



Learning Aims and Curriculum Intent:

To provide pupils with the knowledge and skills relating to the principles of sound and audio technology, and how they are used in creative and professional practice.

- Component ①: Recording. Production tools and techniques to capture, edit, process and mix an audio recording. (One recording; 20%)
- Component ②: Technology-based composition. Creating, editing, manipulating and structuring sounds to produce a technology-based composition. (One composition; 20%)
- Component ③: Listening and analysing. Knowledge and understanding of recording and production techniques and principles. (Listening exam; 25%)
- Component ④: Producing and analysing. Knowledge and understanding of editing, mixing and production techniques. (Timed practical exam; 35%)

Term	Content, Key Questions and Knowledge	Skills	Assessment
Michaelmas 1	<ul style="list-style-type: none"> ① Exploring the mark scheme, multiple mic techniques and preparing/starting the NEA set brief <ul style="list-style-type: none"> • Listening to/marking recordings from past students. • Students will explore multiple mic techniques, investigating how polar patterns are used, e.g. in the context of stereo pairs. Research and preparation towards the prescribed NEA brief will also be ongoing. ② Advanced MIDI and sampling and preparing/starting the NEA set brief <ul style="list-style-type: none"> • Content for Component 2 will include a range of MIDI and creative sampling techniques that will subsequently be used in developing individual NEA compositions as well as the Component 4 exam. ③ The impact of digital and sampling technology <ul style="list-style-type: none"> • Students will evaluate the impact of digital and sampling technology on music production as well as learning the theory that underpins this technology. ④ Advanced MIDI in practice <ul style="list-style-type: none"> • A range of specimen written and practical tasks will verify students' knowledge of MIDI techniques and the manipulation of more advanced plug-in parameters 	<ul style="list-style-type: none"> ① Mic techniques, polar patterns ② Advanced MIDI and sampling ③ Exam technique ④ Advanced MIDI skills 	<ul style="list-style-type: none"> ① Short tests; ongoing coursework ② Short tests; ongoing coursework ③ Exam-style questions and short tests ④ Exam-style assessments
Michaelmas 2	<ul style="list-style-type: none"> ① Mixing using advanced dynamics parameters and starting NEA brief <ul style="list-style-type: none"> • Workshops on mixing will cover the more complex parameters of dynamics processors including side chains. Students will explore how processes such as compression and gating are combined with EQ and time-based effects to produce a convincing final mix. ② Advanced synthesis techniques and starting NEA brief (1 lesson per week): <ul style="list-style-type: none"> • Workshops will cover advanced synthesis parameters including the use of filters and envelopes to shape sound. ③ The impact of analogue technology <ul style="list-style-type: none"> • Students will investigate the impact that analogue recording technology and associated effects have had on music production practice through various eras. ④ Studio interconnection, microphones and acoustics <ul style="list-style-type: none"> • A focus on the theory of how equipment in a recording studio works together as well as fundamental acoustics parameters. 	<ul style="list-style-type: none"> ① Dynamics processors including side chains; advanced mixing ② Advanced synthesis ③ Exam technique ④ Studio interconnection 	<ul style="list-style-type: none"> ③ Exam-style questions and short tests ④ Exam-style assessments

Term	Content, Key Questions and Knowledge	Skills	Assessment
Lent 1	<ol style="list-style-type: none"> 1 Advanced audio editing, pitch/rhythm correction and continuing NEA brief <ul style="list-style-type: none"> • Starter activities will concentrate on the detailed, corrective editing of audio files within recording projects. 2 Automating parameters and continuing NEA brief <ul style="list-style-type: none"> • Workshops (starter activities) on automating advanced parameters of plug-ins for subsequent use in individual composition projects and the Component 4 exam. 3 Identifying effects and their parameters <ul style="list-style-type: none"> • Specimen questions will focus on the identification of effects and their parameters within commercial recordings. 4 Audio editing and manipulating advanced parameters with automation <ul style="list-style-type: none"> • Practical tasks will concentrate on audio editing and adjusting advanced parameters in plug-ins and automating these according to specific instructions. Students will build confidence in dealing with the focused mixing tasks within the Component 4 exam. 	<ol style="list-style-type: none"> 1 Advanced audio editing 2 Advanced audio editing skills 3 Identifying effects and their parameters; exam technique 4 Advanced audio editing skills including automation 	<ol style="list-style-type: none"> 1 Short tests; ongoing coursework 2 Short tests; ongoing coursework 3 Exam-style questions and short tests 4 Exam-style assessments
Lent 2	<ol style="list-style-type: none"> 1 Supervised NEA sessions with skills-based starter activities <ul style="list-style-type: none"> • Students will continue individual NEA brief pieces. Short activities at the start of each lesson will provide additional scope on mark scheme requirements. 2 Supervised NEA sessions with skills-based starter activities <ul style="list-style-type: none"> • Students will continue individual NEA brief pieces. Short activities at the start of each lesson will provide additional scope on mark scheme requirements. 3 Mixing, mastering and comparing production techniques <ul style="list-style-type: none"> • As well as exploring mixing and mastering techniques used when releasing music in different formats, students will compare and evaluate the production techniques heard in commercial recordings. • Focus on essay questions and evaluating production scenarios 	<ol style="list-style-type: none"> 3 Mixing, mastering and comparing production techniques 	<ol style="list-style-type: none"> 1 Ongoing coursework 2 Ongoing coursework 3 An entire specimen paper (e.g. from sample assessment materials) will be sat and reviewed. 4 An entire specimen paper (e.g. from sample assessment materials) will be sat and reviewed.
Trinity	<ol style="list-style-type: none"> 1 & 2 Refine and finish NEA brief project and accompanying logbooks to submit to Pearson for marking. 3 & 4 Final revision activities ahead of the final exams. 	<ol style="list-style-type: none"> 3 & 4 Exam technique 	<ol style="list-style-type: none"> 1 & 2 NEA projects and logbooks submitted. 3 & 4 Students sit final A-level exams.

What consolidation looks like in this subject	<ul style="list-style-type: none"> • Regular work on practical tasks outside lesson time. • Regular revision of technical vocabulary and practical skills. • Regular wider listening using class topics as a starting point. 	
Examples of Homework	<p>Prepare a 10-minute presentation on one of the three topics below, to be given in class. You should present a clear, concise summary of the key points/developments in your topic, that others can easily understand and use for quick reference. You should use images and audio to illustrate your points.</p> <ol style="list-style-type: none"> 1. Discuss the development of the guitar, tape and studio outboard technology during this period. How were guitars amplified and recorded? 2. Identify popular microphone placement techniques used to capture the sounds of individual/groupings of instruments. Identify the most popular microphones used 1930 – 1963 and their features. 3. How was music consumed in the era 1930 – 1963? Did it change? How did this affect the way music was produced? <p>You should focus on the most popular styles of the era, including:</p> <ul style="list-style-type: none"> • Blues • Jazz (specifically Bebop) • Rock n Roll 	
Key terminology	<p>An idea of the kinds of key terms encountered during the course can be found here: Getting started – A Level Music Technology</p>	
Super-curricular enrichment and scholarly extension	<p>Music Technology is best studied in the context of a ‘hobby’ – something pupils will do in their spare time on top of their school work. The most advanced pupils will be working on their own portfolio of recordings and compositions throughout the course, building on the skills learned in school and stretching the capabilities of recording software and hardware. There are many opportunities to develop ‘live’ music technology skills through supporting school events.</p>	
Useful websites	<p>A Level Music Technology – Resources for students and teachers Music Tech Student YouTube: MusicTechHelpGuy</p>	
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