

KEY STAGE 5 YEAR 13 CURRICULUM MAP 2021-22

SUBJECT: MUSIC TECHNOLOGY

What has changed? AG 1 (capture) for Component 1 is not applicable this year. The Technology-based composition has been reduced to 2 minutes in duration.

Further details can be found <https://www.gov.uk/government/consultations/proposed-changes-to-the-assessment-of-gcses-as-and-a-levels-in-2021>

SUMMER 2022 SUPPORT - [GCE \(9MT0\) Music Technology Advance Information \(pearson.com\)](https://www.pearson.com/9MT0)

YEAR	Curriculum Related Expectations	KNOWING WHAT (information, facts & content)			KNOWING HOW (methods and processes)		
		<p>Principles of sound and audio technology including the basic principles of acoustics, psycho-acoustics, and the digitalisation of sound.</p> <p>Recording and production techniques for both corrective and creative purposes.</p> <p>The development of recording and production technology including the historical and cultural contexts of the use of technology in the creation, performance and production of music.</p> <p>Understand the latest developments in music technology and the impact they have on technology-based composition, performance and the tonal qualities of recordings.</p>			<p>Recording skills to demonstrate an understanding of sound and its capture.</p> <p>To develop the skills to create and manipulate sound in imaginative and creative ways.</p> <p>The skills in critical and analytical listening to evaluate the use of sound and audio technology in students' own and others' work</p> <p>To make links between the integrated activities of recording, processing, mixing, sound creation and creative music technology applications, underpinned by analytical listening.</p> <p>To create recordings and technology-based compositions which communicate effectively to the listener.</p> <p>To manage music technology projects from inception to completion, by evaluating and refining recordings and technology-based compositions over extended periods of time.</p>		
		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	EXPLORING COMPONENTS 1 AND 2	ADVANCED MUSIC PRODUCTION TECHNIQUES	ADVANCED SOUND DESIGN AND THE FIVE ERAS OF RECORDING TECHNOLOGY	MIXING, MASTERING AND CORRECTIVE EDITING.	NEA COMPLETION AND EXAMINATION. FINAL MIX AND MASTERING.		

<p style="text-align: center;">KNOWLEDGE focus</p>	<p>Component 1 – Exploring the mark scheme, starting the NEA set brief (1 lesson per week):</p> <p>Component 2 – Advanced MIDI and sampling and preparing/starting the NEA set brief (1 lesson per week):</p> <p>Component 3 – The impact of digital and sampling technology (1 lesson per week):</p> <p>Component 4 – Advanced MIDI in practice (1 lesson per week):</p>	<p>Component 1 – Mixing using advanced dynamics parameters and starting NEA brief (1 lesson per week):</p> <p>Component 2 – Advanced synthesis techniques and starting NEA brief (1 lesson per week):</p> <p>Component 3 – The impact of analogue technology (1 lesson per week):</p> <p>Component 4 – Studio interconnection, microphones and acoustics (1 lesson per week):</p>	<p>Component 1 – Advanced audio editing, pitch/rhythm correction and continuing NEA brief (1 lesson per week):</p> <p>Component 2 – Automating parameters and continuing NEA brief</p> <p>Component 3 – Identifying effects and their parameters (1 lesson per week):</p> <p>Component 4 – Audio editing and manipulating advanced parameters with automation (1 lesson per week):</p>	<p>Component 1 – Supervised NEA sessions with skills-based starter activities</p> <p>Component 2 – Supervised NEA sessions with skills-based starter activities (1 lesson per week):</p> <p>Component 3 – Mixing, mastering and comparing production techniques (1 lesson per week):</p> <p>Component 4 – Focus on essay questions and evaluating production scenarios (1 lesson per week):</p>	<p>Components 1 & 2 – refine and finish NEA brief project and accompanying logbooks to submit to Pearson for marking.</p> <p>Components 3 & 4 – final revision activities ahead of the final exams.</p> <p>Components 3 & 4 – students sit final A-level exams</p>	
<p style="text-align: center;">METHODS focus</p>	<p>Core hardware Placement of microphones and the influence of the room on the recorded result.</p> <p>Core mixing techniques</p> <p>Core functions of the DAW software.</p> <p>Sample manipulation techniques</p> <p>Eras of recording and production technology</p>	<p>Rhythm section – how to mic drums</p> <p>How to use microphones and DI</p> <p>How to edit and blend tracks</p> <p>MIDI functions</p> <p>Subtractive synthesis</p> <p>Explore analogue technology Vocal production techniques</p>	<p>Listen and analyse recordings produced by past students</p> <p>EQ, compression, and gating.</p> <p>Listen to and analyse compositions by past students</p> <p>Mark scheme criteria Command word taxonomy within an exam paper</p>	<p>audio editing and adjusting advanced parameters in plug-ins and automating these according to specific instructions Starter activities will concentrate on the detailed, corrective editing of audio files within recording projects.</p>	<p>Mixing and mastering.</p> <p>Advanced dynamic processing, EQ and FX.</p>	

Planned ASSESSMENT opportunities		RESEARCH TASK ON SYNTHESISERS PPE RESULT AND FEEDBACK	COMPENENT 3 QUESTIONS	PPE RESULT AND FEEDBACK		
Supportive Study		<u>The Sound of Popular Music -</u> https://padlet.com/FHSMusic/fkavunt6dnty4mm0	<u>The Sound of Popular Music -</u> https://padlet.com/FHSMusic/fkavunt6dnty4mm0	Weekly one to one tutorial with a focus on project management, composition, and arrangement. <u>Revision resources -</u> https://padlet.com/FHSMusic/tj5nay8xaftlz9wr	Weekly one to one tutorial with a focus on mixing and mastering. <u>Past Papers.</u> https://padlet.com/FHSMusic/k9k3hy7hd6gaesdw	