Y13

Revision Olympics

A Level Music Technology

Revision Guide
December 2024–May 2025

Exam Specification and General Support

Exam specification and exam board	Edexcel A level Music Technology
Past paper questions	Please note, set works change every four years
Useful revision websites	Music tech Student Sound on sound
Exam info	**Component 1: Recording** 20% of the qualification 60 marks Production tools and techniques to capture, edit, process and mix an audio recording. **Component 2: Technology based composition** 20% of the qualification 60 marks Creating, editing, manipulating and structuring sounds to produce a technology-based composition. **Component 3: Listening and analysing 22.5.2025** Written examination: 1 hour 30 minutes 25% of the qualification 75 marks Knowledge and understanding of recording and production techniques and principles, in the context of a series of unfamiliar commercial recordings supplied by Pearson. Application of knowledge related to all three areas of study. **Component 4: Producing and analysing 04.06.2025** Written/practical examination: 2 hours 15 minutes (plus 10 minutes setting–up time) 35% of the qualification 105 marks Knowledge and understanding of editing, mixing and production techniques, to be applied to unfamiliar materials provided by Pearson in the examination. Application of knowledge related to two of the areas of study.

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Week	Activity 1	Activity 2	Activity 3
1 2.12.24	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise Characteristics and suitability of microphones: • Dynamic; condenser • Directional microphones; (cardioid, hypercardioid and figure of eight polar patterns); omnidirectional microphones • Proximity effect • Microphone frequency responses • Sensitivity	Attempt Q2 from the 2020 C3 paper – on teams. The mark scheme is there for you to self mark.
2 9.12.24	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise Microphone techniques: • Single and multiple microphone techniques • Placement distance and angle • Managing spill and background noise • Eliminating plosives	Attempt Q3 from the 2020 C3 paper – on teams. The mark scheme is there for you to self mark.
3 16.12.24	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise How synthesis is used to create sounds: • How timbre is affected by cutoff frequency and resonance • Mapping envelope and LFO to filter cut-off and pitch • Oscillator octave, coarse and fine tuning • Pitch bend • Portamento; arpeggiator	Attempt Q3 from the 2020 C3 paper – on teams. The mark scheme is there for you to self mark.

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Week	Activity 1	Activity 2	Activity 3
4 6.01.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise Sampling: • Cutting/trimming • Tuning • Loop points • Crossfades • Transposing • Reversing samples; stuttering • Using synthesis parameters on samples, e.g. filter and envelope • Setting pitch and key zones • Velocity layering	Attempt Q5 from the 2020 C3 paper – on teams. The mark scheme is there for you to self mark.
5 13.01.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise Audio editing: • Scissor tool/split • Fades and cross fades • Normalising and inverting waveforms	Attempt Q6 from the 2020 C3 paper – on teams. The mark scheme is there for you to self mark.
6 20.01.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise Pitch and rhythm correction: • For example, re-tuning a vocal part with automatic tuning • Manually tuning individual notes by drawing in pitch, playing via MIDI or offline pitch shift process • Pitch: use of automatic tuning as a creative effect; formant shifts; fine tuning in cents • Rhythm: groove templates; time stretching	Attempt Q1 from the 2020 C3 paper – on teams. The mark scheme is there for you to self mark.

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Week	Activity 1	Activity 2	Activity 3
7 27.01.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise Dynamic processing: • Situations when you would use a compressor and or/gate • Limiting; expansion; de-essing • Pumping • Compressor threshold, ratio, make-up gain, attack, release, knee and side-chain • Gate threshold, attack, release, reduction/ range	Use class notes and research to revise Direct to tape mono recording (c.1930 – 1963)
8 3.02.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise EQ: • 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 resonance; Q; slope	Use class notes and research to revise Direct to tape mono recording (c.1930 – 1963)
9 10.02.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise delay: • Single and multi-tap; slapback; timed; ping pong • Delay time; feedback • Automatic double tracking (ADT) • Delay: tape; bucket brigade	Use class notes and research to revise Large-scale analogue multitrack (c.1969 – 1995)

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Week	Activity 1	Activity 2	Activity 3
10 24.02.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise reverb: • Room; hall; plate; spring, gated; reversed • Convolution reverb • Reverb time	Revise your understanding of the instruments, the sounds associated with: • jazz • blues • rock 'n' roll
11 3.03.25	Mock Exam Week		
12 10.03.25	Mock Exam Week		
13 17.03.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise other effects: • Flange; chorus; phaser • LFO rate; LFO depth; feedback • Overdrive; fuzz • Gain; drive; tone • Amp modelling parameters: amps and speaker types; virtual mic type/placement • Vocoder; Talk Box	Revise your understanding of the instruments, the sounds associated with: • commercial pop • urban
14 24.03.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise Mastering: • Limiting • Stereo width; master reverb wet/dry mix • Master EQ, e.g. high shelf boost and rumble (high pass) filter Use https://promixacademy.com/blog/how-to-master-in-logic-pro-x/	Revise your understanding of the instruments, the sounds associated with: • acoustic and folk

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Sheldon Sixth Form

Week	Activity 1	Activity 2	Activity 3
15 31.03.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise digital audio: • Core and advanced functions of a digital audio workstation • Real-time (native) processing; software instruments • Non-destructive and non-linear editing • Convolution reverb; amp modelling • CD; mp3/m4a; high definition masters; emerging technologies • Data bit rate • Sampling theory and converters	Revise your understanding of the instruments, the sounds associated with: • electronic and dance.
16 21.04.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise Digital recording and sequencing (c.1980 – present day)	Revise your understanding of the instruments, the sounds associated with: • rock • metal • punk
17 28.04.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Use class notes and research to revise Digital audio workstations (DAW) and emerging technologies (c.1996 – present day)	Revise your understanding of the instruments, the sounds associated with: • soul • disco and funk
18 5.05.25	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Utilise recording studio space and designated to ensure composition and recording (C1 and C2) coursework pieces are progressing. (worth combined 40%)	Revise your understanding of the instruments, the sounds associated with: • reggae
19 12.05.25	CW Deadline		
20 19.05.25	Exam Week C3		
21 2.06.25	Exam Week C4		