fortismere MUSIC DEPARTMENT

Year 12 Music Technology Handbook

The course will enable you to:

- Learn and use a variety of music and music technology skills
- Create MIDI sequences and multi-track recordings
- Develop arranging skills
- Develop knowledge of music theory including harmonic progressions, chords, keys and cadences.
- Listen to and analyse the styles most common in popular music
- Popular music styles from 1910 through to the present day
- Develop a comprehensive and in depth understanding of two special focus styles which will be selected each year for more.

Course structure:

Unit 1 - Music Technology Portfolio 1 – (70%)	Unit 2 - Listening and Analysing (40%)
Task 1A (20%) Students will produce a sequenced performance based on a commercially available piece of music, prescribed by Edexcel. A skeleton score of the piece, but not a recording, will be provided by Edexcel. Students must produce an accurate musical realisation of the track through sequencing of the prescribed piece, shaping, editing and mixing MIDI and audio data accordingly, with the help of appropriate software. **Task 1B (20%)** Students will select a piece of music lasting 2–4 minutes which relates to Popular Music Styles since 1910, and make a recording of it. The performance recorded must be played and sung live, without any MIDI sequenced performance. The recording should be high quality with careful attention paid to the efficient capture, processing and mixing of musical information. **Task 1C (20%)** Students will be required to create an original arrangement, 2 to 3 minutes in length, of a prescribed stimulus in a prescribed style. There will be a choice of two stimuli, and a choice of two styles. Stimuli and styles will be associated with Area of Study 2: Popular Music Styles since 1910. **Logbook (10%)** Students must complete a logbook detailing the equipment used for all three tasks, and answering two questions on Task 1C.	This unit provides students with an opportunity to study the styles most common in popular music. Students will have the opportunity to demonstrate this knowledge using aural discrimination skills. Students are required to study the development of popular music styles from 1910 through to the present day, of which two Special Focus styles will be selected each year. The assessment of this unit is through a **1 hour 45 minute examination paper** set and marked by Edexcel. There are two Sections in the examination paper and students must complete both. Students will undertake a listening and analysis examination which consists of a series of musical extracts provided on an audio CD together with a question paper. The style of questions will include multiple choice questions, short answer questions and questions requiring extended prose in Section B. Questions may also include diagrams, illustrations and photographs, charts, grids or standard musical notation which students may be required to refer to, interpret, or complete. The questions will assess the knowledge and understanding of both Areas of Study 1 and 2.

Teaching and assessment schedule 2015-2016

Autumn Term 1	• Introduction to task 1A (Sequenced Realised Performance) - Logic Pro sequencing skills, introduction to music theory for task 1A • Introduction to recording for Task 1B (Multi-track Recording) – microphone setups, acoustic treatment, control-room practices, making choice of song to be recorded for multi-track, organising rehearsals of musicians/singers (prior to recording) multi-track • Multi-track recording week (Oct 2015) – Students out of lessons to complete recordings • Hand in basic input for Task 1A • Hand in raw unprocessed multi-track
Autumn Term 2	• Listening – Special Focus Style 1 – Club Dance • Hand in essay on Club Dance • Processing and sound design for task 1A • Mixing multi-track recordings • Hand in full 1st draft of tasks 1A and 1B • Hand in Log book Qs 1 & 2 (including screenshots) • Introduction to task 1C (creative sequenced arrangement) – choose combination of stimulus/style
Spring Term 1	• Mock exam - first week back • Start independent work on task 1C • Listening – Focus Style 2 – Punk and New Wave • Hand in essay on Punk and new wave • Hand in Logbook Qs 3-6 (including photos of mic placement) • Hand in draft 2 of tasks 1A and 1B • Hand in draft 1 of task 1C • Hand in Logbook – Q8 (including screenshots)
Spring Term 2	• Start independent work on task 1C • Listening – Focus Style 2 – Punk and New Wave • Hand in Logbook Qs 3-6 (including photos of mic placement) • Hand in draft 2 of tasks 1A and 1B • Hand in draft 1 of task 1C • Hand in Logbook - Q9 (worth 10 marks!) • Spring term 2 final week – HAND IN ALL COURSEWORK INCLUDING LOGBOOK (EXCLUDING Q10)
Summer Term 1	• Complete and hand in Task 1C • Hand in Logbook including Final Q10 • Exam Practice Section A • Exam Practice essays Section B
Summer Term 2	*Back in final 4 weeks of term* • Multi-track preparation for A2 year • History of music technology essays for A2 year

How you will be assessed:

Unit 1 - Music Technology Portfolio 1 (70%)	Unit 2 - Listening and Analysing (40%)
Task 1A (20%) **Task 1B (20%)** **Task 1C (20%)** **Logbook (10%)** All draft work assessed by teachers during the course of the year leading up to final hand in dates. **Final assessment – External (Edexcel)**	**Exam - 1hr45 including preparation time (May/June)** **Section A** - General listening (popular music since 1910) Aural identification instruments, elements of music (e.g. harmony, tempo, dynamics), use of technological processes **Section B**: Special Focus Styles Analysis of extracts taken from the special focus styles and essays relating to history and development of both special focus styles including reference to relevant artists / musicians / producers

Expectations and Advice

- Arrive to lessons on time and be ready to start learning (pen, pencil, paper, manuscript, anthology)
- If you are going to miss a lesson please let us know via email or text
- Try not to arrange medical appointments during lessons
- Complete all homework set and hand in on time to the relevant teacher
- Keep an organised folder of all your lessons notes/ hand outs with labelled dividers
- Read through your class notes on a regular basis
- Store your coursework on a memory stick and make an additional copy/ email it to yourself
- Carry out independent development of Logic Pro skills, attend music tech lunchtime workshops if you do not have a copy of Logic Pro at home
- Listen regularly to the special focus styles
- Listen to regularly to a range of popular music since 1910
- Try to take an active part in lessons, asking/ answering questions when you can
- Let your teacher know as soon as possible if you are struggling in any way – we are here to help you

Reading

Useful text books/ websites for additional support:

- AS Music Technology Revision Guide – Jonny Martin/Chris Dufill
- Resources available at www.musictechstudent.com – we have a school account – username – nlavelle, pw - fortismere
- Mix Engineer's Handbook by Bobby Owsinski
- Music technology magazines – Sound on Sound, Future Music Magazine, Music Tech Magazine

Writing Skills Logbook and Exam

You must ensure that you use as much musical vocabulary as possible and that you pay attention to your spelling, punctuation and grammar.

Personalised Checklist – Music Technology

Task 1A – Sequenced Realised Performance

At the beginning of the year you will be given the track that you will be recreating and a skeleton score of the piece. We will provide you with a copy of the recording. The task requires to recreate the original recording using sequencing software (Logic Pro) so that you version is as close as possible to the original. You will need to develop your notation, aural, sequencing, processing and missing skills in order to complete the **task.**

	Confident	Developing	With Difficulty
Skill 1: Reading notes from a skeleton score and sequencing in Logic			
Identifying different note durations (including ties) and notes on the stave for treble and bass clef			
Programming correct notes with correct duration from skeleton score			
Adjusting basic midi data (e.g. velocity, sustain pedal)			
Skill 2: Sound Design			
Finding a preset in Logic to match a given sound in the original recording			
Editing a preset making adjustments to pitch, envelopes, filters, EQ			
Skill 3: Mixing and Processing			
Using EQ to create space in a mix			
Using balance in a mix			
Using effects to recreate a sound from the original recording			
Skill 4: Advanced midi editing			
Programming modulation data in order to control vibrato/pitch bend/volume			
Adjusting midi note lengths in order to match note lengths in original recording i.e. deciding where the skeleton score might be accurate/inaccurate			
Using note length and glide to create realistic pitch bends that match a singer's expression			
Skill 5: Advanced Mixing			
Using Side-chain Compression to create space in your mix			
Using Master Busses to control your mix			
Mastering a final mix			

Task 1B – Multi-track Recording

You will select a piece of music lasting 2–4 minutes which relates to Popular Music Styles since 1910, and make a recording of it. The performance recorded must be played and sung live, without any MIDI sequenced performance. The recording should be high quality with careful attention paid to the efficient capture, processing and mixing of musical information.

	Confident	Developing	With Difficulty
Skill 1: Planning a multi-track recording			
Choose a track at an appropriate level for the musicians available			
Creating a logic project with the relevant tracks labelled, guide tracks programmed and microphones chosen			
Finding and rehearsing musicians to play your multi-track			
Skill 2: Studio skills			
Managing a studio session using talkback			
Adjusting levels for foldback for performers			
Adjusting recording levels to create distortion free recordings			
Skill 3: Microphone technique			
Using considered mic placement to accurately capture a given instrument			
Managing phase cancellation when recording with multiple microphones			
Using room sound to your advantage / rejecting unwanted room sound using mic placement			
Skill 4: Editing Audio			
Trimming and tidying recorded audio within Logic Pro			
Choosing/creating parts from multiple takes			
Creating fades			
Skill 5: Mixing Audio			
Using compression effectively when mixing			
Using Master Busses to control your mix			
Using EQ to carve out space in your mix			
Using effects creatively			

Task 1C – Sequenced Realised Performance

Students will be required to create an original arrangement, 2 to 3 minutes in length, of a prescribed stimulus in a prescribed style. There will be a choice of two stimuli, and a choice of two styles. Stimuli and styles will be associated with Area of Study 2: Popular Music Styles since 1910.

	Confident	Developing	With Difficulty
Skill 1: Creating an arrangement in a given style			
Identify the important stylistic features of your chosen style			

Identify specific harmonic and melodic devices in your stimulus track			
Compose with a clear awareness of structure			
Skill 2: Developing musical ideas			
Using specific techniques for developing melodies (e.g. augmentation, sequences, inversion)			
Using specific techniques for developing harmonic material (e.g. re-harmonisation, chord substitution, pedal bass)			
Skill 3: Sound design appropriate to chosen style			
Recognising production values and sonic characteristics of your chosen style			
Effectively recreating recognisable sonic features of your chosen style within your composition			
Skill 4: Mixing electronically produced music			
Using compression effectively when mixing			
Using Master Busses to control your mix			
Using EQ to carve out space in your mix			
Using effects creatively			