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)	**Introduction to recording** • 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	**Composing with technology - Sequencing** • Real-time input using MIDI controller • Non-real-time input using step grid and editor • Quantise • Editing skills; velocity, note length, cutting, duplicating, looping	**Listening and analysing – History of recorded sound** Recording methods from 1930 – present: • Pianola • Wax cylinder • Shellac record • Reel to reel tape recording • Vinyl records • Cassette tapes • CD • Minidisk • MP3 • Digital audio	**Sound Theory** • 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)	**Introducing recording coursework** • 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	**Composing with technology - Sampling** • 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	**Jazz, Blues and Rock & Roll** • History and culture of the era • Stylistic influences • Notable recording artists • Notable record studios • Associated recording techniques • Slap back delay • Wall of sound	**Waveforms and Technical Numeracy** • 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)	**Recording coursework** • Dynamic Processing – use of compression and gating • Ratio, makeup gain, attack, release, sidechain	**Composing with technology – Synthesis** • How synthesis is used to create sounds • Selecting and mixing different waveforms	**Rock, Metal and Punk** • History and culture of the era • Stylistic influences • Notable recording artists • Notable record studios	**Equipment, Leads and Signals** • Cables and connectors • Balanced and unbalanced cables • Inputs and outputs

		• White noise • LFO, filters and envelopes	• Associated recording techniques • Guitar pedals	• DI box • Racks and Patch bays • Effects units • Preamplifiers • equalisation
Easter (Mar-Apr)	**Recording coursework** • Stereo field – inc. Stereo widening • Panning positions for individual parts in a recording • Different types of EQ in a recoding – Lo/Hi shelf, LPF, HPF, BPF. • Correcting problems – sibilance, noise and resonances	**Composing with technology – Synthesis** • 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** • History and culture of the era • Stylistic influences • Notable recording artists • Notable record studios • Associated recording techniques	**Principals of sound – recording for corrective purposes** • 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** • 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** • Core and advanced parameters. Wet/Dry and Bypass settings • Reverb • Delay • Modulated Delay • Wah-wah • Distortion • Tremolo • Vocal effects • Autotuning	**Acoustic & Folk Music** • History and culture of the era • Stylistic influences • Notable recording artists • Notable record studios • Associated recording techniques	**Development of recording technology** • 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; • Relative balance of parts • How blend is affected by compression, EQ and effects	**Commercial Pop** • History and culture of the era • Notable recording artists • Notable record studios • Associated recording techniques	**Practical exam preparation** • Preparing for component 4 practical exam • Mock questions • Revising mixing processes

		• Perceived volume • Limiting • Master EQ • High shelf boost and rumble filter		
Assessment Opportunities	Small scale recording projects Mock recording coursework project throughout year 1 Maroon 5 – This love External peer moderation	Mock technology composition using set briefs from previous year External peer moderation	Selections of questions for assessment windows and homework, leading to a full paper in the final assessment window	Selections of questions for assessment windows and homework, leading to a full paper in the final assessment window