

Quintin Kynaston School

**MUSIC TECHNOLOGY
HANDBOOK 2011-2012**



INVESTOR IN PEOPLE



Healthy Schools



MUSIC TECHNOLOGY ADVANCED GCE

Examination Board: Edexcel

Specification: <http://www.edexcel.com/quals/gce/gce08/music/tech/Pages/default.aspx>

Year 12:

Exam Board Unit Titles	Specification Code of Unit	Assessment Type (Exam / Coursework / 15 hr Controlled Assessment / etc)	Weighting of unit
Unit 1: SRP	6MT01	Coursework – 20 hours controlled	70% of AS grade
Unit 1: CSA		Coursework – 20 hours controlled	
Unit 1: MTRK		Coursework – 20 hours controlled	
Unit 2: L & A	6MT02	Exam – 1 hour 45 minutes	30% of AS grade

Year 13:

Exam Board Unit Titles	Specification Code of Unit	Assessment Type (Exam / Coursework / 15 hr Controlled Assessment / etc)	Weighting of unit
Unit 3: Sequenced integrated performance	6MT03	Coursework – 20 hours controlled	60% of A2 grade
Unit 3: Multi-track Recording		Coursework – 20 hours controlled	
Unit 3: Composition		Coursework – 20 hours controlled	
Unit 4: Analysing & Producing	6MT04	2 hour written examination	40% of A2 grade

Music Technology

What do I need to start?

You do not have to have Music GCSE to do Edexcel Music Technology A level and you do not need to be really good at playing a musical instrument.

You need to be enthusiastic about how music is made – how it is recorded and mixed, and how technology is used to produce the music we all listen to every day.

Is this course for me?

Yes, if you have an interest in music and technology. You will spend a lot of time in the Music Studio working with the latest professional recording software and equipment. You will develop your musical and production skills in a practical way and as well as creating your own ideas, you will work on projects covering a range of musical styles from The Beatles to Beyonce.

What will I learn?

You will

- use technology as a tool for composing, arranging and score writing
- gain a good grounding in sequencing and recording skills
- learn the principles of music technology through practical experience
- discover how technology influences the way music is produced and listened to

What will I study?

First year: AS

Unit 1: Practical Work (Portfolio 1)

1A Sequenced Realised Performance:

- Produce a sequenced performance based on a commercially available piece of music.
- Produce an accurate musical realization of the track through sequencing of the prescribed piece, shaping editing and mixing MIDI and audio data, using appropriate software.

1B Multi-track Recording:

- Students learn the skills required to make high-quality recordings.
- Students select a piece of music (Popular Music styles since 1910). The performance recorded must be played and sung live. Detail to efficient capture, processing and mixing of musical information is priority.

1C Creative Sequenced Arrangement:

- Students will be required to create an original arrangement of a prescribed stimulus in a prescribed style, with a focus on sequencing and software-based sound manipulation.

Unit 2: Written Work:

- Students are required to demonstrate their ability to listen to unfamiliar music and to analyse musical, technical and stylistic features in a 2 hour written paper.
- Two main styles, Punk/New Wave and Club Dance will be studied in detail.

Second year: A2Unit 3 - Practical Work (Portfolio 2)

3A Sequenced Integrated Performance

- You will choose one of two songs given to you by the examining board Edexcel.
- The task requires you to make a copy of the recording you have chosen using the extensive software, sequencing and recording tools that are available in the music department. You will use a variety of input and editing techniques and mix the track using your production skills to provide a musically pleasing performance.

3B Multi-track Recording

- You will produce a finished mix of your own recording of a commercially available track. This can be either instrumental or vocal and the idea is to use a variety of recording techniques to complete the task. These can include overdubbing, close and ambient microphone techniques and the use of DI.

3C Composing using Music Technology

- This task allows you to use your imagination freely and to use virtually any sequencing and/or recording technique you like.
- Edexcel will supply three very wide ranging briefs e.g. music for film/tv or pop song and you will base your composition around one of these. There is scope for you to be truly creative and to combine the various musical and technical skills you will have learnt throughout the course into your own original composition and finished production.

Unit 4 – Analysing and Producing

This is a combination of written and practical work.

There will be a 2-hour examination comprising two sections:

- Section A has 4 questions and these will test your musical understanding, skill at manipulating and correcting recorded music and your ability to describe various technological processes.
- Section B is another practical test and you will need to produce a balanced stereo mix of a given track.

Assessment Points 2011 - 2012

Year 12:

		Assessment task and details of its relationship to 'official' assessments	Under what conditions was task completed & how much time was allowed?	Teacher responsible	Date by when assessment will be completed
INTERNAL ASSESSMENTS	1	<p><u>Skills Assessment – Score-reading (SRP: TBA)</u></p> <p><i>pitch notation, rhythm, chords, articulation (slurs, ties), rests, dynamics, performance markings (accents), keys, time signatures, drum notation.</i></p> <p><i>Unit 1: Accuracy of note input – pitch & rhythm (mark scheme). (worth 70% of AS course)</i></p>	<i>Exam conditions in class. 50 minutes.</i>	JAR	3 Oct
	2	<p><u>Listening and analysing: Special Focus – Club Dance.</u></p> <p><i>Origins & influences, key musical features & analysis of songs.</i></p> <p><i>Unit 2: Exam practise questions (worth 30% of AS grade).</i></p>	<i>Homework / in-class short assessments</i>	JAR	Ongoing 12 Sept - 14 Oct
	3	<p><u>Listening and analysing: Special Focus – Punk/New Wave.</u></p> <p><i>Origins & influences, key musical features & analysis of songs.</i></p> <p><i>Unit 2: Exam practise questions (worth 30% of AS grade).</i></p>	<i>Homework / in-class short assessments</i>	JAR	Ongoing 17 Oct - 25 Nov
	4	<p><u>SRP –Instrument choice & note input:</u></p> <p><i>Lead vocal, bass, drums, chord. Rough mix complete.</i></p> <p><i>Unit 1:</i></p> <p><i>(worth 70% of AS course)</i></p>	<i>Coursework – independent study. Hand into Shared Area on Mac.</i>	PHS	18 Nov

<i>Parents / students / tutors will receive grades 1-3 (minimum) at Progress Review 2 in November</i> <i>(Can be more depending on your schedule)</i>				
5	<u>CSA – sound palette and chorus complete.</u> <i>Chorus to consist of melody, chords, bass & drum pattern. Chorus to be composed in style of chosen genre. Suitable instrumentation according to chosen genre.</i> <i>Unit 1:</i> <i>(worth 70% of AS course)</i>	<i>Coursework – independent study.</i> <i>Hand into Shared Area on Mac.</i>	PHS	13 Jan
6	<u>MTRK – recording complete – with guide vocal.</u> <i>Unit 1:</i> <i>(worth 70% of AS course)</i>	<i>Coursework – independent study.</i> <i>Hand into Shared Area on Mac</i>	PHS	3 Feb
7	<u>Listening and analysing:</u> <i>Section A: Popular Music from 1910 onwards (blues, gospel, Dixieland jazz; swing; rhythm and blues & country).</i> <i>Unit 2: Exam practise questions (worth 30% of AS grade). Edexcel Memo with mark allocations</i> <i>(Worth 30% of AS grade)</i>	<i>Exam conditions. 50 minutes.</i>	JAR	27 Jan
	Mock Results			
<i>Parents / students / tutors will receive grades 1-6 (minimum) at Parents' Evening</i> <i>(Can be more depending on your schedule)</i>				
8	<u>CSA - completion of coursework (complete structure) and Logbook Question 9 & 10.</u> <i>Unit 1: marking scheme assessment criteria</i>	<i>Coursework – independent study.</i> <i>Hand into Shared Area on Mac</i>	PHS	9 Mar

		<i>(worth 70% of AS course)</i>	<i>Logbook – completed independently & handed in lesson.</i>		
9	<u><i>Listening and analysing: Exam on Section A and B.</i></u> <i>All work covered in these lessons. Exam practise exam paper.</i> <i>(Worth 30% of AS grade)</i>	<i>Exam – 1 hour 45 min.</i>	JAR		<i>16 Mar</i>
10	<u><i>SRP – completion of coursework (mixed down and ready for submission).</i></u> <i>Logbook complete and ready for submission.</i> <i>(worth 70% of AS course)</i>	<i>Coursework – independent study.</i> <i>Hand into Shared Area on Mac</i> <i>Logbook – completed independently & handed in lesson.</i>	PHS		<i>16 Mar</i>
11	<u><i>MTRK – overdubs complete, mix down and ready for submission.</i></u> <i>Logbook complete and ready for submission.</i> <i>(worth 70% of AS course)</i>	<i>Coursework – independent study.</i> <i>Hand into Shared Area on Mac</i> <i>Logbook – completed independently & handed in lesson.</i>	PHS		<i>19 Mar</i>
12	<u><i>CSA – completion of coursework (mixed down and ready for submission).</i></u> <i>Logbook complete and ready for submission.</i> <i>(worth 70% of AS course)</i>	<i>Coursework – independent study.</i> <i>Hand into Shared Area on Mac</i> <i>Logbook – completed independently & handed in lesson.</i>	PHS		<i>23 Mar</i>

Assessment Points 2011 - 2012

Year 13:

		Assessment task and details of its relationship to 'official' assessments	Under what conditions was task completed & how much time was allowed?	Teacher responsible	Date by when assessment will be completed
INTERNAL ASSESSMENTS	1	<p><u>SIP:</u></p> <p>Accuracy of Note Input (pitch and Rhythm)- all parts</p> <p>Assessed against Edexcel Mark Scheme. (60% of A2 grade)</p>	Controlled conditions during class and independent study.	PHS	11 Nov
	2	<p><u>Composition:</u></p> <p>Responding to set brief (appropriate instrumentation; melody and chords completed)</p> <p>Assessed against Edexcel Mark Scheme. (60% of A2 grade)</p>	Controlled conditions during class and independent study.	CAN	18 Nov
	3	<p><u>SIP:</u></p> <p>Articulation and Phrasing of all parts</p> <p>Assessed against Edexcel Mark Scheme. (60% of A2 grade)</p>	Controlled conditions during class and independent study.	PHS	24 Nov
	<p>Parents / students / tutors will receive grades 1-3 (minimum) at Progress Review 2 in November</p> <p>(Can be more depending on your schedule)</p>				
	4	<p><u>Composition:</u></p> <p>Form & Structure, Texture, Rhythm – all fully organised and complete. Rough Mix.</p> <p>Assessed against Edexcel Mark Scheme. Feedback in preparation for final submission. (60% of A2 grade)</p>	Controlled conditions during class and independent study.	CAN	20 Jan
	5	<p><u>MTRK:</u> Initial Recording of parts complete(vocal,</p>	Controlled conditions during class and	PHS	3 Feb

	drums, bass, guitar, keyboards) Assessed against Edexcel Mark Scheme. (60% of A2 grade)	independent study.		
6	<u>SIP</u> : Lead vocal overdubbed and rough mix completed. Assessed against Edexcel Mark Scheme. Feedback in preparation for final submission. (60% of A2 grade)	Controlled conditions during class and independent study.	PHS	10 Feb
	Mock Results			
Parents / students / tutors will receive grades 1-6 (minimum) at Parents' Evening (Can be more depending on your schedule)				
7	<u>Composition</u> : Each track: Balanced, panned, eq'd, processed and appropriate effects added. Final mix topped and tailed. Submitted in appropriate file format. Manipulation of sounds and quality of recorded submission- fully edited and processed. Assessed against Edexcel Mark Scheme. (60% of A2 grade)	Controlled conditions during class and independent study.	CAN	9 March
8	<u>Logbooks</u> in (All units complete to include diagrams and written information)	Independent study.	PHS	16 March
9	<u>SIP</u> : Style, creativity and capture of live audio (assessed against mark scheme). Final mix parameters assessed. E.g. appropriate controller usage, mix processing. (60% of A2 grade)	Controlled conditions during class and independent study.	PHS	23 March
10	<u>Multi-Track</u> : Management of EQ, dynamics, and addition of effects and ambience. Balance, blend and stereo field complete. Assessed against Edexcel Mark Scheme. (60% of A2 grade)	Controlled conditions during class and independent study.	PHS	29 March

Notes: *(please use this area to make a note of any questions you may have regarding the course).*

Year 12 (AS) and Year 13 (A2) Curriculum Maps for Term 1 (2011):

AS Music Technology

Curriculum Map: Unit 1A Sequenced Realised Performance (SRP) – Term 1

Week of	Unit 1A	Description of lesson content	Teacher
1 5 th Sept			
2 12 th Sept	SRP	<ul style="list-style-type: none"> Logins/passwords. Music Tech vocab. Student profiles. Logic/Mac overview. Introductory Recording Session. Basic Logic skills – key commands. SRP Outline. Course Booklet + Overview. Logic 24 bar sequence WS – skills test. Baseline. 	PHS
3 19 th Sept	SRP	<ul style="list-style-type: none"> Completion of skills test. Aural transcription skills. (2 bar melodic clips transcribed to MIDI sequence) Introduction to Ultrabeat. 	PHS
4 26 th Sept	SRP	<ul style="list-style-type: none"> Portfolio 1 released (Date TBA) – given to students. Outline SRP sequence completed by teacher (7 days) Introduction to EXS24 (Sampling v. Synthesis). Keygroups/Zones/Mapping etc. 	PHS
5 3 rd Oct	SRP	<ul style="list-style-type: none"> SRP – key features. List of timbres/additional parts. Start TRANSCRIPTION process. Instrument selection. Where to find sounds. Instrument recognition (Aural). Student prepared route-map. Structure/sections/Marker track 	PHS
6 10 th Oct	SRP	<ul style="list-style-type: none"> Finalize sound-palette + track listing. Finalize Markers. Start Drums/perc. Use of Ultrabeat and EXS24. Introduction to EQ module. Completed route-map handed in for assessment. 	PHS
7	SRP	<ul style="list-style-type: none"> Completed drums and perc throughout Start Bass sequence. 	PHS

17 th Oct		<ul style="list-style-type: none"> • Bass timbre selection – plug-ins. Introduction to Compression 	
8	SRP	<ul style="list-style-type: none"> • Completed bass – throughout. • Start chordal part (either gtr or kbds). 	PHS
31 st Oct		<ul style="list-style-type: none"> • Chordal parts – module selection. Gtr sequencing technique. 	
9	SRP	<ul style="list-style-type: none"> • Completed chordal part. • Start LV sequencing. Introduction to Quantizing topic. • Choice of module. ES2 operation and vocal sound editing. 	PHS
7 th Nov			
10	SRP	<ul style="list-style-type: none"> • Completed pitch and rhythm aspects of LV (including note-lengths). • Introduction to Continuous Controllers and shaping (velocity & expression). • Pitch wheel & modulation wheel – focusing on LV aspects. 	PHS
14 th Nov			
11	SRP	<ul style="list-style-type: none"> • Completed LV throughout (including all shaping & musicality aspects). • Assessment Point 4 – 18th Nov. (see above) AP4 	PHS
21 st Nov			
12	SRP	<ul style="list-style-type: none"> • Further transcription and/or addition of parts. • All skeleton score parts must be sequenced throughout by this point. 	PHS
28 th Nov			
13	SRP	<ul style="list-style-type: none"> • Bouncing. File formats and waveform editing. • Introduction to sample rate/bit depth and file compression aspects. • Balancing technique. ROUGH MIX. Graded mark-scheme based targets and pointers. • SRP is now completed by students in Independent Study under Controlled Conditions. Final deadline is 21st March but targets will be monitored continuously. Mocks next week. 	PHS
5 th Dec			

AS Music Technology

Curriculum Map: Unit 2 Listening and Analysing – Term 1

SOW (block):

	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
1	Club	Punk	AoS 2	AoS 2	Revision. Past Papers. Q5&6 bullets.	<i>Study leave.</i>
2	Notation	Notation/	SRP	CSA	Coursework completion.	

Term 1 (Aut 1):

Wk	Unit	Description of lesson content.	Teacher
1	L&A	<ul style="list-style-type: none"> • Intro to L&A and Music Theory. • Intro to Club Dance genre – outline history/context. • Overview of main features: INSTRUMENTATION; PERFORMANCE AND ARRANGEMENT; TECHNOLOGY AND PRODUCTION. Exemplification/aural examples. • Run a simple aural discrimination rectec assessment using prepared comment sheets – to demonstrate the skills required. • Assign artists to students for 10 min presentation task in Week 3 e.g. Fatboy Slim, The Chemical Brothers, The Prodigy, Moby, Massive Attack, Bomb the Bass etc. Presentation must include aural examples of various features. • Music notation phase. Handout copies of SRP score and assess student baseline reading skills. • Notation topic - e.g. rhythm or pitch etc. 	JAR
2	L&A	<ul style="list-style-type: none"> • Listening. Features – focus on instruments. • Club Dance INSTRUMENTATION. Drum machines, synthesisers, samples/sampling, turntables (scratch FX), vocals. Aural examples + Logic plug-ins. • Music notation phase. Continuation from previous week or new topic. 	JAR
3	L&A	<ul style="list-style-type: none"> • Listening. Rectec features – focus on technology/production. • Club Dance TECHNOLOGY & PRODUCTION features. Sequencers, drum machines, hardware synthesisers, samplers/sampling, loops, turntables (scratch FX), FX e.g. delay etc. Aural examples + Logic plug-ins. Refer to p108 Revision Guide for list of features. 	JAR

		<ul style="list-style-type: none"> • Music notation phase. Continuation from previous week or new topic. 	
4	L&A	<ul style="list-style-type: none"> • Listening. Features – focus on performance and arrangement/structure. • Club Dance PERFORMANCE & ARRANGEMENT features. House, Trance and Techno variants. Chillout, Ambient and Trip-Hop (slower tempo styles). Drum 'n' Bass (faster tempo). Refer to p108 Revision Guide for list of features. • 10 min presentation. Student research – artists assigned in Wk1. • Music notation phase. Continuation from previous week or new topic. 	JAR
5	L&A	<ul style="list-style-type: none"> • Listening. Features – focus on main artists & influences – extended AfL. Actual question types. Aural assessment. • Club Dance MAIN ARTISTS + INFLUENCES. Extensive listening Refer to p109 Revision Guide for listing. • Music notation phase. Continuation from previous week or new topic. 	JAR
6	L&A	<ul style="list-style-type: none"> • Club Dance assessment. • Music Notation assessment. • Set ½ term homework. 	JAR

A2 Music Technology

Curriculum Map: Unit 3A Sequenced Integrated Performance (SIP) – Term 1

Week of	Unit 3A	Description of lesson content	Teacher
1 5 th Sept (Mon)	SIP	<ul style="list-style-type: none"> • SIP Outline (+ Course Booklet, overview & induction) • Portfolio 2 (if available) – briefing. SIP options, issues re choice • Update on student profiles. New computers/software? Assign workstations. • [University/College choices. Target grades. L&A resits. Re-marks. Work ethic.] 	PHS
2 12 th Sept	SIP	<ul style="list-style-type: none"> • Logins/passwords. SIP Outline/Course Booklet/Overview/Induction. • Final choice of stimulus. Import and beat map. • Making score. Transcription skills. Spotting. Use of Markers. Outline of structure. Bar count. Production aspects. Key etc. Lead vocal – who will sing? • Start to transcribe drums and bass. Choose basic drum and bass sounds. 	PHS
3 19 th Sept	SIP	<ul style="list-style-type: none"> • Sequencing – Bass/drums + any other electronic/acoustic percussion. • Transcribe chords. Analysis. Chord symbols. Keyboards, guitars + all main riffs. 	PHS
4 26 th Sept	SIP	<ul style="list-style-type: none"> • Completed Bass and drum sequencing throughout. • Sequence chords, riffs and guitar parts. • Choosing sound modules and plug-ins. Copying sounds – technique. Instrument selection. Where to find sounds. Instrument recognition (Aural). 	PHS
5	SIP	<ul style="list-style-type: none"> • Completed chords, riffs and guitar parts. • Transcribing the LV. Choosing a sound and making a guide LV track 	PHS

3 rd Oct			
6 10 th Oct	SIP	<ul style="list-style-type: none"> Sequencing the LV guide track. Choice of vocalist. Range of LV part. Scheduling the recording session. Transcribing all other FX, BV's etc. Refining timbres. The insert stack and how to use EQ, compression and FX to modify the sound. Use of ADSR, waveforms and filtering in plug-ins. Interaction between velocity, controllers and synth parameters. Completed route-map handed in for assessment. 	PHS
7 17 th Oct	SIP	<ul style="list-style-type: none"> Sequencing of all other parts as well as guide LV is completed. Production technique/balance/mastering of stimulus is analyzed. Balancing. Final deadline for all notes/parts/FX etc. from stimulus being sequenced. All sections (verse, bridge, chorus) throughout the whole song are complete. Appropriate sounds chosen (edited and EQ'd). 	PHS
8 31 st Oct	SIP	<ul style="list-style-type: none"> Rough mix is prepared for peer assessment and AP1. Waveform editing, sample rates, bit-depths and dithering. Audio file types – audio compression v. file compression. Peer assessment of work so far – referencing mark scheme. Outline decision made re additional recorded parts (up to 2 allowed + LV). 	PHS
9 7 th Nov	SIP	<ul style="list-style-type: none"> AP1 – Accuracy of note input. (Pitch and rhythm on <u>all</u> parts). Assessed against Mark Scheme. Portfolio 2 is 60% of A2 grade. 	PHS
10 14 th Nov	SIP	<ul style="list-style-type: none"> Written AP1 feedback to students. Use of Controllers, velocity etc. to add musicality to appropriate parts. Articulation and phrasing aspects are completed. Final date for submission of recording schedule for LV and up to 2 other parts. 	PHS
11 21 st Nov	SIP	<ul style="list-style-type: none"> AP2 – Articulation and Phrasing (Note lengths, velocity shaping, pitch-bend, modulation and all other Controllers). Assessed against Mark Scheme. 	PHS

		Portfolio 2 is 60% of A2 grade.	
12 28 th Nov	SIP	<ul style="list-style-type: none"> • Written AP2 feedback to students. • Arrangement and Production technique re stimulus. Historical aspects of the recording and how to re-create these. • Balancing by EQ modification etc. Frequency specific track EQing. Introducing clarity. 	PHS
13 5 th Dec	SIP	<ul style="list-style-type: none"> • Final mix is placed in submission folder. Further work is possible but not in scheduled lessons. • SIP is now refined by students in Independent Study under Controlled Conditions. Deadline is 21st March but targets will be monitored continuously. 	PHS

A2 Music Technology

Curriculum Map: Unit 3C Composing using Music Technology - Term 1

Week of	Unit	Description of lesson content	Teacher
	Composing using Music Technology		CAN
13 th Sept	Analysis of task	<ul style="list-style-type: none"> • Introduction to this unit (weighting, details of task, analysis of choices given, examples from last year's submissions, mark scheme analysis). • Analysis of the 3 tasks in detail. Strengths / Weaknesses of individual candidates according to mark scheme. Initial planning and sketching of musical ideas (storyboard). 	CAN
20 th Sept	Structure Instrumentation Melody - construction	<ul style="list-style-type: none"> • Analyse topic in terms of structure (how is music going to develop; identify the different sections etc) • Organisation and identification of Sound palette – choosing instrumentation appropriate for genre/topic selected. • Explore melodies to be used and start composing on logic. (Topic 1: relate specific melodies to characters in film; Topic 2: use lyrics from chorus to compose melody; Topic 3: outline melody to represent proposed idea) • Construction of melody – shape / intervals etc 	CAN
27 th Sept	Melody development (with rhythmic devices)	<ul style="list-style-type: none"> • Continue to develop the melody, using appropriate techniques and good composition practice. • Use of rhythmic devices in the melody • Refer to Mark scheme: responding to brief; Melody (imaginative / 	CAN

		<p>development).</p> <ul style="list-style-type: none"> • Research and listen critically to commercially available material, analysing melody and development of melodic ideas. 	
4 th Oct	Chords – construction & type	<ul style="list-style-type: none"> • Chords: construction, inversions, movement between chords; different types, adding 7ths, 9ths, etc. • How to work out chords from given melody (as per composition) • Practical examples using current logic work. 	CAN
11 th Oct	Chords – harmonic / melodic.	<ul style="list-style-type: none"> • Explore use of chords with melody of composition • Chords consistent with chosen genre / style 	CAN
18 th Oct	Structure Development of musical ideas	<ul style="list-style-type: none"> • Structure is defined and beginning to be evident • Melodies are secure and musical – development evident • Chords suit melody and genre, 	CAN
			CAN
Tues 2 nd Nov	Music technology features	<ul style="list-style-type: none"> • Use of technology to be included (panning, reverb, EQ) in composition. 	CAN
8 th Nov	Peer assessment	<ul style="list-style-type: none"> • Mark scheme examined. Student reflection and analyses – peer assessment 	CAN
15 th Nov	Assessment point 1:	<p><u>Composition:</u></p> <p><i>Responding to set brief (appropriate instrumentation; melody and chords completed)</i></p> <p><i>Assessed against Edexcel Mark Scheme. (60% of A2 grade)</i></p>	CAN
22 nd Nov	Feedback with targets	<ul style="list-style-type: none"> • Written Feedback from assessment point 1 • Targets auctioned and monitored 	CAN
29 th Nov	Rhythmic features	<ul style="list-style-type: none"> • Rhythmic material – groove / percussion / rhythm section 	CAN
6 th Dec	Texture	<ul style="list-style-type: none"> • Use of texture (especially for Brief 1) and how to create textural contrast. 	CAN

13 th Dec	Recording live instruments into composition & use of samples	<ul style="list-style-type: none">• Microphone placement• Use of samples	CAN
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Notes: *(please use this area to make a note of any questions you may have regarding the course).*

Specific reading material:

Textbook:

Jonny Martin: Music Technology: AS/A2 Study Guide (Rhinegold Education)

Examples of L & A exam papers with answers/mark scheme:

<http://www.edexcel.com/quals/gce/gce08/music/tech/Pages/default.aspx>

Example of Logbooks:

<http://www.edexcel.com/quals/gce/gce08/music/tech/Pages/default.aspx>

Mark schemes for coursework (all units):

<http://www.edexcel.com/quals/gce/gce08/music/tech/Pages/default.aspx>

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