Curriculum Mapping: Music KS4

St Martin's School
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Year	Music Theory and Analysis	AOS2: The Concerto Through Time	AOS5: Conventions of Pop
Year 10	*Creating a solid foundation of Music Theory and introducing the MADTSHIRT framework for Musical analysis.*	*Learning about the Concerto genre from 1600-1900, through the Baroque, Classical and Romantic eras (Common Practice Period)*	*Split into 4 subtopics: Rock n Roll, Rock Anthems, Pop Ballads and Solo Artists, spanning from 1950s to today.*
	Concepts/Tier 3 vocabulary *See Appendix*		
	Justification: To ensure that all students have at least the fundamental understanding of score notation to access the dictation and score analysis exam questions. MADTSHIRT is introduced as the general framework for analysing Music. *Students cannot access some of the course content without this fundamental.*	***Justification:*** The most 'alien' topic of the course for our students; they are taught about the Concerto genre through the Common Practice Period, and must distinguish between Baroque, Classical and Romantic Concerti. Y10 PPE covers this topic only, as the first 2 terms are needed to cover the fundamental and topical content.	***Justification:*** In contrast to AOS2, AOS5 is the most comfortable for the majority of our students. The format of Western, vocal-led Homophonic Pop Music is usually the type of Music they choose to listen to. This makes the topic easier to access in the Summer term, directly after AOS2 and the PPE.
	Assessment: *Checkpoint:* *Books marked for content and accuracy.* *Summative:* *Analysis and Theory exam, introducing students to the exam layout and question styles with an additional section testing their general theory knowledge.*	***Assessment:*** *Checkpoint:* *Books marked. Minimum 1 exam style question with DIRT.* *Summative:* *Y10 PPE is AOS2 end of topic test.*	***Assessment:*** *Checkpoint:* *Books marked. Minimum 1 exam style questions with DIRT.* *Summative:* *AOS5 Test before the end of the Year,*
	Wider reading/Cultural capital ***Playlists of genre-specific Music are created for different topics. Students are encouraged to take part in extra-curricular clubs and events, including concerts.*** ***YouTube playlists on relevant topics are shared with all students.*** ***Practice rooms are available for students to develop Musical and wider skills, such as organisation, discipline, teamwork. Preference is given to KS4/5 students.*** ***WaterBear Music college visit us to deliver Careers and Higher Education information to KS4 & KS5 students.*** ***Music and Drama work together on the upper school production and a Musical Theatre trip.*** ***Throughout the year, students are exposed to different styles of Music along with their historical context, different ways of writing Music, different uses for Music, and a diverse range of great composers or performers.***		

At GCSE we teach the OCR Specification. This seems to be the best fit for our students, with AOS5 and AOS4 easily accessible to our average cohort and no set works, particularly helpful for the 'Classical' studies.

Year	AOS4: Film & Game Music	AOS3: Rhythms of the World	Coursework & Revision
Year 11	*How Composers use Music to create mood and elicit emotions, to match on screen actions.*	*Different traditional understandings of Music, from various Countries and Cultures.*	*Revising the topics across KS4, ensuring that Coursework is finished and submitted.*
	Concepts/Tier 3 vocabulary *See Appendix*		
	Justification: *AOS4 is the shortest Area of Study, with the fewest key words, and is perfect for recapping MADTSHIRT after the Summer break. Students concurrently work on their coursework, submitting half by Christmas.*	***Justification:*** *The final content topic contains a wide variety of key words across multiple subgenres. Students have developed the ability to compartmentalise content by now, so are able to access and organise this content; fresh knowledge for the exam. Students concurrently work on their coursework, submitting half by Christmas, all by mid-March.*	***Justification:*** With the course content completed, students now need to recall the knowledge in meaningful ways for the exam. Coursework must be finished, marked and internally moderation before the deadline.
	Assessment: *Checkpoint:* *Coursework checked.* *Summative:* *End of topic test for AOS4*	***Assessment:*** *Checkpoint:* *Y11 PPE with topics that have been covered.* *Coursework checked* *Summative:* *End of topic test covering all AOS3*	***Assessment:*** *Checkpoint:* *Constant Verbal Feedback on Coursework* *Summative:* *Coursework finished in controlled assessments; marked and internally moderated*
	Wider reading/Cultural capital ***Playlists of genre-specific Music are created for different topics. Students are encouraged to take part in extra-curricular clubs and events, including concerts.*** ***YouTube playlists on relevant topics are shared with all students.*** ***Practice rooms are available for students to develop Musical and wider skills, such as organisation, discipline, teamwork. Preference is given to KS4/5 students.*** ***WaterBear Music college visit us to deliver Careers and Higher Education information to KS4 & KS5 students.*** ***Music and Drama work together on the upper school production and a Musical Theatre trip.*** ***Throughout the year, students are exposed to different styles of Music along with their historical context, different ways of writing Music, different uses for Music, and a diverse range of great composers or performers.***		

Curriculum Mapping: Music KS5

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Year	AOSA: The Western Classical Tradition	AOSC: Musical Theatre	Coursework
Year 12	*How the Symphony developed from 1700-1900. Set work: Haydn 104 (London)*	*Learning about a set number of Musical Theatre composers across the 20th Century.*	*Students must prepare for a performance exam (external examiner in Y13) and draft at least 1 of their compositions.*
	Concepts/Tier 3 vocabulary *See Appendix*		
	Justification: *Taught throughout Y12 by the Primary teacher, this is the largest Area of Study, and it typically takes the entirety of Y12 for our students to gain enough Musical Theory and lesson content to properly analyse and annotate the Haydn set work, along with comparisons with wider listening from the Symphonic genre. Because of the leap in Theory from GCSE to A Level, we insist that students study the Haydn, as this is chronologically earlier in the Symphonic timeline.*	***Justification:*** *Taught throughout Y12 by the Secondary teacher. This area of study focuses on the work of six musical theatre composers: Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Claude-Michel Schönberg, Andrew Lloyd Webber and Stephen Schwartz. The course is split so that the first 5 composers are AS Level but, as all our students are taking the full A Level, we teach all 6 from Y12 to enable proper comparison and compartmentalisation.* *AOSC is chosen by the department as AOSB(Pop) is too vague and AOSD(Jazz) is slightly further removed from our students' average repertoire.*	***Justification:*** Checked throughout Y12 with performances to the other students. Y12 are invited to the Y13 recital so that they have a clear understanding of what is expected on the day for their own recital. Western Classical composition is taught through theory in Y12, Free composition is checked with feedback given.
	Assessment: *Theory exercises throughout* *Exam style questions* *Haydn annotations and books marked* *Y12 PPE*	***Assessment:*** *Theory exercises throughout* *Exam style questions and essays* *Composer comparisons and books marked* *Y12 PPE*	***Assessment:*** *Performance is checked as part of the Y12 PPE. Composition and compositional theory is checked by all teachers.*
	Wider reading/Cultural capital ***Playlists of genre-specific Music are created for different topics. Students are encouraged to take part in extra-curricular clubs and events, including concerts.*** ***YouTube playlists on relevant topics are shared with all students.*** ***KS5 students are given opportunities to lead ensembles or clubs, usually in line with their career aspirations.*** ***Practice rooms are available for students to develop Musical and wider skills, such as organisation, discipline, teamwork. Preference is given to KS4/5 students.*** ***WaterBear Music college visit us to deliver Careers and Higher Education information to KS4 & KS5 students.*** ***Music and Drama work together on the upper school production and a Musical Theatre trip.*** ***Throughout the year, students are exposed to different styles of Music along with their historical context, different ways of writing Music, different uses for Music, and a diverse range of great composers or performers.***		

At A Level (Music) we teach the Eduqas (WJEC) Specification. This seems to be the best fit for our students, with only 1 set work in the 'Classical' topic which is a fairly accessible Haydn piece. Musical Theatre is also a topic that our students take to as many of them tend to have been part of productions in lower and upper school. A visiting examiner and externally assessed compositions force our students to focus on the framework rather than influencing teacher opinions.

Year	AOSE: Into the 20th Century	AOSC: Musical Theatre	Coursework
Year 13	*How 'Classical' Music evolved in the first half of the 20th Century. Set works: Debussy and Poulenc.*	*Learning about a set number of Musical Theatre composers across the 20th Century.*	*Students must prepare for a performance exam (external examiner in Y13) and finish 2-3 compositions*
	Concepts/Tier 3 vocabulary *See Appendix*		
	Justification: *AOSE is not included in the AS Level.* *By the end of Y12, our students have the ability to analyse and annotate set works, and have reached the end of the 19th Century in their Symphonic timeline. Area of Study E picks up from around 1900 and focuses on 4-5 key areas of Modernism: Maximalism, Impressionism, Expressionism, Serialism and Neo-Classicism. There are 2 set works, along with wider listening and understanding of the genres.* *AOSE is chosen by the department as it has this natural continuation from AOSA.*	***Justification:*** *Taught throughout Y13 by the Secondary teacher. This area of study focuses on the work of six musical theatre composers: Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Claude-Michel Schönberg, Andrew Lloyd Webber and Stephen Schwartz. As this teacher has less contact time with the students, this Area of Study is covered across Y12 and Y13.*	***Justification:*** All coursework is checked regularly with constant feedback. Students are prepared for their recital with mock performances and technical run-throughs in the Hall.
	Assessment: *Theory exercises throughout* *Exam style questions* *Poulenc and Debussy annotations and books marked* *Y13 PPE*	***Assessment:*** *Theory exercises throughout* *Exam style questions and essays* *Composer comparisons and books marked* *Y13 PPE*	***Assessment:*** *Mock recital before March* *Visiting examiner recital in March – May window* *2-3 compositions with constant feedback* *Compositions finished in controlled assessments.*
	Wider reading/Cultural capital ***Playlists of genre-specific Music are created for different topics. Students are encouraged to take part in extra-curricular clubs and events, including concerts.*** ***YouTube playlists on relevant topics are shared with all students.*** ***KS5 students are given opportunities to lead ensembles or clubs, usually in line with their career aspirations.*** ***Practice rooms are available for students to develop Musical and wider skills, such as organisation, discipline, teamwork. Preference is given to KS4/5 students.*** ***WaterBear Music college visit us to deliver Careers and Higher Education information to KS4 & KS5 students.*** ***Music and Drama work together on the upper school production and a Musical Theatre trip.*** ***Throughout the year, students are exposed to different styles of Music along with their historical context, different ways of writing Music, different uses for Music, and a diverse range of great composers or performers.***		

Curriculum Mapping: Music Technology KS5

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Year	Term 1: Capture and Instrumentation	Term 2: Editing and DAW skills	Term 3: Mixing & FX	Y12: Historical Context	Y13: Coursework
Year 12 + 13	*Introduction to recording or generating audio*	*Developing the skills to correct sound errors and perform advanced tasks*	*A technological understanding of the final creative process*	*Technology sorted by Genres and Eras*	*C1: Recording Project* *C2: Composition Project*
	Concepts/Tier 3 vocabulary *See Appendix (PLT)*				
	Justification: *Students are given the Personal Learning Tracker at the start of the course to track their progress on technical understandings.* *The first term is spent understanding the start of a recording or composing process, capturing or synthesizing sound.*	***Justification:*** *The second section of the course focuses on developing skill on the chosen DAW, Logic Pro X. Editing is the next logical step in the recording process, corrective and creative manipulation of captured sound.*	***Justification:*** *The third section of the course focuses on finalising projects, understanding the production techniques used in a variety of genres, and developing knowledge on a wide array of effects for creative use.*	***Justification:*** Throughout the course, students must be able to place their gained knowledge on a timeline, from early recording processes in the 1940 to today, focusing on key eras of technological advances. This historical and genre-based context is studied in dedicated lessons.	***Justification:*** Most of the course content is taught in Y12. Y13 content lessons are used to recall knowledge and build a deeper logical, technical, and chronological understanding. Many contact hours are needed to create component 1 (recording project) and component 2 (technology-based composition).
	Assessment: *Self-Assessment using the PLT* *Checkpoint worksheets* *Projects marked*	***Assessment:*** *Self-Assessment using the PLT* *Checkpoint worksheets* *Projects marked*	***Assessment:*** *Self-Assessment using the PLT* *Checkpoint worksheets* *Projects marked*	***Assessment:*** *Self-Assessment using the PLT* *Essay questions* *Y12 PPE* *Y13 PPE*	***Assessment:*** *Constant feedback, tutorial style lessons for practical progress.* *Final coursework is externally graded.*
	Wider reading/Cultural capital ***Playlists of genre-specific Music are created for different topics. Students are encouraged to take part in extra-curricular clubs and events, including concerts.*** ***YouTube playlists on relevant topics are shared with all students.*** ***KS5 students are given opportunities to lead ensembles or clubs, usually in line with their career aspirations.*** ***Studio and C006 available for students to develop technology skills.*** ***WaterBear Music college visit us to deliver Careers and Higher Education information to KS4 & KS5 students.*** ***Music and Drama work together on the upper school production and a Musical Theatre trip.*** ***Throughout the year, students are exposed to different styles of Music along with their historical context, and a diverse range of great composers or performers.***				

MADTSHIRT

Harmony

- *Tonality*
- *Cadences*
- *Primary Chords*
- *Diatonic*
- *Chromatic*
- *Intervals*

Tempo

Italian Terms
Fast / Slow

Articulation

Ornaments: Trills, Mordents, Turns, Acciaccatura

- *Staccato*
- *Legato*
- *Glissando*
- *Tremolo*
- *Vibrato*

Dynamics

- *Forte*
- *Piano*
- *Crescendo*
- *Diminuendo*
- *Fortissimo*
- *Pianissimo*
- *Mezzo Piano*
- *Mezzo Forte*

Melody

- *Ascending pitch*
- *Descending pitch*
  - *Conjunct*
  - *Disjunct*

Range

Texture

Thick vs. Thin

- *Monophonic*
- *Polyphonic*
- *Homophonic*

Instrumentation

Identifying instruments

Structure

Verse-Chorus

- *Binary: AB*
- *Ternary: ABA*
- *Rondo: ABACA*

Rhythm

- *Syncopated*
- *Anacrusis*
- *Triplets*
- *Dotted notes*

Concerto
Tutti
Virtuosic
Themes
Sonata Form

Generic Concerto Keywords

Homophonic
Cadenza
Accompaniment
3 Movements
Soloist

Imitation
Inversion
Repetition

Compositional Devices

Sequence
Ostinato
Call & Response (Antiphony)

Soundtrack
2 Composers:
Mickey Mousing
Synchronisation
Diegetic/Non-Diegetic
Leitmotif

AOS4 Film Music

Action Cliches
Comedy Cliches
Horror Cliches
Romance Cliches

Microtonal
Special Occasions
Aural Tradition
Dancing

AOS3 Commonalities

Simple or No Harmony
Improvisation
Call & Response
Decorated Melodies

Hoi
Chaal
Melody often has a Short Range
Dhol
Punjabi Bhangra
Ostinato
Verse-Chorus
Started in Farmlands
Tumbi
Mostly Homophonic
Call & Response

Modern: Influenced by Technology and Western genres

Years:
Alberti Bass
2 Composers:
Piano (Fortepiano)
Larger pool of soloist instruments
Larger Orchestra
Clarinet
Wider Dynamics

Classical Concerto

Regular Metre
Sonata Form Introduced
Lyrical Melodies
Improvised Cadenza
Melodies often 1st Violins
Mostly Diatonic
Brass/Woodwind/Timpani Punctuation

Male Artist:
Female Artist:
Reverb
Slow Tempo
Range of Dynamics
Often Simple Time

Pop Ballads 1970s-80s-90s

Storytelling Lyrics
Virtuosic Singing: Melisma, Rubato, Range
Verse-Chorus Form
Legato & Sustain
Climactic Chorus

3-part-texture
Raga
Drone
Tabla
Tala
Bols
Sitar
Tambura

Indian Classical Music / Indian Raga

Sam
Free Time
Set Melody
Ravi Shankar
Alap
Jhor
Gat/Bandish
Jhalla

Christian Culture
West-influenced
Diatonic
Bouzouki
Sometimes Irregular time signatures
Defi
Doumbek

Greek Folk Music

Tremolo Picking
Similar to Major/Minor
Melody harmonised in 3rds
Conjunct
Melisma / Ornaments
Short range

Jewish Culture
Clarinet
Accordion
Western Instruments & Influence (Diaspora)
Homophonic

Israeli Klezmer

Ornaments
Syncopated chords
Simple Time
Fast Tempo
Crotchet Basslines
Accelerando is commonDouble Harmonic Scale

Years:
Expressive
2 Composers:
More Dissonance & Chromaticism
Greater Dynamics
Larger Orchestra
Often Rubato

Romantic Concerto

Doubling of Parts
Dramatic & Thematic
Experimental
Woodwind and Brass melodies
Composed Cadenza
Valves
Soloist often Piano, Violin or Cello

Reverb
Extreme Range
Falsetto
Syllabic
Tessitura
Vibrato
A Capella
Echo/Delay
Vocal Keywords
Synthesizer
Autotune
Portamento
Riffing
Shouty Sonority
Melisma
Rubato

Technology Keywords

Drum Machine
Sampling
Multi-tracking / Overdubbing

2 Artists:
Backbeat
12 Bar Blues
Primary Chords
Band Instruments
Swung Rhythms

Rock n Roll 1950s-1960s

Improvised Solos
Walking Bassline
Intense Vocals
Overdrive on Guitar
Sub genres:
Surf Rock (The Beach Boys)
British Invasion (The Beatles)

Islamic/*Jewish* Culture
Oud
Defi/Riq
Doumbek
Often Bass & Melody (no chords)

Palestinian/*Israeli* Folk Music

Microtonal
Melisma / Ornaments
Maqam
Vocal-focused
Conjunct
Wazn
Not always 4/4

Tonality / Harmony

Describe the **harmony** heard in this extract.

- **Seventh chords**
- **12 bar blues**
- **Chords I, IV, V mainly**
- **Some chromaticism**
- **Parallel (chords) (movement) (harmony)**

Briefly outline the **harmony/tonality** used in the extract.

- **Major**
- **Seventh chords**
- **Blue notes**
- **Chromatic**
- **Mainly diatonic**

Describe the use of harmony/tonality in the extract, refer to the different sections in your answer. **[3][AO4]**

- Introduction major with chromaticism
- Intro ends with anticipatory tonic chord
- A section based on 12 bar blues sequence
- A section uses chords I, IV, V and V7
- B section uses 4 chords, two each bar/ I, iib dim, ii, V7
- Solo sections based on harmony of B section
- 7th chords

Describe the tonality and use of harmony in this extract.

- Major key
- Diatonic harmonies
- Based on a 12 bar blues (accept blues)
- Three chords mainly
- Tonic, sub-dominant, dominant/ I-IV-V/Major primary chords C-F-G (or similar)
- Use of chord ii7 in bar 9 of '12 bar' chord sequence
- Use of seventh chords
- Blues scales used in improvisation/flattened 3rd's/flattened 7th's

State the overall tonality of the extract.

Major
Minor
Modal

Texture

Comment on the use of different **textures** in this extract.

- **Homophonic mainly in all solo sections with melody and accompaniment**
- **Polyphonic/contrapuntal in head section**
- **Monophonic breaks in all sections for solo instruments**

Describe the texture and use of instruments in the 'Head' section of this extract.

- 'front line' instruments play homophonic in the 'A' section
- 'front line' instruments harmonised, Alto sax and trumpet melody in A section
- 'A' section moderately soft dynamic from front line instruments
- Articulation and slurring the same in front line instruments
- Piano does not play in the head
- Double bass plays walking pattern (crotchets), (walking bass), continuous crotchets
- Drum kit keeps 4/4 time 'plays time'
- 'B' section, texture changes to antiphonal/question and answer effect between brass and woodwind instruments

Give one word which best describes the texture in the 'head' section.

Which one word best describes the texture in the first four bars of each instrumental solo?

Monophonic
Polyphonic
Homophonic

Texture

Tonality / Harmony

- Monophonic
- Polyphonic
- Homophonic
- Antiphonal

- **Use of instruments**
  (what are they doing?)

- Major/Minor **Tonality**
- 7th Chords
- Chromaticism
- Blues Notes
- Primary Chords
- 12 Bar Blues
- Use of Colour Tone

Structure

- AABA
- 12 Bar Blues
- Circle/Cycle of Fifths
- 32 bar song (AABA with 8 bars each)
- Head & Solo

Identify the musical **structure** that forms the basis of this piece.

12 bar blues

The structure at the start of this extract is based upon 'AABA' or '32 song bar' form. State what change the composer has made to the 'A' section in this extract.

Rhythm

- Syncopation
- Dotted Rhythms
- Swung Rhythms
- Triplets
- Duration-based (quaver rhythms)

Name the rhythmic feature used by the composer throughout this extract

Describe the use of rhythm in the extract.

- Much use of syncopation
- Triplets
- Swing rhythm

Descriptions

Describe **three** features of the melody in the first six bars of the vocal solo (Section 2). [3] AS4

- **Single note repeated {based around one note}**
- **Tonic note becomes dominant with harmony change** H
- **Anacrusis** R
- **Octave leap** M
- **Syncopated rhythm** R
- swing quavers R

Describe the melody heard in line one.

- Anacrusis start R
- Starts on dominant
- Chromatic /descending triplet {motif}/ falls to the tonic H/M
- Second chromatic descending triplet starts on sub-dominant
- Finishes on the mediant H/M
- Blue notes H

Describe the **melody** heard in the **head** section.

- **Arpeggaic** M
- **Repeated bars {First bar is repeated three times}**
- **Silent bars**
- **Use of blue notes** H
- **Chromatic 'B' section** H
- **Syncopated** R
- **Triplet rhythms** R
- **Constant quaver movement**
- **Use of grace notes** M
- fast rhythms R

Describe the music played by the rhythm section during the trumpet solo. **[3][AO4]**

- Drums quite heavy swing R
- Drums fill at start and end of solo
- Drums occasional 'bomb' {stabs} A
- Piano comping/ plays chords with changes
- Piano mainly minim and semibreve movement/plays chromatic ascending chords on every beat at one point
- Double bass maintains a walking bass

Keywords

Describe the music played by the trumpet in the introduction (cadenza) of the extract.

- Improvisatory A
- Wide range of the instrument M
- Arpeggios M
- Some scalic movement M
- Use of 'blue' notes
- Chromatic H
- Syncopation R
- Monophonic (apart from last chord) T
- Virtuoso playing
- Vibrato A

Solo one (violin):

- Anacrusis start/upbeat R
- Unaccompanied start (four bars)
- Double stopping
- Glissando A
- Arpeggios played by violin M
- Accompanied by piano and double bass
- Double bass provides walking bass pattern
- Piano mainly plays on beats 4 to 1 to emphasise chord changes

Solo two (trombone):

- Unaccompanied start
- Use of mute A
- High register start M
- Repeated note idea M
- Glissando A
- Syncopation R
- Blue notes H
- Accompaniment provided by piano, guitar and double bass
- Guitar and bass providing constant crotchet pulse
- Piano 'comping' style mainly emphasising chord changes

State **three** features of the music heard in the 8 bar introduction.

- Unison (saxes) T
- Arpeggios M
- Repeated notes on off beats M
- Chromatic motif H/M
- Stabs from brass A
- Syncopation R
- Swing rhythms R

Descriptions

Describe the solo section played by the drums and how the accompanying instruments are used in this section. **[2]+[2]AOS4**

Drums:

- Stops playing normal rhythm for accompaniment
- Floor tom featured
- Dotted rhythms used extensively in the solo
- Combination of floor tom and snare drum, cymbal only at start
- More rhythms in the unaccompanied sections of the solo

Accompanying instruments:

- Muted trumpets and tenor sax play a 'skeleton' version of the melody from the head.
- Play short notes on 1st and 3rd beats, followed by 2 triplet figures, then cadential figure.
- Fourth bar is silent
- The four bar sequence is then repeated
- 'Stabs' {accents}/ 'stop' time style allowing solo to be heard clearly

- Anacrusis / starts on 2nd beat of the bar
- Swing quavers
- Melody consists of four phrases
- First two phrases are a repeat
- Third phrase is a repeat of phrase 1 & 2 with three notes added at the end
- Fourth phrase is a five note phrase over a perfect cadence
- Melody of first two phrases consists of 8 notes (6 different pitches)
- Use of blue notes
- Minor 3rd resolving to major third feature
- Descending arpeggio in third phrase
- Ascending arpeggio in final phrase

Describe the musical features other than instrumentation heard in the head section of the extract. **[3]AOS4**

- Unison
- Anacrusis
- Scalic and step-wise for first four bars
- Syncopation
- Major to minor changes in first four bars and second four bars
- Cycle of fifths in bars 9-16
- Triplet rhythm feature
- Chromaticism

- Piano solo instrument
- Improvisation
- Syncopation
- Double bass and drums only in accompaniment
- Right hand main melodic interest
- Left hand providing a supporting role through harmony and bass notes
- Use of grace notes
- Stride piano style towards end of solo

Describe the music played by the instruments in the vocal sections of the song. Refer to line numbers and specific instruments in your answer. [5] AO4

- **Piano comps/ drums hi-hat bars 1-8**
- **Trumpets, trombones and saxes added**
- **Lines 1-2: Piano improvised treble right hand/ Double Bass plays fast walking style/ drums keep time**
- **Line 3 & 4: Saxes join in with homo rhythmic idea syncopated**
- **Line 4 end Trumpets come in with dotted rhythmic idea**
- **Line 5: Soft sustained notes in trombones**
- **Line 6: Saxes play fast rhythmic idea in harmony on the lyric 'inside'**
- **Line 7: Trombones play ascending scale idea,**
- **Line 7 & 8: Trumpets and trombones have question and answer section**
- **Line7: Saxes play phrase at end of the line**
- **Line 9: Full band, sustained notes Crescendo**
- **Line 11 to end: same ideas as lines 7 & 8 but much louder dynamic**
- **Line 9-12 drums much louder more fills**

Descriptions

- MADTSHIRT – with a focus on what the question is asking about!
- Specificity:
  - Rather than “syncopation” – “the **Trumpets** are playing **syncopated** accented **stabs**”
  - Rather than “drum kit” – “the Drums are **keeping** the rhythm with a **swung** rhythm on the **ride** cymbal”
  - Rather than “chords” – “Piano is playing chords on beats 1 and 3”
  - If asked to refer to line numbers, make sure you do.
- Jazz-specific keywords: Walking bass? Comping style? Improvisatory feel?
- Usually 3-4 marks:
  - 1-2 generic points, i.e. syncopation, swung rhythms, anacrusis, repetition.
  - 1-2 specific points, i.e. pick out an instrument and describe it.

Piano-specific

Describe the music played by the **piano** in the improvisation section of the extract. [3]AO4

- **Blue notes**
- **Syncopation**
- **Triplet rhythms**
- **Grace notes {ornamentation}**
- **Right hand led melody**
- **Left hand more 'comping' style**
- **Right hand octaves at times**
- **Right hand occasional chords**

Describe the writing for piano in the four bar introduction.
(You may wish to refer to aspects of melody, rhythm, harmony and texture in your answer)

- Octaves
- Chromatic
- Ascending sequence first two bars
- Descending chromatic scale third and fourth bars of 'A' section
- Rhythmic patterns from dotted crotchet/quaver for two bars to constant quavers (allow for equivalent if candidate has worked in 4/4)

Describe the writing for the left hand of the piano in:

- Starts with treble of Piano (upper register)
- Unison/monophonic
- Octaves
- Syncopation in bar 3
- One chord only in final bar (dominant chord)
- Last three notes of the introduction separated between the hands
- Dominant, sub-mediant, leading note rise to 'A' section
- Scalic writing
- Pentatonic for the first two bars

Describe the music heard in the piano solo in the fourth chorus at the end of this extract.

- Left hand leaps from low bass notes to high chords
- Right hand virtuosic playing in a high register
- Right hand playing in octaves
- Wide stretches in left hand (intervals of a 10th)
- Wide range of the piano used

Piano-specific

- Right hand melodies
  - Scalic
  - Arpeggiated
  - Ascending/descending
  - Runs
  - Ornaments
  - Chromatic
- Left hand comping
  - Chords
  - Stride (jumping)
  - Walking Bass
- Any chords?
- Any **octaves**?
- What is the rhythm?
- *What is the pitch range?*

ST MARTIN'S MUSIC

A Level Music Technology
Personalised Learning Tracker

Area of Study 1 Recording and Production techniques for both corrective and creative purposes

Topic	Content	Skills, Knowledge and Understanding	★	★	★	★	★
1.1 Software and Hardware	1.1.1 The core and Advanced functions of a digital audio workstation (DAW)	ALL FUNCTIONS BELOW					
	1.1.2 Names, purposes and functions of hardware	Microphones (D112, NT2A, NT5, SM57, SM58)					
		Audio Interfaces					
		Microphone pre-amps					
		DI Boxes					
		Mixing desks					
		Outboard effects					
		Guitar pedals					
		Controller keyboard					
	1.1.3 Other programming environments and new and emerging software	Awareness of new, alternative software environments used in music production. Ableton, Logic 9, Logic X, Cubase, Protools					
		MIDI					
		OSC					
	1.1.4 The impact of new and emerging software of music production	The contribution of new music technology to music production practices					
1.2 Capture of Sound	1.2.1 Gain structure and how it affects noise and distortion	Setting gain to maximise signal-to-noise ratio					
		Avoiding clipping, interference and hiss					
		Checking input and output levels when several effects/pieces of hardware are chained together					
		Pre-amp controls such as phantom power, gain, pad, high pass filter, polarity, clip/activity LED					
	1.2.2 The Characteristics and suitability of microphone types	Dynamic microphones					
		Condenser microphones					
		Ribbon microphones					
	1.2.3 The suitability of microphone placement techniques	Suitable distances/ angles (mic placement)					
		Recording instruments using 1 microphone (vocals, wind/brass/strings, guitar amps)					

		Recording instruments using multiple microphones, e.g. drum kit					
	1.2.4 The advantages and disadvantages of microphone types in terms of polar pattern and frequency response	On-axis and off-axis frequency responses					
		Directional: cardioid, hypercardioid, figure of 8					
		Omnidirectional					
		Advantages and disadvantages of different polar patterns					
		Proximity effect					
		Frequency response and transient response of microphones					
	1.2.5 Advanced microphone techniques	Understand phase relationships between multiple microphones					
		Coincident pairs					
		Spaced stereo pairs					
	1.2.6 How microphones work	Sensitivity					
		Electromagnetic induction					
		Capacitance					
		Diaphragms					
		Moving coil					
		Plates					
		Phantom power					
		Microphone switches (pad, high pass, polar pattern switch)					
		Microphone accessories (pop shield, elastic/suspension cradle)					
1.3 Synthesis	1.3.1 How synthesis is used to create sounds	Selecting and mixing sine, triangle, pulse, square and saw waveforms					
		white noise					
		Low frequency oscillator (LFO)					
		Low pass/ high pass filters					
		Envelopes					
	1.3.2 How timbre is affected by a wider range of parameters	Cut-off frequency					
		Resonance					
		ADSR/ AHDSFR amplitude envelope					
		Mapping envelope and LFO to filter cut-off and pitch					
		Oscillator tuning (Octave, course, fine)					
		Pitch bend range					
		Monophonic synthesiser					

		Polyphonic synthesiser					
		Portamento					
		Arpeggiator					
1.4 Sampling	1.4.1 Pitch mapping	Transposing					
	1.4.2 Editing samples	Cutting and trimming					
	1.4.3 Looping	Loop points					
		Zero crossings					
		Cross-fade looping					
	1.4.4 Advanced parameters	Sample rate					
		Bit depth					
		Using synthesis parameters on samples (e.g. filter and envelope)					
		Setting pitch key zones					
		Velocity layering					
		Time-stretch					
		Reversing samples					
1.5 Sequencing	1.5.1 Real-time input	Using a MIDI controller keyboard					
	1.5.2 Non-real time input	Step grid (drum editor/ piano roll)					
		Using the pencil tool to draw in notes					
	1.5.3 Quantise	Hard quantise values, e.g. 1/8, 1/12, 1/16, 1/32 (and note length equivalents)					
		Swing/ percentage quantise					
		Snap/ Grid					
	1.5.4 Editing skills	Velocity and note length					
		Piano and list editor					
		Cutting, looping and duplicating					
	1.5.5 How MIDI works by studying data bytes	Note on/off					
		Pitch					
		Controllers (controller keys)					
		Pitch bend					
		Most Significant Bit and Least Significant Bit (MSB and LSB) - The prioritising of values when transmitting MIDI in binary code.					
		Tempo data in bpm					
1.6 Audio editing	1.6.1 Truncating	Scissor tool/ split					
		Lead-in and lead-out times					
	1.6.2 How to remove clicks and noise	Removing hiss, hum and plosives					

		Fades and cross-fades					
	1.6.3 How and why clicks and other noises occur	Examples include discontinuous waveforms and plosives					
	1.6.4 Audio editing functions	Normalising					
		Inverting waveforms					
1.7 Pitch and Rhythm correction and manipulation	1.7.1 How to correct inaccuracies in pitch	Retuning a vocal part with automatic tuning					
		Manually tuning individual notes by drawing in pitch					
		Manually tuning by playing via MIDI					
		Replacing small errors with material from elsewhere in the song					
		Manually tuning by using offline processes such as a pitch shifter					
	1.7.2 How to correct inaccuracies in rhythm	Tightening drum parts using audio quantise					
		Replacing small errors with material from elsewhere in the song					
		Manually cutting and moving notes that are out of time					
		Pitch: Use of autotune as a creative effect					
	1.7.3 Parameters that allow greater control and creativity	Pitch: autotune response time					
		Pitch: selecting different algorithms					
		Pitch: formant shifts					
		Pitch: fine tuning in cents					
		Pitch: polyphonic retuning					
		Rhythm: Transient detection threshold					
		Rhythm: Groove templates					
		Rhythm: Selecting different algorithms					
		Rhythm: time-stretch					
1.8 Automation	1.8.1 How to use volume and pan automation	Fades					
		Movement in the stereo field					
	1.8.2 Automating parameters of plug-ins	For example: cut off frequency and delay feedback					
1.9 Dynamic processing	1.9.1 Uses of compression and gating	Situations when you would use a compressor and/or gate					
		Limiting					
		Expansion					
		De-essing					

		Pumping					
	1.9.2 Core and advanced parameters of a compressor and gate	Compressor threshold					
		Compressor ratio					
		Compressor make-up gain					
		Compressor attack					
		Compressor release					
		Compressor knee					
		Compressor side-chain					
		Gate threshold					
		Gate reduction/ range					
		Gate attack					
		Gate release					
		Gate hold					
		Gate side-chain					
		Drawing graphs of compression and gating					
1.10 Stereo	1.10.1 Pan	Setting pan positions for individual parts (tracks, instruments and/or vocals) in a recording					
	1.10.2 Panning law, mono-summing and mid-side processing	stereo widening					
		Mono compatibility					
1.11 EQ	1.11.1 Different types of EQ used in a recording	High-shelf					
		Band					
		Low pass filter					
		High pass filter					
		Band pass filter					
		Parametric EQ					
		Graphic EQ					
		Correcting problems including sibilance, noise and resonances					
	1.11.2 How different parameters affect the sound	Gain					
		Frequency/ cut-off					
		Q					
		Slope					
		Resonance					

		Drawing graphs of EQ					
1.12 Effects	1.12.1 Core and Advanced parameters	Wet/ Dry and bypass settings					
		Using sends and inserts					
		Core and advanced parameters as listed for each effect					
	1.12.2 Reverb	Room					
		Hall					
		Plate					
		Spring					
		Gated					
		Reversed					
		Reverb Time					
		Pre-delay time					
		High frequency damping					
	1.12.3 Delay	Single and multi-tap delay					
		Slapback					
		Timed delay					
		Ping-pong delay					
		Delay time					
		Feedback					
		Number of repeats					
		Delay pan and EQ					
		Automatic double tracking (ADT)					
	1.12.4 Modulated delay	Flange					
		Chorus					
		Phaser					
		LFO Rate					
		LFO Depth					
		LFO Feedback					
		Comb filtering					
	1.12.5 Wah wah pedal	Band pass filter					
	1.12.6 Distortion	Overdrive					
		Fuzz					
		Gain/drive					
		Tone					
		Amp modelling parameters					
		Amps and speaker types					
		Virtual mic type/placement					
	1.12.7 Tremolo	LFO rate; LFO depth					
	1.12.8 Vocal Effects	Vocoder/ Talk box					
1.13 Balance and Blend	1.13.1 Balance	The relative balance of parts (tracks, instrument and/or vocals)					
	1.13.2 Blend	How blend is affected by compression, EQ and effects					
1.14 Mastering	1.14.1 Perceived volume	Limiting					

	1.14.2 Mastering parameters	Limiter gain					
		Fade in/ fade out					
	1.14.3 Understanding how EQ is used in the mastering process	Master EQ (e.g. high shelf boost and rumble (high pass) filter)					

Area of Study 2: Principles of audio and sound technology

Topic	Content	Skills, Knowledge and Understanding	★	★	★	★	★
2.1 Acoustics	2.1.1 How the live room acoustics affect the recording	Room size					
		Absorption					
		Reflection					
		Diffusion					
		Isolation booths for vocals, drums and amps					
	2.1.2 Acoustics parameters	Describing a reverb tail: Pre-delay time, early and late reflections, reverberation time, resonant frequencies					
2.2 Monitor Speakers	2.2.1 The characteristics of different monitor speakers	The frequency range of tweeters					
		The frequency range of woofers					
		The frequency range of subwoofers					
	2.2.2 How monitor speakers work	Electromagnetic induction					
	2.2.3 How different types of monitor speakers affect mix translation	Checking mixes on different monitoring (i.e. headphones, speakers with pronounced mid range, and systems with subwoofers)					
2.3 Leads and Signals	2.3.1 How leads work	Balanced connections					
		Unbalanced connections					
	2.3.2 Connectivity including signal path and signal types	Aux sends					
		Insert points					
		Sub-groups					
		Mixer channel strips					
	2.3.3 The different types of leads	Jack					
		XLR					
		MIDI Cable (5 pin)					
		Digital ins/outs					
		Computer cables (USB, firewire)					
		Using balanced connections to avoid noise issues such as hum, hiss and rumble					
		Using DI boxes					
	2.3.4 Impedance	Signal levels: Mic, Line, Instrument					

	2.3.5 The advantages and disadvantages of different leads and connectivity	Comparing balanced and unbalanced					
		Comparing analogue and digital connections					
		Comparing computer data connections (USB vs Firewire)					
2.4 Digital and Analogue	2.4.1 The differences between digital and analogue technologies	Frequency response					
		Signal to noise ratio					
		Headroom					
		Digital clipping					
		Analogue Clipping					
		How components such as valves and transistors affect the sound					
2.5 Numeracy	2.5.1 How to display and interpret information graphically	Waveforms					
		EQ Curves					
		Compressor responses					
		Amplitude envelopes					
		Interpreting frequency response diagrams how sound quality is affected					
		Interpreting polar response graphs to understand how sound quality is affected					
	2.5.2 Technical Numeracy	Parameter settings and associated units of measurement					
		Levels in Db					
		Frequency in hertz/kilohertz					
		Delay time in milliseconds/ note values					
		Tempo in bpm					
		Synthesiser octave settings in feet					
		Course tuning in semitones					
		Fine tuning in cents					
		Feedback and effects mix percentages					
		Understand binary, formulae and logarithms and how they are used in music technology					
	2.5.3 How to make calculations to describe sound waves	Waveform frequency					
		Waveform phase					
		Waveform amplitude					
2.6 Levels	2.6.1 Principles of levels and metering	Management of levels to prevent distortion and maximise signal-to-noise ratio					

	2.6.2 Levels and metering scales	Decibel scales: when to use peak metering					
		Decibel scales: when to use RMS metering					
		Psycho-acoustics related to perceived volume					
	2.6.3 The specifications of digital recordings and how they affect sound quality	A/D and D/A conversion					
		Sample rate					
		Bit depth					
		Streaming bit rate					
		Uncompressed PCM Audio formats (e.g. WAV)					
		Data compressed formats (e.g MP3)					

Area of Study 3: The development of recording and production technology

Topic	Content	Skills, Knowledge and Understanding	★	★	★	★	★
3.1 Software and Hardware: Digital	3.1.1 Digital hardware/ software attributes	The differences between digital and analogue recordings					
		The advantages and disadvantages of digital hardware/software					
		Graphical user interfaces (GUI)					
		Sampling theory and converters					
	3.1.2 Digital sequencing and digital audio workstations	Core and advanced functions of a DAW					
		Real-time (native) processing					
		Software instruments					
		Non-destructive editing					
		Non-linear editing					
		Convolution reverb					
		Amp modelling					
	3.1.3 Digital consumer formats	CD					
		MP3/ M4a					
		High definition masters					
		Emerging technologies					
		Data bit rate					
	3.1.4 Digital recording and sampling hardware	Digital multitrack formats					
		Sampling with limited available memory					
3.2 Hardware: Analogue	3.2.1 Analogue hardware attributes	The difference between analogue and digital recordings					
		The advantages and disadvantages of analogue recordings					
		Valves					
		Soft clipping					

		Tape saturation					
		Solid State (Transistor) amplifiers/ distortion for hard clipping					
		Maintenance issues and variations in frequency and pitch: Wow and Flutter					
	3.2.2 Tape machines	Editing and splicing					
		Multitrack tape formats					
	3.2.3 Analogue consumer formats	Vinyl					
		Cassette tape					
		Mono and stereo releases					
		Mixing and mastering principles for analogue formats (e.g. vinyl and cassette)					
	3.2.4 Analogue effects	Delay: Tape					
		Delay: Bucket Brigade					
		Mechanical reverbs: plate					
		Mechanical reverbs: spring					
		Rotary speaker (Leslie)					
		Vinyl scratching					
		Pitch changes using vinyl and tape					
		Reversing using vinyl and tape					
	3.2.5 Analogue synthesisers	Advantages and disadvantages of analogue synthesisers					
		modules and patching (modular synths)					
	3.2.6 Electric instruments	Electric guitar					
		Electric bass guitar					
		Theremin					
		Mellotron					
		Electric organ					
		Electric piano					
		Clavinet					

Component-specific knowledge

Topic	Content	Skills, Knowledge and Understanding	★	★	★	★	★
4.1 - Component 3	4.1.1 Understanding of the instruments and sounds associated with the following styles:	Jazz					
		Blues					
		Rock 'n' Roll					
		Rock					
		Metal					
		Punk					
		Soul					
		Disco and Funk					
		Reggae					

		Acoustic and folk					
		Commercial pop					
		Urban					
		Electronic and dance					
	4.1.2 History and development of recording and production technology through the following eras:	Digital audio workstations and emerging technologies (c. 1996-present day)					
		Digital recording and sequencing (c. 1980-present day)					
		Large-scale analogue multitrack (c. 1969-1995)					
		Early multitrack recording (c. 1964-69)					
		Direct to tape mono recording (c. 1930-1963)					