

A Level Music and Music Technology Isolation Work

If you have to isolate, please email your class teacher to get work based on what you have most recently been covering in class.

If that is not possible, please follow the scheme below, in conjunction with your class notes and own personal areas of weakness.

Music A Level

You will be using Focus on Sound, and the logon details are:

Go to the website **portal.focusonsound.com** and click the 3rd option “**Sign in with application cloud**”.

Focus on Sound login details (case sensitive):

School ID = rmgs

User name = your school user name (e.g. 07wmozart)

Password = music

You must log on to FoS BEFORE you follow the links listed below.

Year 12

	Unit Name	Remote Learning Instructions and Links
Term 1	AoS 1: Instrumental Music of Haydn, Mozart, and Beethoven	FoS – Lessons – Composers https://fosuk.server1.apps.focusonsound.com/lessons/composers#haydn and https://fosuk.server1.apps.focusonsound.com/lessons/composers#mozart and https://fosuk.server1.apps.focusonsound.com/lessons/composers#beethoven
	AoS2: Popular Song- Blues, Jazz, Swing and Big Band	FoS – Lessons – Blues https://fosuk.server1.apps.focusonsound.com/lessons/popular-styles/#blues-history and https://fosuk.server1.apps.focusonsound.com/lessons/groups/#the-blues--12-bar-blues-and-blues-bands FoS – Lessons – Jazz https://fosuk.server1.apps.focusonsound.com/lessons/eduqaswjec-gcse/#eduqas--jazz-rhythm-section
Term 2	AoS 6: Innovations in Music 1900 to present day	FoS – Lessons – Composers https://fosuk.server1.apps.focusonsound.com/lessons/composers#copland FoS – Lessons – Study Pieces https://fosuk.server1.apps.focusonsound.com/lessons/study-pieces#copland--rodeo
	AoS 5: Programme	FoS – Lessons – Romantic Music

	Music, 1820-1910	https://fosuk.server1.apps.focusonsound.com/lessons/history/#romantic-style Read and make notes on this detailed outline of the OCR Programme Music aspects of the course: https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT1217-scheme-KS5_OCR_Programme-music.pdf
Term 3	AoS 1	FoS – Lessons – History https://fosuk.server1.apps.focusonsound.com/lessons/history#classical-music--introduction FoS – Lessons – Tempo https://fosuk.server1.apps.focusonsound.com/lessons/rhythm#tempo-4--speed-change-terms
	AoS 2	FoS – Lessons – Jazz https://fosuk.server1.apps.focusonsound.com/lessons/groups/#jazz-bands-2--introduction-to-the-rhythm-section and https://fosuk.server1.apps.focusonsound.com/lessons/groups/#jazz-bands-3--more-on-the-rhythm-section-in-jazz
Term 4	AoS 6	FoS – Lessons – Rhythm https://fosuk.server1.apps.focusonsound.com/lessons/rhythm#time-signatures--revision-and-compound-time FoS – Lessons – Chords https://fosuk.server1.apps.focusonsound.com/lessons/chords#advanced-intervals (complete Basic Intervals and Larger intervals beforehand if necessary)
	AoS 5	Research and create a revision resource on these key terms, including the features, and a musical example of each one from the Romantic era: <ul style="list-style-type: none"> • Concert Overture • Tone Poem • Concert Overture • Programmatic solo piano pieces • Pieces conveying National pride
Term 5	AoS 1	FoS – Lessons – Aural Training https://fosuk.server1.apps.focusonsound.com/lessons/aural-training#aural-training--leaps and https://fosuk.server1.apps.focusonsound.com/lessons/aural-training#aural-training--syncopation (if you want something more advanced please go to Musictheory.net)
	AoS 2	Listen to these examples of Blues, Jazz and Swing: give a detailed musical analysis of each piece, including detail about how they are typical of Blues, Jazz and Swing respectively: <p>Blues example: https://www.youtube.com/watch?v=YYsnRc09csQ</p> Jazz Example: https://www.youtube.com/watch?v=cZecaSG5qOc Swing example: https://www.youtube.com/watch?v=MfiKk4wxiVM&list=RDQMXaw2ISuDABw&index=3

Term 6	AoS 6	FoS – Lessons - Scottish Curriculum https://fosuk.server1.apps.focusonsound.com/lessons/scottish-curriculum#higher--20th-century-styles and https://fosuk.server1.apps.focusonsound.com/lessons/scottish-curriculum#higher--instrumental-and-vocal-techniques
	AoS 5	Listen to “1812 Overture”. Here is a link but you may listen to any version: https://www.youtube.com/watch?v=VbxgYlcNx8 <ol style="list-style-type: none"> 1. Create a brief outline of this piece. Who was the composer, and what is the story behind this piece (the programme)? 2. Create a detailed analysis of this piece’s musical features. Wherever possible, write down how these musical features link to the programme.

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See info at the top of this document regarding logging in to FoS if you need to use it.

	Unit Name	Remote Learning Instructions and Links
Term 1	AoS 1: Instrumental Music of Haydn, Mozart, and Beethoven	Review your AoS 1 set work. Create a knowledge organiser, covering all the musical elements. Also include details about patronage and performance location. Add a comparison to similar works by the other composers in AoS 1. Why is your set work a typical example of the genre? Why is it typical of the composer’s style?
	AoS2: Popular Song- Blues, Jazz, Swing and Big Band	Review your AoS 2 set works. Create a knowledge organiser, covering all the musical elements. Explore these questions: Include background; who wrote these songs originally? For what purpose? Add a comparison to at least one recording of one of the set works, by a different artist. Why is your set work a typical example of the genre?
Term 2	AoS 6: Innovations in Music 1900 to present day	Write bullet point essay plans for at least one example of each of the topics below: <ul style="list-style-type: none"> - typical features of an AoS 6 style (pick the ones you are least familiar with) - how the use of a musical element has been developed / changed during the period - pick a well-know work from the period and explain why it is a good example of its genre
	AoS 5: Programme Music, 1820- 1910	Write bullet point essay plans for at least one example of each of the topics below: <ul style="list-style-type: none"> - How Romantic composers used musical elements to represent extra musical influences. - The development of Romantic structures; from Concert overtures to Programme Symphony. - How Romantic composers used new instruments and instrument capabilities, including solo piano pieces.

Term 3	AoS 1	Create a comparison table for each composer of their different types of works – symphonies, sonatas, chamber music, and other. Give a musical example for each, making sure you have listened to it along with the score (use IMSLP for this). Note in the table any musical features which stand out, and why it is a good example for that composer and that type of work. This will be to prepare for the comparison question in the exam.
	AoS 2	Compare your AoS 2 set works recordings with a recording by another artist. You should compare the musical elements, including arrangement and vocal styles. You should write 4 comparisons in total (one for each set work track).
Term 4	AoS 6	Write bullet point essay plans for at least one example of each of the topics below: - typical features of an AoS 6 style (pick the ones you are least familiar with) - how the use of a musical element has been developed / changed during the period - pick a well-know work from the period and explain why it is a good example of its genre If you did this work during Term 3, ensure you pick different topics this time.
	AoS 5	Complete any 2 of the following 25 mark essay questions in exam conditions (i.e. without notes or books.) Give yourself approximately 35 minutes to complete, remembering to add on any additional time you are entitled to. - How did short piano pieces develop in the 19th Century? Make specific reference to the works of at least 2 composers. - How did orchestration develop in the 19th Century? Make reference to the works of at least 2 composers. - How did harmony and tonality develop in the 19th Century? Make reference to the works of at least 2 composers.
Term 5	All Areas of Study	Use your time to revise, starting with your areas of weakness. Use IMSLP for scores, and your text book for content, listening examples, and practice questions.

Music Technology A Level

Year 12

	Unit Name	Remote Learning Instructions and Links
Term 1	Introduction to the Key Principles	<p>- Create a revision resource on 'The Microphone'. Include the benefits of, and differences, between a dynamic, condenser, and ribbon mic.</p> <p>- Read the EQ and Dynamics processing chapters of 'Key Principles of Music Technology' booklet (on Teams), and make detailed notes.</p>
Term 2	Mono Era and Approach to composition	<p>Using any available DAW software (such as Garageband or Soundtrap) https://www.soundtrap.com/studio/ begin to experiment with the DAW's capabilities, and begin to generate simple ideas for a multi-instrument composition.</p> <p>Read the "Direct to Mono" PPT on Teams, and make detailed notes.</p> <ul style="list-style-type: none"> Identify 2 tracks recorded in this era, and write down 3 features of each recording that demonstrate the artefacts mentioned in the PowerPoint. Be specific; including track timings wherever possible.
Term 3	Small Multitrack Era and Synthesis	<p>Using the 'Key Principles of Music Technology' booklet (on Teams), your own notes, and your own revision, create a revision resource titled "Synthesis". It must include detailed descriptions of:</p> <ul style="list-style-type: none"> Oscillator Filter Amplifier LFO <p>Read the "Small-Scale Multitrack Recording" PPT on Teams, and make detailed notes.</p> <ul style="list-style-type: none"> Identify 2 tracks recorded in this era, and write down 5 features of each recording that demonstrate the artefacts mentioned in the PowerPoint. Be specific; including track timings wherever possible.
Term 4	Large analogue multi-track era and Effects	<p>Using the 'Key Principles of Music Technology' booklet (on Teams), your own notes, and your own revision, create a revision resource titled "Effects". It must include detailed descriptions of:</p> <ul style="list-style-type: none"> Reverb Delay Chorus Flange/Phaser <p>Read the "Large-Scale Multitrack Recording" PPT on Teams, and make detailed notes.</p>

		<ul style="list-style-type: none"> Identify 2 tracks recorded in this era, and write down 5 features of each recording that are typical of this recording era. Be specific; including track timings wherever possible.
Term 5	Digital large multi-track era. Exam question practice.	<p>Using the 'Key Principles of Music Technology' booklet (on Teams), your own notes, and your own revision, create a revision resource titled "Digital Recording". It must include detailed information on:</p> <ul style="list-style-type: none"> Sample rate Bit Depth Digital Compression (e.g. Lossy and Lossless Audio) The benefits and drawbacks of Digital vs Analogue recording. <p>Complete this comparison question (15 marks) and Context Question (20 marks):</p> <p>Compare the production techniques used in both versions</p> <p>Question A:</p> <ol style="list-style-type: none"> Pink Floyd: 'Another Brick in the Wall Pt. 2' (1979) Eric Prydz, Floyd: 'Proper Education' (radio edit) (2007) <p>Question A:</p> <p>Daft Punk: 'Tron Legacy – Armory' (2010)</p> <p>This track was produced in 2010. Evaluate the use of synthesisers and synthesis techniques in this track, and the wider impact synthesis has had on film music.</p>
Term 6	Multi-track and revision:	<p>Identify any gaps in your knowledge and use your notes and online resource to help with your revision for the end of year assignments.</p> <p>Complete this comparison question (15 marks) and Context Question (20 marks):</p> <p>Question B:</p> <ol style="list-style-type: none"> Nany Sinatra: 'Bang Bang (My Baby Shot Me Down)' (1966) Audio Bullys: 'Shot You Down' (2005) <p>Question B:</p> <p>Kylie Minogue: 'I Can't Get You Out of My Head' (2001)</p> <p>This track was produced in 2001. Evaluate the impact DAW technology has had on the vocal production and the wider impact it has had on vocal production since 2001.</p>

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	Unit Name	Remote Learning Instructions and Links
Term 1	Advanced Audio and Composition	<p>Using the 'Key Principles of Music Technology' booklet (on Teams), your own notes, and your own revision, create a revision resource titled "Advanced Audio".</p> <p>It must include detailed information on:</p> <ul style="list-style-type: none"> • Destructive and Constructive interference (sound cancellation) • Labelling a sound wave • Overtones/Harmonics • Calculating notes an octave/Perfect 5th above a given frequency. <p>Complete this comparison question (15 marks) and Context Question (20 marks):</p> <p>Question C:</p> <p>a) Moby: 'Run On' (1999)</p> <p>b) Johnny Cash: 'God's Gonna Cut You Down' (2006)</p> <p>Question C:</p> <p>Tone Loc: 'Wild Thing' (1989)</p> <p>This track relies heavily on audio samples. Evaluate the use of sampling in this track and the impact sampling has had on modern music.</p>
Term 2	Advanced Synthesis	<p>Use SoundGym (contact Mr Holeyman for a reminder of login details) to improve your technological listening skills in preparation for Component 4. Screenshot the results of you completing at least 5 exercises and email them to Mr Holeyman.</p> <p>Using the 'Key Principles of Music Technology' booklet (on Teams), your own notes, and your own revision, create a revision resource titled "Synthesis". It must include detailed descriptions of:</p> <ul style="list-style-type: none"> • Oscillator (DCO and VCO) • Filter (DCF and DCF) • Amplifier (VCA and DCA) • LFO • Include a brief history of the synthesiser; from analogue mono synths to poly digital synths.
Term 3	Advanced Microphone Techniques	<p>Create a revision resource on 'The Microphone'. Include:</p> <ul style="list-style-type: none"> • the benefits of, and differences, between a dynamic, condenser, and ribbon mic. • Frequency response • Phase cancelling • Proximity effect

		<ul style="list-style-type: none"> • Polar patterns • The purpose of all condenser mic switches • Specifics of how each microphone converts sound to electricity.
Term 4	NEA and Exam	<p>Use SoundGym (contact Mr Holeyman for a reminder of login details) to improve your technological listening skills in preparation for Component 4. Screenshot the results of you completing at least 5 exercises and email them to Mr Holeyman.</p> <p>Complete this comparison question (15 marks) and Context Question (20 marks):</p> <p>Question D:</p> <ul style="list-style-type: none"> a) Adele: 'Hometown Glory' (2007) b) Adele: 'Hometown Glory (High Contrast Remix)' (2007) <p>Question D:</p> <p>Daft Punk: 'One More Time' (2001)</p> <p>Evaluate the impact that dynamic processing has had on the production of this track, and the wider impact dynamic processing has had on electronic music since 2001.</p>
Term 5	NEA and Exam	<p>Use SoundGym (contact Mr Holeyman for a reminder of login details) to improve your technological listening skills in preparation for Component 4. Screenshot the results of you completing at least 5 exercises and email them to Mr Holeyman.</p> <p>Complete these comparison questions (15 marks) and Context Questions (20 marks):</p> <p>Question E:</p> <ul style="list-style-type: none"> a) Marvin Gaye: 'Sexual Healing' (1982) b) Kygo, Marvin Gaye: 'Sexual Healing (Kygo Remix)' (2013) <p>Question F:</p> <ul style="list-style-type: none"> a) Hall and Oates: 'Out of Touch' (1984) b) Uniting Nations : 'Out of Touch (Radio Edit)' (2004) <p>Question E:</p> <p>The Beach Boys: 'Wouldn't It Be Nice' (1966)</p> <p>This track is from the studio album 'Pet Sounds' and is a good example of the start of experimentation from 1960s bands. Evaluate the use of effects in this track, and the impact that effects had on music of the 60s and 70s.</p> <p>Question F:</p> <p>The Temptations: 'My Girl' (1965)</p> <p>This track is an example of early multi-track recording. Evaluate the use of multi-track recording on this track, and the impact of limitations of this technology on mid-late 60s recordings.</p>