



ASSOCIATED SIXTH FORM

ST AIDAN'S & ST JOHN FISHER, HARROGATE



Course Outline:

Year 12

| | SITE | CONTENT | KEY/FUNDAMENTAL CONCEPTS | ASSESSMENT |
|-------------------|-----------|--|--|--|
| Autumn Term | SA | Component 2 – Introduction to technology-based composition Component 3 – Introduction to the Component 3 exam | -Composition, harmony, creating and developing ideas. -Manipulation of sounds -Learning to use Cubase The core and advanced functions of a digital audio workstation (DAW) -History of Music Technology -Research skills | Theory test – basics of sound. Timed, unseen. |
| | SJF | Component 1 – Introduction to recording and mixing Component 4 – Handling and mixing audio | -Basic skills required for Music Technology -Microphones -Mixing | One short mixed recording, completed as a class. Sample questions from previous (2011 onwards) papers. Looking at the longer written question |
| | Half Term | | | |
| | SA | Component 2 – Sampling essentials Component 3 – Recording era, formats and electronic instruments : | -More detailed work on sampling -Recognise aurally different electronic instruments and recording formats. | Short, practice composing task utilising sampling techniques. |
| | SJF | Component 1 – Recording acoustic/bass guitar and intermediate mixing skills Component 4 – Theoretical and practical tasks focusing on MIDI, dynamics and distortion | -Recording a rhythm section, more instruments to deal with -Different ways of recording a drum kit -DI techniques -Development and history of MIDI -Approaching component 4 exam. -Skills required for cutting, snipping etc. -Importing files | One larger mixed recording, completed individually. Just rhythm section |
| Christmas Holiday | | | | |
| Spring Term | SA | Component 2 – Synthesis Component 3 – Detailed exploration of the question paper and focus on theory of synthesis | -Synthesis techniques in Cubase. -Looking at specification in more detail, using subject specific tasks | January Assessment – theory of sound, history of recording, sampling. |

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| | SJF | Component 1 – Exploring the mark scheme, recording percussion/keyboards and advanced mixing Component 4 – Detailed exploration of the question paper and specimen long-response questions | -Analysing tracks and how they are constructed. -Detailed editing and mixing techniques. | Short tasks in lesson, working with audio samples and previously unmixed tracks with RAW stems |
| | Half-term | | | |
| | SA | Component 2 – Synthesis composition and introduction to creative effects Component 3 – Comparing analogue and digital effects | Synthesis – designing own sounds plus all other skills in specification | Short composition with synthesis focus, based on brief 1 (video). In class. |
| | SJF | Component 1 – Practice brief sessions, mixing practice and mastering Component 4 – Specimen questions | Various skills linked to mixing a small band Starting to complete whole component 4 exam papers under teacher guidance. | Working towards year 12 practice recording |
| | Easter Holiday | | | |
| Summer Term | SA | Component 2 – 3 rd practice composition with creative effects focus based on brief 2 (text). Also include sampling, synthesis and other areas of the mark scheme. Components 3 – final revision activities ahead of mock exam. | Creative effects – filters, side-chaining, modulation, delay. | Short composition with creative effects focus, based on brief 2 (text). In class. |
| | SJF | Components 1 – refine and finish practice brief for internal marking/feedback. Components 4 – final revision activities ahead of mock exam. | Continued work on set tasks and revision for internal examinations. | Internal examinations |
| | Half-term | | | |
| | SA | Component 2 – Composition Revision Component 3 – Review of mock exam and investigating the A-level paper | Revision of work and responding to feedback. All component 3 skills learnt so far and those specific to the exam | Hand in final portfolio |
| | SJF | Component 1 – Drum-recording project and prescribed brief preparation Component 4 – Review of mock exam and investigating the A-level paper | All component 1 skills learnt so far All component 4 skills learnt so far and those specific to the exam | Drum/rhythm section recording project |



Course Outline:

Year 13

| | SITE | CONTENT | KEY/FUNDAMENTAL CONCEPTS | ASSESSMENT | |
|-------------|--------------------------|---|--|--|--|
| Autumn Term | SA | Component 2 – Advanced MIDI and sampling and starting NEA set brief Component 3 – Genres | Continuing to look at the mark scheme and previous student examples. Enhanced processing and creative effects introduced Application of terminology and aural recognition of production techniques | Short, in-class assessments to continue. | |
| | SJF | Component 1 – Exploring the mark scheme, multiple mic techniques and continuing with the NEA brief Component 4 – Advanced MIDI in practice | <ul style="list-style-type: none"> • Single and multiple microphone techniques • Placement distance and angle • Managing spill and background noise • Eliminating plosives Re-visiting the history of MIDI, more detailed MIDI parameters as encountered in the later papers. | End of term deadline to include all rhythm section and horn section. | |
| | Half-term | | | | |
| | SA | Component 2 – Advanced synthesis techniques and continuing NEA brief Component 3 – Genres | All skills previously. Work continues on coursework. Opportunities sought to enhance work through further techniques. More in depth work on longer essay questions that stem from this area of study. Work continues on past papers in lessons. | Mock examinations – component 3 and 4 paper to be sat with component 4 being the predominant for the exam window. Component 3 to be sat in class assessment. | |
| | SJF | Component 1 – Mixing using advanced dynamics parameters and starting NEA brief Component 4 – Studio interconnection, microphones and acoustics | Compressor threshold, ratio, make-up gain, attack, release, knee and side-chain • Gate threshold, reduction/range attack, release, hold and side-chain • Drawing graphs of compression and gating Low shelf; high shelf; band; low pass filter; high pass filter; band pass filter • Parametric EQ; graphic EQ • Correcting problems, including sibilance, noise and resonances • Gain; cut-off frequency; Q; slope; resonance • Drawing graphs of EQ Possible studio tour, layout of studios etc. Continuing work on past papers. | Interim deadlines to check on progress of coursework And see above | |
| | Christmas Holiday | | | | |
| Spring Term | SA | Component 2 – Automating parameters and continuing NEA brief Component 3 – Identifying effects and their parameters | Continuing work on composition coursework in lessons. <ul style="list-style-type: none"> • Wet/dry and bypass settings • Using sends and inserts Core and advanced parameters as listed for each effect Room; hall; plate; spring; gated; reversed • Reverb time; pre-delay time; high frequency damping | Short, in-class assessments to continue, whilst working through past papers. | |

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| | | | <ul style="list-style-type: none"> • Single and multi-tap; slapback; timed; ping pong • Delay time; feedback; number of repeats; delay pan and EQ • Automatic double tracking (ADT) • Flange, chorus and phaser • LFO rate; LFO depth; feedback • Comb filtering Band pass filter • How the pedal controls the centre frequency Overdrive; fuzz • Gain; drive; tone • Amp modelling parameters: amps and speaker types; virtual mic type/placement LFO rate; LFO depth • Vocoder; Talk Box • Bit-crushing; vinyl surface noise/crackle effects; telephone effect; vocal distortion; ambient/found sound | |
| SJF | <p>Component 1 – Advanced audio editing, pitch/rhythm correction and continuing NEA brief</p> <p>Component 4 – Audio editing and manipulating advanced parameters with automation</p> | <p>Continuing work on mixing and mastering introduced in lessons.</p> <p>Working on past papers, post 2018. High level scenarios covered. Continuing to develop knowledge of all above component 3 skills.</p> | <p>Interim deadlines to check on progress of coursework</p> <p>Short, in-class assessments to continue, whilst working through past papers.</p> | |
| Half-term | | | | |
| SA | <p>Component 2 – Supervised NEA sessions with skills-based starter activities</p> <p>Component 3 – Mixing, mastering and comparing production techniques</p> | <p>Completion of Component 1 Coursework. Final mixes and masters to be produced for reviewing.</p> <p>Working on past papers, post 2018. High level scenarios covered. Continuing to develop knowledge of all skills and filling in gaps through revision.</p> | <p>Final submission of coursework.</p> <p>In class past papers, recording marks</p> | |
| SJF | <p>Component 1 – Supervised NEA sessions with skills-based starter activities</p> <p>Component 4 – Focus on essay questions and evaluating production scenarios</p> | <p>Completion of Component 1 Coursework. Final mixes and masters to be produced for reviewing.</p> <p>Working on past papers, post 2018. High level scenarios covered. Continuing to develop knowledge of all skills and filling in gaps through revision.</p> | <p>Final submission of coursework.</p> <p>In class past papers, recording marks</p> | |
| Easter Holiday | | | | |
| Summer Term | <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>Final submissions including logbooks</p> <p>Past papers to continue.</p> | <p>Revision of all skills, terminology and subject knowledge from throughout the course</p> | |
| Half-term | | | | |