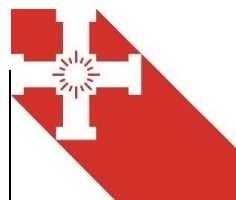


A Level Music Technology – Year 12 Curriculum



Year 12				
	Component 1 - Recording	Component 2 – Technology based composition	Component 3 – Listening and Analysing	Component 4 – Producing and Analysing
Michaelmas (Sept – Oct)	<p>Introduction to recording</p> <ul style="list-style-type: none"> • Amplitude, Frequency. • Core and advanced features of DAW • Recording hardware • Microphones – polar patterns, frequency response, microphone placement techniques, sensitivity, • Mixing Desk • Sound Capture • Phase relationships between multiple microphones 	<p>Composing with technology - Sequencing</p> <ul style="list-style-type: none"> • Real-time input using MIDI controller • Non-real-time input using step grid and editor • Quantise • Editing skills; velocity, note length, cutting, duplicating, looping 	<p>Listening and analysing – History of recorded sound</p> <p>Recording methods from 1930 – present:</p> <ul style="list-style-type: none"> • Pianola • Wax cylinder • Shellac record • Reel to reel tape recording • Vinyl records • Cassette tapes • CD • Minidisk • MP3 • Digital audio 	<p>Sound Theory</p> <ul style="list-style-type: none"> • Amplitude, Frequency. • Sound to electricity • Mono and stereo sound • Analog sound • Digital sound • How MIDI works – study of data bytes: • Note on/off • Pitch • Controllers • Pitch bend • LSB/MSB • Tempo data in BPM
Christmas (Nov – Dec)	<p>Introducing recording coursework</p> <ul style="list-style-type: none"> • Audio editing – scissor and split tools, fades and cross fades • Normalising and inverting waveforms • Correcting inaccuracies in pitch and rhythm • Automation, volume and panning • Automating parameters of plugins 	<p>Composing with technology - Sampling</p> <ul style="list-style-type: none"> • Editing Samples • Cutting trimming and tuning • Looping – loop points and cross fades • Pitch mapping and transposing • Reversing samples • Synthesis parameters • Stuttering • Velocity layering • Using samples in context to create new meanings or effects 	<p>Jazz, Blues and Rock & Roll</p> <ul style="list-style-type: none"> • History and culture of the era • Stylistic influences • Notable recording artists • Notable record studios • Associated recording techniques • Slap back delay • Wall of sound 	<p>Waveforms and Technical Numeracy</p> <ul style="list-style-type: none"> • Binary coding • Frequency, Hz • Ranges of human hearing • Calculating note frequency • Amplitude, Db • Bit rate • Sample rate • Lossy and lossless compression • Data file types • Wave shapes
Epiphany (Jan – Feb)	<p>Recording coursework</p> <ul style="list-style-type: none"> • Dynamic Processing – use of compression and gating • Ratio, makeup gain, attack, release, sidechain 	<p>Composing with technology – Synthesis</p> <ul style="list-style-type: none"> • How synthesis is used to create sounds • Selecting and mixing different waveforms 	<p>Rock, Metal and Punk</p> <ul style="list-style-type: none"> • History and culture of the era • Stylistic influences • Notable recording artists • Notable record studios 	<p>Equipment, Leads and Signals</p> <ul style="list-style-type: none"> • Cables and connectors • Balanced and unbalanced cables • Inputs and outputs

		<ul style="list-style-type: none"> • White noise • LFO, filters and envelopes 	<ul style="list-style-type: none"> • Associated recording techniques • Guitar pedals 	<ul style="list-style-type: none"> • DI box • Racks and Patch bays • Effects units • Preamplifiers • equalisation
Easter (Mar-Apr)	Recording coursework <ul style="list-style-type: none"> • Stereo field – inc. Stereo widening • Panning positions for individual parts in a recording • Different types of EQ in a recording – Lo/Hi shelf, LPF, HPF, BPF. • Correcting problems – sibilance, noise and resonances 	Composing with technology – Synthesis <ul style="list-style-type: none"> • How timbre is affected by a wider range of parameters • How timbre is affected by cutoff frequency and resonance • Mapping envelope and LFO to filter cut-off and pitch • Oscillator octave coarse and fine tuning • Pitch bend • Portamento; arpeggiator 	Soul, Disco, Funk and Reggae <ul style="list-style-type: none"> • History and culture of the era • Stylistic influences • Notable recording artists • Notable record studios • Associated recording techniques 	Principals of sound – recording for corrective purposes <ul style="list-style-type: none"> • How to remove clicks and noise • Removing hiss, hum and plosives • Fades and crossfades • Truncating • Automatic tuning • Manual tuning • Polyphonic retuning • Audio quantise • Manual time correction and time stretching • Digital remastering
Whitsun (May-Jun)	Mixing, Mastering and editing Balance and blend <ul style="list-style-type: none"> • Relative balance of parts • How blend is affected by compression, EQ and effects • Perceived volume • Limiting • Master EQ • High shelf boost and rumble filter 	Composing with technology – Creative Effects <ul style="list-style-type: none"> • Core and advanced parameters. Wet/Dry and Bypass settings • Reverb • Delay • Modulated Delay • Wah-wah • Distortion • Tremolo • Vocal effects • Autotuning 	Acoustic & Folk Music <ul style="list-style-type: none"> • History and culture of the era • Stylistic influences • Notable recording artists • Notable record studios • Associated recording techniques 	Development of recording technology <ul style="list-style-type: none"> • Evaluating recording set up • Evaluating technology prepared for specific Genres • Evaluating processors
Trinity (Jun-July)	Preparing for official coursework – recording sessions Sessions will be planned and tailored to explore the NEA guidance released in June ready for September '24	Composing with technology –The mixing and mastering process Practical applications of; <ul style="list-style-type: none"> • Relative balance of parts • How blend is affected by compression, EQ and effects 	Commercial Pop <ul style="list-style-type: none"> • History and culture of the era • Notable recording artists • Notable record studios • Associated recording techniques 	Practical exam preparation <ul style="list-style-type: none"> • Preparing for component 4 practical exam • Mock questions • Revising mixing processes

		<ul style="list-style-type: none"> • Perceived volume • Limiting • Master EQ • High shelf boost and rumble filter 		
Assessment Opportunities	<p>Small scale recording projects</p> <p>Mock recording coursework project throughout year 1</p> <p>Maroon 5 – This love</p> <p>External peer moderation</p>	<p>Mock technology composition using set briefs from previous year</p> <p>External peer moderation</p>	<p>Selections of questions for assessment windows and homework, leading to a full paper in the final assessment window</p>	<p>Selections of questions for assessment windows and homework, leading to a full paper in the final assessment window</p>