence and Feedback
  - 12.10 Vocal Production Project
- **13 Remixes, Edits and Alternate Versions** — 10 classes
  - 13.1 What Remixes Are
  - 13.2 Getting Permission for a Remix
  - 13.3 Building a Remix From Stems
  - 13.4 Radio Edit and Extended Mix
  - 13.5 Club and Live Versions
  - 13.6 Instrumental and A Cappella Versions
  - 13.7 Mashups and Rights Issues
  - 13.8 Preparing Remix Credits
  - 13.9 Releasing Remixes Properly
  - 13.10 Remix Project
- **14 Production Business and Releasing Your Work** — 10 classes

3

Sound Design and Synthesis

25 chapters · 130 classes **100 marks**

- **1 The Basics of Sound Waves and Acoustics** — 5 classes
  - 1.1 Understanding Sound Waves: Fundamentals and Characteristics
  - 1.2 Exploring Frequency and Amplitude: Key Sound Properties
  - 1.3 Analyzing Waveforms: Shapes and Their Impact on Sound
  - 1.4 Discovering Acoustics: How Sound Interacts with Environments
  - 1.5 Applying Acoustic Principles: Real-World Sound Design Techniques
- **2 Sound Synthesis and Signal Processing** — 5 classes
  - 2.1 Understanding Basic Waveforms in Sound Synthesis
  - 2.2 Exploring Oscillators and Their Role in Sound Design
  - 2.3 Manipulating Sound with Filters and Envelope Generators
  - 2.4 Analyzing Signal Processing Techniques for Audio Effects
  - 2.5 Applying Synthesis Techniques in Sound Design Projects
- **3 Designing Soundscapes: Tools and Techniques** — 5 classes
  - 3.1 Exploring the Basics of Soundscapes
  - 3.2 Identifying Key Elements in Sound Design
  - 3.3 Utilizing Digital Tools for Sound Manipulation
  - 3.4 Creating Atmosphere with Layering Techniques
  - 3.5 Applying Soundscaping Techniques in a Project
- **4 Advanced Sound Design: Creative Application** — 5 classes
  - 4.1 Exploring Advanced Audio Effects for Sound Design
  - 4.2 Designing Unique Soundscapes for Immersive Experiences
  - 4.3 Manipulating Sound with Creative Modulation Techniques
  - 4.4 Integrating Foley and Synthesized Elements
  - 4.5 Crafting Emotion Through Dynamic Soundscapes
- **1 Understanding Sound Fundamentals** — 6 classes
  - 1.1 Exploring Sound Waves and Their Properties
  - 1.2 Analyzing Frequency and Pitch
  - 1.3 Understanding Amplitude and Dynamics
  - 1.4 Investigating the Nature of Timbre
  - 1.5 Examining the Role of Acoustic Environments
  - 1.6 Applying Sound Fundamentals in Creative Production
- **2 Exploring Synthesis Techniques** — 6 classes
  - 2.1 Understanding the Basics of Synthesis
  - 2.2 Exploring Subtractive Synthesis Techniques
  - 2.3 Discovering Additive Synthesis Methods
  - 2.4 Harnessing FM Synthesis for Sound Creation
  - 2.5 Implementing Wavetable Synthesis in Projects
  - 2.6 Designing Sounds through Advanced Synthesis Techniques
- **3 Utilizing Digital Signal Processing** — 6 classes
  - 3.1 Exploring the Essentials of Digital Signal Processing
  - 3.2 Understanding Digital Signal Chain and Workflow
  - 3.3 Applying EQ Techniques to Shape Sound
  - 3.4 Utilizing Compression for Dynamic Control
  - 3.5 Implementing Reverb and Delay for Spatial Effects
  - 3.6 Leveraging Advanced DSP for Creative Sound Design
- **4 Advanced Sound Manipulation** — 6 classes
  - 4.1 Exploring Advanced Modulation Techniques
  - 4.2 Harnessing the Power of Granular Synthesis
  - 4.3 Sculpting Sound with Dynamic EQ
  - 4.4 Utilizing Time-Based Effects for Transformation
  - 4.5 Integrating Field Recordings into Projects
  - 4.6 Applying Creative Layering in Sound Design
- **5 Creative Sound Design Applications** — 6 classes
  - 5.1 Exploring Sound Synthesis Techniques
  - 5.2 Manipulating Audio with Effects Processors
  - 5.3 Designing Unique Soundscapes
  - 5.4 Implementing Foley and Field Recording Techniques
  - 5.5 Integrating Sound Design in Multimedia Projects
  - 5.6 Innovating with Hybrid Sound Design Approaches
- **1 Understanding Sound Waves and Their Characteristics** — 5 classes
  - 1.1 Exploring the Nature of Sound Waves
  - 1.2 Analyzing Frequency and Pitch
  - 1.3 Examining Amplitude and Volume
  - 1.4 Investigating Waveforms and Timbre
  - 1.5 Applying Sound Wave Characteristics in Synthesis
- **1 Fundamentals of Sound and Waveforms** — 5 classes
  - 1.1 Exploring the Nature of Sound Waves
  - 1.2 Identifying Waveform Characteristics
  - 1.3 Understanding Frequency and Pitch
  - 1.4 Analyzing Amplitude and Dynamics
  - 1.5 Applying the Basics of Wave Synthesis
- **2 Oscillators and Sound Generation** — 5 classes
  - 2.1 Understanding Sound Waves and Oscillators
  - 2.2 Exploring Types of Waveforms in Synthesis
  - 2.3 Utilizing Frequency and Amplitude in Oscillators
  - 2.4 Designing Sound with Subtractive Synthesis
  - 2.5 Applying Modulation Techniques to Oscillators
- **3 Filters and Modulation Techniques** — 5 classes
  - 3.1 Understand Filter Types and Their Functions
  - 3.2 Explore Low-Pass and High-Pass Filters in Synthesis
  - 3.3 Apply Band-Pass and Band-Stop Filters to Sound Design
  - 3.4 Discover Modulation Sources: LFOs and Envelopes
  - 3.5 Integrate Filters and Modulation for Dynamic Sound Creation
- **4 Programming Synthesizers and Sound Design** — 5 classes
  - 4.1 Understanding Synthesizer Signal Flow
  - 4.2 Exploring Oscillator Types and Waveforms
  - 4.3 Shaping Sound with Filters and Envelopes
  - 4.4 Modulating Sound using LFOs and EGs
  - 4.5 Designing a Basic Synth Patch
- **1 Fundamental Principles of Sound Design** — 5 classes
  - 1.1 Understanding Waveforms: The Building Blocks of Sound
  - 1.2 Exploring Frequency and Pitch in Sound Design
  - 1.3 Shaping Sound: The Role of Amplitude and Volume
  - 1.4 Harnessing Envelopes: Controlling Attack, Decay, Sustain, and Release
  - 1.5 Creating Timbre: The Art of Using Filters and Modulation
- **2 Synthesizers and Signal Flow** — 5 classes
  - 2.1 Understanding Synthesizer Components and Their Functions
  - 2.2 Exploring Signal Flow in a Synthesizer Circuit
  - 2.3 Altering Oscillators to Shape Sound Waves
  - 2.4 Modulating Filters and Envelopes for Dynamic Sound Control
  - 2.5 Crafting Custom Patches with Synthesizer Signal Paths
- **3 Techniques for Patch Creation** — 5 classes
  - 3.1 Explore Basic Sound Waveforms
  - 3.2 Understand Envelope Generators
  - 3.3 Apply Modulation Techniques
  - 3.4 Experiment with Filter Effects
  - 3.5 Design a Unique Synth Patch
- **4 Advanced Modulation and Sound Transformation** — 5 classes
  - 4.1 Explore LFO Techniques for Dynamic Sound
  - 4.2 Harness Envelopes for Complex Modulation
  - 4.3 Utilize FM Synthesis for Timbre Variation
  - 4.4 Implement Advanced Waveform Manipulation
  - 4.5 Apply Modulation to Transformative Sound Design
- **1 Exploring Basic Waveforms and Sound Properties** — 5 classes
  - 1.1 Understanding Basic Waveforms: Sine, Square, Sawtooth and Triangle
  - 1.2 Exploring Sound Properties: Frequency, Amplitude, and Timbre
  - 1.3 Comparing and Contrasting Waveforms: Visual and Auditory Analysis
  - 1.4 Manipulating Waveforms: Simple Modulation Techniques
  - 1.5 Applying Waveform Knowledge: Creating Basic Synth Patches
- **2 Introduction to Subtractive and Additive Synthesis** — 5 classes
  - 2.1 Exploring the Basics of Subtractive Synthesis
  - 2.2 Understanding Waveforms and Harmonics in Additive Synthesis
  - 2.3 Comparing Subtractive and Additive Synthesis Techniques
  - 2.4 Crafting Sounds with Subtractive Filters and Envelopes
  - 2.5 Building Complex Sounds Using Additive Layering
- **3 Using Modulation for Dynamic Sound Design** — 5 classes
  - 3.1 Understand the Basics of Modulation
  - 3.2 Explore LFOs and their Impact on Sound
  - 3.3 Apply Envelope Modulation for Dynamic Textures

4

Audio for Media and Sonic Branding

16 chapters · 120 classes **100 marks**

- **1 Understanding Audio in Media Contexts** — 6 classes
  - 1.1 Exploring the Role of Audio in Multimedia Environments
  - 1.2 Analyzing Sonic Elements Across Different Media Platforms
  - 1.3 Identifying Key Audio Techniques for Enhanced Storytelling
  - 1.4 Understanding the Impact of Sound on Audience Perception
  - 1.5 Implementing Audio Design Principles in Media Projects
  - 1.6 Evaluating the Effectiveness of Audio Choices in Media
- **2 Techniques and Tools of Sound Design** — 6 classes
  - 2.1 Understanding Sound Design Principles
  - 2.2 Exploring Audio Tools and Workstations
  - 2.3 Crafting Soundscapes: Layering Techniques
  - 2.4 Manipulating Audio: Effects and Modulation
  - 2.5 Implementing Sound in Media Contexts
  - 2.6 Evaluating Sound Design through Case Studies
- **3 Music Composition for Media** — 6 classes
  - 3.1 Exploring the Basics of Music Composition for Media
  - 3.2 Understanding Music Narratives and Storytelling
  - 3.3 Analyzing Genre-Specific Composition Techniques
  - 3.4 Crafting Melodies and Harmonies for Visuals
  - 3.5 Integrating Sound Design with Composition
  - 3.6 Applying Compositional Concepts in Media Projects
- **4 Mixing and Mastering for Media Projects** — 6 classes
  - 4.1 Exploring the Basics of Mixing for Media
  - 4.2 Understanding EQ and Its Role in Media Projects
  - 4.3 Utilizing Compression Techniques for Balanced Sound
  - 4.4 Crafting Soundscapes with Reverb and Delay
  - 4.5 Mastering Audio for Consistent Media Delivery
  - 4.6 Analyzing and Applying Sonic Branding in Mixes
- **5 Sonic Branding and Audio Identity** — 6 classes
  - 5.1 Understand the Basics of Sonic Branding
  - 5.2 Explore Key Elements of Audio Identity
  - 5.3 Analyze Successful Case Studies in Sonic Branding
  - 5.4 Develop Unique Audio Signatures for Brands
  - 5.5 Implement Audio Branding Strategies Across Media
  - 5.6 Evaluate the Impact of Sonic Branding on Brand Perception
- **1 Understanding Sonic Branding Fundamentals** — 6 classes
  - 1.1 Exploring the Concept of Sonic Branding
  - 1.2 Identifying Key Elements of Sonic Identity
  - 1.3 Analyzing Successful Sonic Branding Examples
  - 1.4 Differentiating Sonic Branding from Traditional Branding
  - 1.5 Examining the Impact of Sonic Branding on Consumer Perception
  - 1.6 Developing Strategies to Implement Effective Sonic Branding
- **2 Analyzing Iconic Sonic Branding Case Studies** — 6 classes
  - 2.1 Understanding Sonic Brand Identity
  - 2.2 Exploring Successful Audio Logos
  - 2.3 Analyzing Case Study: McDonald's 'I'm Lovin' It'
  - 2.4 Examining Case Study: Intel's Sonic Signature
  - 2.5 Unpacking Case Study: Coca-Cola's Audio Branding
  - 2.6 Discussing Lessons from Iconic Sonic Branding Strategies
- **3 Designing a Sonic Identity** — 6 classes
  - 3.1 Understanding Sonic Branding Concepts
  - 3.2 Analyzing Successful Sonic Identities
  - 3.3 Identifying Key Elements of Sonic Identity
  - 3.4 Crafting a Unique Sonic Logo
  - 3.5 Integrating Sonic Identity Across Platforms
  - 3.6 Evaluating and Refining Sonic Identity
- **4 Technical Aspects of Sound Production in Branding** — 6 classes
  - 4.1 Understanding the Role of Sound in Branding
  - 4.2 Analyzing the Elements of Sound Design
  - 4.3 Exploring Audio Logo Creation Techniques
  - 4.4 Crafting Consistent Brand Auditory Identity
  - 4.5 Integrating Sonic Elements with Visual Media
  - 4.6 Evaluating the Impact of Sonic Branding Strategies
- **5 Implementing and Evaluating Sonic Branding Strategies** — 6 classes
  - 5.1 Understanding the Fundamentals of Sonic Branding
  - 5.2 Analyzing Successful Sonic Branding Case Studies
  - 5.3 Designing a Sonic Strategy Tailored to Brand Identity
  - 5.4 Implementing Sonic Elements Across Multiple Channels
  - 5.5 Measuring the Impact of Sonic Branding on Consumer Engagement
  - 5.6 Refining Sonic Branding Strategies Based on Feedback and Data
- **11 Spotting Sessions and Sound to Picture Workflow** — 10 classes
  - 11.1 Reading a Script and Edit
  - 11.2 Spotting Music and Effects Cues
  - 11.3 Timecode, Frame Rates and Sync
  - 11.4 Working With Picture Files in a DAW
  - 11.5 Setting Up a Video Session
  - 11.6 Locking Audio to Picture
  - 11.7 Spotting Notes and Cue Lists
  - 11.8 Working With Directors and Editors
  - 11.9 Handling Picture Changes and Conforms
  - 11.10 Spotting Practice on a Short Clip
- **12 Dialogue Recording, ADR and Dialogue Editing** — 10 classes
  - 12.1 Capturing Location Dialogue Basics
  - 12.2 Boom and Lavalier Microphone Use
  - 12.3 Dialogue Cleaning and Levelling
  - 12.4 Matching Room Tone
  - 12.5 Planning an ADR Session
  - 12.6 Recording ADR in Sync
  - 12.7 Directing Actors in ADR
  - 12.8 Lip Sync Editing
  - 12.9 Dialogue Premixes
  - 12.10 Dialogue Editing Project
- **13 Sound Effects, Foley and Ambience** — 10 classes
  - 13.1 Building Sound Effects Libraries
  - 13.2 Recording Original Effects
  - 13.3 Foley Footsteps and Props
  - 13.4 Recording Foley to Picture
  - 13.5 Layering Effects for Impact
  - 13.6 Ambience and Atmosphere Beds
  - 13.7 Designing Impacts and Whooshes
  - 13.8 Editing Effects to Picture
  - 13.9 Effects Premix Techniques
  - 13.10 Effects Design Project
- **14 Jingles, Adverts and Brand Audio** — 10 classes
  - 14.1 Reading an Advertising Brief
  - 14.2 Writing Short Memorable Melodies
  - 14.3 Timing Music to 10, 20 and 30 Seconds
  - 14.4 Voiceover Recording for Adverts
  - 14.5 Matching Voice and Music Levels
  - 14.6 Radio and Digital Ad Specifications
  - 14.7 Cut Downs and Alternate Lengths
  - 14.8 Pitching Ideas to Agencies
  - 14.9 Revisions Under Tight Deadlines
  - 14.10 Jingle Production Project
- **15 Final Mix, Stems and Media Delivery** — 10 classes
  - 15.1 Premix and Final Mix Workflow
  - 15.2 Stereo and Surround Delivery Basics
  - 15.3 Loudness Standards for Broadcast and Streaming
  - 15.4 Creating Dialogue, Music and Effects Stems
  - 15.5 Printing Masters and Alternates
  - 15.6 Fixing Delivery Rejections
  - 15.7 Quality Control Listening Checks

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