

## Music Curriculum Overview 2021-22

<b>Head of Department</b>	<i>K.East</i>
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What will students learn in each year?

<b>Year 7</b>	
<p><b>Term 1</b></p> <p><a href="#">Blue Monday – New Order</a></p> <p><a href="#">Basic Performance</a></p> <p><a href="#">Rehearsal Skills</a></p>	<p><b>Understanding Music</b> Foundation knowledge of the musical elements (pitch, rhythm, dynamics, timbre, structure, texture, melody). They will learn the theory behind the structure of melodies and chords and start to look at western notation.</p> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Melody</li> <li>• Staff</li> <li>• Timbre</li> <li>• Rhythm</li> <li>• Chord</li> <li>• Synthesiser</li> </ul> <p><b>Performing Music</b> Students will perform in small groups and as a class on the keyboard, developing their listening skills, team work, rehearsal skills, sense of rhythm, confidence and practical skills.</p>
<p><b>Term 2</b></p> <p><a href="#">Stranger Things</a></p> <p><a href="#">Basic GarageBand Skills</a></p>	<p><b>Understanding music</b> Foundation knowledge of the musical elements (pitch, rhythm, dynamics, timbre, structure, texture, melody). Reading melodies from western notation. Learning vocabulary around music tech.</p> <p><b>Component 2 Performing Music</b> Taking the ‘Stranger Things Kids Theme’ we are teaching them more advanced skills in technology performance using GarageBand. By recording in the many melodies of the song the students are creating an advanced piece of music that pushes and challenges them in the final term, bringing together all the skills they have used in this suite together.</p> <p><b>Keywords:</b></p> <ul style="list-style-type: none"> <li>• Balance</li> <li>• Automation</li> <li>• Metronome</li> <li>• Tempo</li> <li>• Notational value</li> <li>• Melody</li> <li>• Quantisation</li> </ul>

<p><b>Term 3</b></p> <p><u>We Will Rock You</u></p>	<p><b>Understanding music</b> An introduction to rock and roll music from the 1960s/70s. Listening activities around identifying the characteristics of this genre throughout the term.</p> <p><b>Keywords:</b></p> <ul style="list-style-type: none"> <li>• Rhythm</li> <li>• Riff</li> <li>• Groove</li> <li>• Tab</li> <li>• Melody</li> <li>• Chords</li> </ul> <p><b>Performing Music</b> Through workshopping and carousel activities students will learn basic melodies and rhythms on the following:</p> <ul style="list-style-type: none"> <li>• <b>Drum kit</b></li> <li>• <b>Bass Guitar</b></li> <li>• <b>Electric Guitar</b></li> <li>• <b>Keyboard</b></li> </ul> <p>The students will then form bands of 4/5 rehearsing independently 'We Will Rock You' Once ready to perform as a class we will sing along with each band for the final performance.</p>
<p><b>Term 4</b></p> <p><u>Music for Game</u></p>	<p><b>Understanding Music</b> Listening to music from platform, action, role-playing, sports and simulation games. Recognising themes and timbres appropriate for this genre.</p> <p><b>Keywords:</b></p> <ul style="list-style-type: none"> <li>• Timbre</li> <li>• Idee Fixe</li> <li>• Major</li> <li>• Minor</li> <li>• Synthesized</li> <li>• Structure</li> </ul> <p><b>Performing Music</b> Students will build up a mini portfolio of existing themes and melodies from a variety of games. They will focus on the appropriate timbres making them as stylistic as possible.</p> <p><b>Composing Music</b> Through experimentation with major and minor tonalities the students will create their own theme/ idee fixe for a character of their choice.</p>

<p><b>Term 5</b></p> <p><u>Samba</u></p>	<p><b>Understanding Music</b> Students will look at the social context of samba in Brazil, its origins and purpose in the culture around carnival. They will listen to many examples over the topic and learn the keywords associated with this style.</p> <p><b>Performing Music</b> Students will perform samba as a whole class on authentic samba instruments. They will learn key vocab through percussive performance.</p> <p><b>Keywords:</b></p> <ul style="list-style-type: none"> <li>• Batucada</li> <li>• Rhythm</li> <li>• Unison</li> <li>• Polyrhythm</li> <li>• Solo</li> <li>• Call &amp; Response</li> </ul> <p><b>Surdo/ Repinique/ Caixa/Agogo/ Chocalou/ Ganza</b></p>
<p><b>Term 6</b></p> <p><u>Soundscapes</u></p>	<p><b>Composing Music</b> Taking all the knowledge of the musical elements students will become composers creating music to a brief. They will focus on timbre, melody, harmony, structure and rhythm to create a piece of music suitable for the chosen purpose. Whether it is music for film/ tv or an opening ceremony the students will have full rein to be creative and innovative with their ideas.</p> <p><b>Keywords:</b></p> <ul style="list-style-type: none"> <li>• Major</li> <li>• Minor</li> <li>• Binary</li> <li>• Ternary</li> <li>• Scale</li> <li>• Chord Progression</li> </ul>

<p><b>Year 8</b></p>	
<p><b>Term 1</b></p> <p><u>Hip Hop &amp; Grime</u></p>	<p><b>Understanding Music</b> Looking at the rise of the UK grime scene, looking at the social context behind it. Learning the vocab that is associated with this genre of music.</p>

	<p><b>Performing Music</b> Performing a technology performance of 'Vossi Bop- Stormzy', 'Still Dre – Dr Dre' plus one of their choice.</p> <p><b>Composing Music</b> Recording their own hip hop/ grime/ trap beat into Garage Band using piano roll.</p> <p><b>Keywords:</b></p> <ul style="list-style-type: none"> <li>• BPM</li> <li>• Piano Roll</li> <li>• Arpeggio</li> <li>• Grime</li> <li>• Trap</li> <li>• Hip Hop</li> </ul>
<p><b>Term 2</b></p> <p><a href="#">Musical Futures</a></p> <p><a href="#">Class Ukulele</a></p> <p><a href="#">Workshopping</a></p>	<p><b>Component 2 Performing Music</b> Learning a 4 chord progression on the ukulele. Working in pairs and in small groups to get the chords in time.</p> <p><b>Component 3 Composing Music</b></p> <ul style="list-style-type: none"> <li>• Chord progression</li> <li>• Strum pattern</li> </ul>
<p><b>Term 3</b></p> <p><a href="#">Under Pressure</a></p>	<p><b>Composing Music</b> Looking at the rhythm of speech. Composing rhythmic ostinato. Performing them in time with others in the class. By exploring different textures and layers and by creating melodies and ostinatos the students will apply minimalist compositional devices to their ideas.</p> <p><b>Performing Music</b> Performing their minimalist piece in groups of 4/5</p> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Minimalism</li> <li>• Texture</li> <li>• Polyphonic</li> <li>• Layers</li> <li>• Ostinato</li> </ul>
<p><b>Term 4</b></p>	

<p><u>Film</u> <u>Soundscapes</u></p>	<p><b>Composing Music</b> Performing music to a moving image. Using all the musical elements to evoke appropriate style and feelings in their music to suit what is on the screen. Taking on the role of a film composer the students are making a soundscape for two different moods on screen. Using a palette of harmony and melody the students combine the two to create the following style of music:</p> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Harmony</li> <li>• Major 7th</li> <li>• Minor 7th</li> <li>• Melody and Accompaniment</li> <li>• Dynamics</li> <li>• Timbre</li> </ul>
<p>Term 5 <u>Reggae</u></p>	<p><b>Understanding Music</b> Acceptance and appreciation of other cultures, looking at the origins of the genre. Appreciation of ‘Buffalo Soldier’ and ‘Three Little Birds’ by Bob Marley.</p> <p><b>Performing Music</b> Students learn 3 new chords on the ukulele and piano, they are able to perform the verse and chorus of Buffalo and Three Little Birds. The students in groups create their own reggae arrangement.</p> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Arrangement</li> <li>• Skank</li> <li>• Off Beat</li> <li>• One-Drop</li> </ul>
<p>Term 6 <u>Blues</u></p>	<p><b>Performing Music</b> Students will look at the origins and characteristics of the blues. As a technology performance they will perform a walking bass line, learn the 12 bar blues structure, learn the Blues scale, learn an iconic blues melodic line and practice improvising.</p> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• 12 Bar Blues</li> <li>• Walking Bas Line</li> <li>• Riff</li> <li>• Blue Note</li> <li>• Melisma</li> </ul>

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Year 9	
<p><b>Term 1</b> <u>Musical Futures</u></p> <p><u>Informal Learning</u></p>	<p>In this initial project students are ‘dropped into the deep end’ with informal learning, emulating as closely as possible the real-life learning practices of young, beginner popular musicians. The generic aim of listening to a song and copying it is an ongoing objective for students. Within this, students set their own goals and objectives. Increasing independence, resilience and the importance time management skills.</p> <ul style="list-style-type: none"> <li>• An aim to build on the performance element of the qualification.</li> <li>• Students pick out of a choice of 4 songs.</li> </ul> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Repertoire</li> <li>• Accuracy</li> <li>• Interpretation</li> <li>• Expression</li> <li>• Rehearsal Etiquette</li> </ul>
<p><b>Term 2</b> <u>Sequencing</u></p>	<p>Using the advanced technology performance resources the students will look choose a song to sequence and record.</p> <p>They are building on their sequencing skills and use of GarageBand software which will not only prepare them if they choose to do this route for performance but to also explore and practise the skill required to compose on this software.</p> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Effects</li> <li>• Panning</li> <li>• Quantisation</li> <li>• Rhythm</li> <li>• Balance</li> </ul>
<p><b>Term 3</b> <u>Pop &amp; Rock</u></p>	<p>Students will cover the characteristics and elements of Pop and Rock, both found in The Popular Music area of study.</p> <p>We will do a journey from the birth of Rock and Roll in the 1960s right up to the chart music of today. Looking at the similarities and differences of the genres, how they have inspired artists and birthed new sub genres.</p> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Hook/ Riff</li> <li>• Power Chords</li> <li>• Pentatonic</li> <li>• Fill</li> </ul>

	<ul style="list-style-type: none"> <li>• Falsetto</li> <li>• BPM</li> </ul>
<p><b>Term 4</b></p> <p><u>Minimalism</u></p>	<p><b>Moving on from the layering and melodic cells we explored in year 8 we are now going to look at some more compositional devices used in Minimalism.</b></p> <ul style="list-style-type: none"> <li>• These will be practiced through composition in GarageBand.</li> <li>• We will listen and analyse both Steve Reich</li> <li>• Clapping Music</li> <li>• Electric Counter Point</li> </ul> <p>Compositions will be inspired by the more sophisticated devices used in these.</p> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Phasing</li> <li>• Retrograde Inversion</li> <li>• Augmentation</li> <li>• Diminution</li> <li>• Melodic Transformation</li> <li>• Contrapuntal</li> </ul>
<p><b>Term 5</b></p> <p><u>Musical Futures (In the Deep End)</u></p>	<p><b>Students are ‘dropped into the deep end’ with informal learning;</b></p> <p>Emulating as closely as possible the real-life learning practices of young, beginner popular musicians. The generic aim of listening to a song and copying it is an ongoing objective for students. Within this, students set their own goals and objectives. Increasing independence, resilience and the importance time management skills.</p> <p>An aim to build on the performance element of the qualification.</p> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Repertoire</li> <li>• Accuracy</li> <li>• Interpretation</li> <li>• Expression</li> <li>• Rehearsal Etiquette</li> </ul>
<p><b>Term 6</b></p> <p><u>Musical Futures (IN the Deep End TECH SUITE)</u></p>	<p>Moving on from the sequencing project the students are to sequence their own choice of music, finding the notation, lead sheets and chords online. Making the technology performance as close the original as possible.</p> <p>They are building on their sequencing skills and use of GarageBand software which will not only prepare them if they choose to do this route for performance but to also explore and practise the skill required to compose on this software.</p> <p><b>Keywords</b></p>

	<ul style="list-style-type: none"> <li>• Effects</li> <li>• Panning</li> <li>• Quantisation</li> <li>• Rhythm</li> <li>• Balance</li> </ul>
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*At Key Stage 4, Music is offered as both a GCSE or a BTEC course. These 2 programmes of study are detailed below as they comprise separate courses and a student would only select one of these options.*

## GCSE MUSIC

<b>Year 10</b>	
<b>Exam Board: AQA GCSE Music</b>	
<p><u>Term 1</u></p> <p><u>AOS 1</u></p> <p><u>Western Classical Tradition</u></p> <p><u>1650 – 1910</u></p> <p><u>Component 1</u></p>	<p><b>Learning a part from the Mozart Clarinet Concerto in Amaj and contributing to class performance of it.</b></p> <p><b>Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</b></p> <ul style="list-style-type: none"> <li>• The coronation anthems and oratorios of Handel</li> <li>• The orchestral music of Haydn, Mozart and Beethoven.</li> <li>• The Piano music of Chopin and Schumann</li> <li>• The Requiem of the Late Romantic Period</li> </ul> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Conjunct/Disjunct</li> <li>• Arpeggio</li> <li>• Scalic</li> <li>• Chromatic/ Diatonic</li> <li>• Drone</li> <li>• Ostinato</li> <li>• Cadence</li> <li>• Modulation</li> </ul>
<p><b>Term 2</b></p> <p><u>AOS 1</u></p> <p><u>Western Classical Tradition</u></p>	<p><b>Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</b></p> <ul style="list-style-type: none"> <li>• Minimalist Music of John Adams, Steve Reich and Terry Reiley</li> <li>• The Orchestral Music of Copland</li> </ul>



<p><u>1910 - Present Day</u></p> <p><u>Component 1</u></p>	<ul style="list-style-type: none"> <li>• British Music of Arnold, Britten, Maxwell-Davis and Tavener</li> <li>• The Orchestral Music of Zoltan Kodaly and Bela Bartok</li> </ul> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Tonal Ambiguity</li> <li>• Modal</li> <li>• Dissonant</li> <li>• Chromatic</li> <li>• Rubato</li> <li>• Motifs</li> <li>• Imitative</li> </ul>
<p><b>Term 3</b></p> <p><u>Traditional Music</u></p> <p><u>Component 1</u></p>	<p><b>Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</b></p> <ul style="list-style-type: none"> <li>• Blues Music 1920 -1950</li> <li>• Fusion Music (Latin and African)</li> <li>• Contemporary Latin Music</li> <li>• Contemporary Folk Music of the British Isles</li> </ul> <p><b>Keywords</b></p> <ul style="list-style-type: none"> <li>• Portamento</li> <li>• Improvisation</li> <li>• Call &amp; Response</li> <li>• A Capella</li> <li>• Clave</li> <li>• Syncopation</li> </ul>
<p><b>Term 4</b></p> <p><u>Paul Simon – Set Works</u></p> <p><u>You Can Call Me Al</u></p> <p><u>Graceland</u></p> <p><u>She’s Got Diamonds on the Soles of her Shoe</u></p>	<p><b>To introduce and explore different musical elements used in Traditional Music by performing the set works from Paul Simon.</b></p> <ul style="list-style-type: none"> <li>• Students must also be able to critically appraise the music from the specified study pieces using knowledge and understanding of:</li> <li>• The effect of audience, time and place on how the study pieces were created, developed and performed</li> <li>• How and why the music across the selected areas of study has changed over time.</li> <li>• How the composer’s purpose and intention for the study pieces is reflected in their use of musical elements.</li> <li>• Relevant musical vocabulary and terminology for the study piece.</li> </ul>
<p><b>Term 5</b></p> <p><u>Mozart</u></p> <p><u>Clarinet Concerto in Amaj</u></p>	<p><b>To introduce and explore different musical elements used in the Western Classical Tradition by performing and Listening to Mozart Clarinet Concerto in Amaj.</b></p> <p><b>Students must also be able to critically appraise the music from the specified study pieces using knowledge and understanding of:</b></p>

	<ul style="list-style-type: none"> <li>• The effect of audience, time and place on how the study pieces were created, developed and performed</li> <li>• How and why the music across the selected areas of study has changed over time</li> <li>• How the composer's purpose and intention for the study pieces is reflected in their use of musical elements</li> <li>• Relevant musical vocabulary and terminology for the study pieces</li> </ul>
<p><b>Term 6</b></p> <p><u>Composition 2</u></p> <p><u>Free Comp</u></p>	<p><b>Students must learn how to develop musical ideas, including extending and manipulating musical ideas, and compose music that is musically convincing.</b></p> <p><b>Compositions can be composed in any style or genre to best reflect the skills, strengths and interests of the individual students.</b></p> <p><b>For those struggling, a brief will be picked for those students and they will be supported separately from the rest of the group.</b></p> <ul style="list-style-type: none"> <li>• Both compositions must be assessed on the student's ability to demonstrate:-Creative and effective selection and use of musical elements</li> <li>• Appropriate selection and use of musical elements (to the compositional intention)</li> <li>• Technical and expressive control in the use of musical elements.</li> </ul> <p><b>Key Elements</b></p> <ul style="list-style-type: none"> <li>• at least two of rhythm, metre, texture, melody, structure, form</li> <li>• at least two of harmony, tonality, timbre, dynamics, phrasing, articulation</li> </ul>

<b>Year 11</b>	
<b>Exam Board: AQA GCSE Music</b>	
<p><b>Term 1</b></p> <p><u>Solo Performance</u></p> <p><u>Component 2</u></p>	<p><b>Students must be able to interpret relevant musical elements as appropriate using resources (eg microphones) and techniques (eg <i>pizzicato</i>) as appropriate to communicate musical ideas with accuracy and expression and interpretation, including phrasing and dynamics appropriate to the style and mood of the music.</b></p> <ul style="list-style-type: none"> <li>• Repertoire to be determined by the student and teacher.</li> <li>• Students are autonomous in their approach to their repertoire but will be guided and advised by the teacher.</li> <li>• Students are independently working on their chosen piece.</li> <li>• Peripatetic staff will closely work with the teacher throughout the year planning and supporting the students through this component.</li> </ul>
<p><b>Term 2</b></p> <p><u>Composition to a Brief</u></p>	<p><b>Students must learn how to develop musical ideas, including extending and manipulating musical ideas, and compose music that is musically convincing.</b></p> <ul style="list-style-type: none"> <li>• Compositions can be composed in any style or genre to best reflect the skills, strengths and interests of the individual students.</li> </ul>

<p><u>Component 3</u></p>	<ul style="list-style-type: none"> <li>For those struggling, a brief will be picked for those students and they will be supported separately from the rest of the group.</li> </ul> <p><b>Both compositions must be assessed on the student's ability to demonstrate:</b></p> <ul style="list-style-type: none"> <li>Creative and effective selection and use of musical elements</li> <li>Appropriate selection and use of musical elements (to the compositional intention)</li> <li>Technical and expressive control in the use of musical elements.</li> </ul> <p><b>Key Elements</b></p> <ul style="list-style-type: none"> <li>at least two of rhythm, metre, texture, melody, structure, form</li> <li>at least two of harmony, tonality, timbre, dynamics, phrasing, articulation</li> </ul>
<p><b>Term 3</b></p> <p><u>Ensemble Performance</u></p> <p><u>Component 2</u></p>	<p><b>Students must be able to interpret relevant musical elements as appropriate using resources (eg microphones) and techniques (eg <i>pizzicato</i>) as appropriate to communicate musical ideas with accuracy and expression and interpretation, including phrasing and dynamics appropriate to the style and mood of the music.</b></p> <ul style="list-style-type: none"> <li>Repertoire to be determined by the student and teacher.</li> <li>Students are autonomous in their approach to their repertoire but will be guided and advised by the teacher.</li> <li>Students are working in their groups, if a student does not have a group this will be arranged by the teacher, using the peripatetic staff where appropriate.</li> </ul>
<p><b>Term 4</b></p> <p><u>Recordings and Composition Catch up</u></p> <p><u>Component 2 and 3</u></p>	<ul style="list-style-type: none"> <li>Students will go to The Brass Monkey to professionally record their performances, this term will be spent preparing for the recording.</li> <li>The compositions will be finished off and they will write up their programme notes.</li> </ul>
<p><b>Term 5</b></p> <p><u>Listening Exam Prep</u></p>	<ul style="list-style-type: none"> <li><b>Revision of set works and listening and appraising techniques.</b></li> </ul>
<p><b>Term 6</b></p>	

**BTEC MUSIC**

<p style="text-align: center;"><b>Year 10</b></p> <p><b>Exam Board: BTEC Level 1 and 2 First Award in Music</b></p>	
<p><u>Unit 7:</u></p>	<p><b>Students will investigate the features and purpose of music sequencing techniques through experimentation with and exploration of a music software package. Students will understand the parameters they are manipulating and the</b></p>

Introducing  
Music  
Sequencing

**possibilities and limitations of each. The students will become familiar with the music sequencing software available to them and will demonstrate their understanding through the creation of a log.**

**Note input and editing**

- Different methods to add notes to a track:
  - o adding notes with a mouse
  - o playing notes in with a MIDI keyboard
  - o steptime input – adding notes in musical steps
  - o importing MIDI material.

● **Editing the properties of note events:**

- o duration
- o note position
- o pitch
- o velocity.

● **Copying and pasting notes and regions:**

- o copy and paste using mouse
- o copy and paste using keyboard shortcuts.

● **Using loops and pre-recorded samples:**

- o choosing loops and samples
- o looping regions.

● **Selecting instruments and sounds:**

- o using software instruments
- o selecting preset sounds.

**Effects the students will explore the use of effects to enhance their music:**

- software mixer
- digital effects – EQ, chorus, reverb. Learners should monitor their activities on a regular basis, e.g. at the end of each session, considering the successes and areas in need of development.

**The students will create a piece of music. This can be either an original composition or an arrangement of existing music that could be input to the software from a score. What is important is the use of the sequencing software, not the compositional merit. The students will submit their final piece as a stereo audio file.**

**Intentions Areas to consider should include:**

- selecting sounds to fit the brief – software instruments, loops, samples
- project settings – tempo, time signature.

**Recording and editing**

- recording MIDI – real time capture, step recording, clicking in
- region editing – looping, copy and paste, resizing and trimming, time-stretching
- quantising
- event editing – note position, note length, note pitch, note velocity.

**Mixing The tracks should be mixed together to create a finished product. Some elements of the mixing process naturally occur during the sequencing process.**

**They will be encouraged include:**

	<ul style="list-style-type: none"> <li>● volume balance</li> <li>● stereo field – appropriate panning of instruments</li> <li>● effects – using insert effects, e.g. reverb, delay, chorus, distortion</li> <li>● the end product – bouncing down to stereo.</li> <li>● the students will monitor their activities on a regular basis, e.g. at the end of each session, considering the successes and areas in need of development.</li> </ul>
<p><u>Unit 5:</u> <u>Introducing Music Performance</u></p>	<p><b>The students will take part in regular rehearsal activities designed to develop their technical music performance techniques in relation to their singing voice or chosen musical instrument.</b></p> <p><b>Techniques Instrumental and/or vocal techniques may include:</b></p> <ul style="list-style-type: none"> <li>● accuracy of pitch/intonation</li> <li>● rhythm and timing</li> <li>● technical exercises to improve their technique relevant to the voice type or instrument in question, e.g. scales and arpeggios, lip slurs and paradiddles</li> <li>● expression and dynamics</li> <li>● phrasing</li> <li>● range</li> <li>● sight reading/singing</li> <li>● improvisation</li> <li>● breath control</li> <li>● vibrato</li> <li>● confidence</li> <li>● tuning</li> <li>● following an accompaniment</li> <li>● learning repertoire</li> <li>● musical interaction</li> <li>● stage presence.</li> </ul> <p><b>The students will be introduced to the notion of interpretive skills and stylistic qualities relevant to the music material, so that they can use them to improve their technique.</b></p> <p><b>Learners should be aware of the following interpretive skills:</b></p> <ul style="list-style-type: none"> <li>● emphasis</li> <li>● accurate interpretation and reproduction of style</li> <li>● awareness and appreciation of accompaniment</li> <li>● physical expression</li> <li>● communication in performance – with other musicians and the audience</li> <li>● use of timing and rhythm</li> <li>● intonation</li> <li>● phrasing</li> <li>● expression and use of dynamics</li> <li>● projection</li> <li>● focus</li> <li>● musicality/sensitivity</li> <li>● stage presence.</li> </ul> <p><b>The students will review their own practice, they will:</b></p> <ul style="list-style-type: none"> <li>● identify their strengths and areas for development, e.g. using and responding to teacher feedback, using and responding to feedback from peers and reviewing their own work on video.</li> </ul>

**The students will demonstrate their skills in the rehearsal and performance of at least two contrasting pieces.**

**Music rehearsal skills** Learners should use music rehearsal techniques such as:

- warm-ups
- physical preparation, e.g. relaxation and breathing techniques and technical exercises (as appropriate)
- learning repertoire
- rehearsing with accompanist/band (as appropriate)
- musical interaction with other performers (as appropriate)
- receiving and giving constructive and positive feedback.

**Personal management skills**

**To effectively operate as a musician, students will be required to demonstrate professional and personal management skills such as:**

- independent practice
- attendance
- time management (adhering to rehearsal schedules)
- readiness to work (including bringing correct equipment, if necessary)
- listening to instruction/direction
- observing safe working practices
- willingness to try things out
- concentration and focus within the tasks
- appropriate interaction with others – trust and cooperation
- rehearsal discipline
- showing sensitivity towards others.

**Music skills in rehearsal and performance**

**Students will develop and demonstrate relevant skills during the rehearsal and performance process.**

**These skills may include:**

- accuracy of pitch
- rhythm and timing
- intonation
- expression and dynamics
- phrasing
- range
- sight reading/singing
- improvisation
- breath control
- vibrato
- confidence
- tuning
- following an accompaniment
- learning repertoire
- musical interaction
- stage presence.

**Interpretive skills and stylistic qualities**

**Students will develop and demonstrate relevant musical qualities during the rehearsal and performance process.**

	<p><b>These may include:</b></p> <ul style="list-style-type: none"> <li>● accurate interpretation and reproduction of style</li> <li>● awareness and appreciation of accompaniment</li> <li>● physical expression</li> <li>● communication in performance – with other musicians and the audience</li> <li>● use of timing and rhythm</li> <li>● intonation</li> <li>● phrasing</li> <li>● expression and use of dynamics</li> <li>● confidence</li> <li>● stage presence.</li> </ul>
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<p><b>Year 11</b> <b>Exam Board: BTEC Level 1 and 2 First Award in Music</b></p>	
<p><u>Unit 2:</u> <u>Managing a</u> <u>Music</u> <u>Product</u></p>	<p><b>The students are required to plan, develop and deliver one of the following music products:</b></p> <ul style="list-style-type: none"> <li>● a live concert/event</li> <li>● a CD/and online product.</li> </ul> <p><b>Planning for a live concert/event</b> Learners choosing to plan a live concert/event will work collaboratively with a team of peers to plan and prepare the work. During the initial stages of the planning process they will need to consider the factors that affect the form and content of a live concert/event, as well as technical and logistical requirements and constraints.</p> <p><b>Factors affecting the form and content of a live concert/event:</b></p> <ul style="list-style-type: none"> <li>● target audience</li> <li>● artistic intention</li> <li>● type of venue</li> <li>● purpose (themed night, ‘battle of the bands’, recital, festival, school concert)</li> <li>● selection of repertoire.</li> </ul> <p><b>Technical and logistical requirements and constraints:</b></p> <ul style="list-style-type: none"> <li>● venue (size, type of venue, location, equipment and resources available, health and safety)</li> <li>● availability and allocation of technical support</li> <li>● time constraints (set up, rehearsals, length of performance)</li> <li>● availability of performers and other personnel</li> <li>● awareness of copyright issues.</li> </ul> <p><b>Creating a CD or online product</b> Students choosing to plan the creation of a CD or online product will work collaboratively with a team of peers to prepare for the production of the work. During the initial stages of the planning process they will need to consider the factors that affect the nature of the CD or online product as well as technical and logistical requirements and constraints.</p> <p><b>Nature of CD or online product:</b></p> <ul style="list-style-type: none"> <li>● target audience</li> <li>● artistic intention</li> <li>● type of product (CD recordings of live or sequenced music, music video, music based radio show, downloadable recordings, podcast, website with audio)</li> </ul>

- selection of material.

**Technical and logistical requirements and constraints:**

- choice and availability of studio/equipment, booking studio time/facilities
- availability of performers and other personnel
- time constraints (recording, mixing)
- awareness of copyright issues.

**Planning and development activities**

**Planning and development activities will vary depending on the nature of the product developed but will usually include:**

- attending and contributing to and performing or producing at scheduled sessions o preparations – composing, recording, sequencing music o rehearsals o production meetings
- carrying out research or development work in response to ideas that arise out of the planning and production process
- developing material
- performance work
- compositions, arrangements
- recordings, sequenced music
- listening and responding to direction and instructions
  - o from the producer
  - o from the production manager or director
  - o from peers
- monitoring the progress of the work
  - o regularly reviewing progress
  - o adjusting plans where necessary in order to meet deadlines and/or achieve aims.

**Team-working skills and personal management**

**During their work as part of planning and development teams, students consider and employ appropriate team-working and personal management skills.**

**These should include:**

- respecting the opinions of others
- supporting colleagues
- timekeeping skills
- preparedness to work
- bringing correct equipment
- agreeing and meeting deadlines
- adhering to safe working practices at all times
- being willing to try things out
- demonstrating rehearsal discipline
- demonstrating performance or production skills
- demonstrating appropriate business etiquette/personal presentation
- giving and accepting constructive and positive feedback.

**Delivering a music product**

**Students will evidence their planning, decision making and development work in the realisation and delivery of the chosen musical product.**



**Students will manage expectations and ensure there is a clear understanding of what is to be delivered at the end of the process. This must be agreed by all concerned before planning begins.**

**Students will consider:**

- format, size and scope of the final concert, event, CD or product
- timescales involved, milestones and speed required to achieve the desired outcome
- status of the product – is it a full-scale product, trial, experiment, practice, formal or informal, finished product, demo, master, pre-production master, rehearsal?
- success criteria, e.g. how will we know if it was a success or a failure?
- what does the final delivery look like? Is it a press launch for a CD, a show, a presentation to peers or VIPs?

**Promoting practice Promotion is a part of the marketing mix. Music is promoted using a variety of techniques and tools that constantly change and develop into newer and fresher ideas. When considering methods that might be used to promote their musical product, students will first consider:**

- what is promotion?
- what is promotion for and how do you know when it has been successful?
- what strategies are being used in the music industry at the moment?
- why do some promotion strategies succeed and others fail?
- developments in online methods, including the large organisations that distribute files (such as Amazon and iTunes), social networking (such as Facebook and Twitter), streaming (such as Spotify and we7) and mobile services (such as iOS and Android).

**Promotional pack**

**The students must develop material to be included in a promotional pack for their chosen music product:**

- CD – e.g. digipack/CD case, magazine advert, press release, radio advert, website
- concert – e.g. press release, magazine advert, posters, radio advert, merchandise
- online product – e.g. website, web adverts/banners, magazine advert, radio advert, press release.

**Students will review work undertaken by themselves, their peers or others, including professional work where appropriate. They will consider the purpose of planning and preparation processes in order to review:**

- the strengths/weaknesses of the process
- the effectiveness of planning, e.g. sufficient time to prepare
- the management of professional relationships
- the use of resources
- individual and team contributions to the process
- how planning was affected and changed as a result of the creative process.

**Students will also evaluate the musical product in terms of:**

- artistic merits
- strengths and weaknesses of the final product
- audience/customer response.

Unit 1: The  
Music  
Industry

**Students will learn about different types of organisations in the music industry and the type of work each undertakes.**

**Venues and live performance**

**Students will consider the advantages and disadvantages of each type of venue, and what makes them suitable or unsuitable for different types of live music event. Consideration should be given to location and what constraints might exist in terms of access, noise, disruption, power and security. Music can be performed in a variety of locations and learners will need to appreciate the challenges and opportunities each provide.**

**Places where music is performed:**

- small and medium local venues
  - o spaces that range from pubs to clubs and small theatres that host music regularly or as part of mixed arts performances
  - o host a wide range of music, from small niche genres and styles, to pop and club bands and singers
  - o local promoters may use the venue for gigs and for club nights
- large multi-use spaces
  - o arenas, sports venues, outdoor spaces
  - o host touring productions linked to TV programmes, rock and pop acts, stand-up comedy, site-specific theatre, circuses, festivals.

**Health, safety and security at venues The health and safety of both audience and employees in venues is of prime importance and expressed in law. Students will learn about health and safety in the workplace and the responsibility of venues to ensure the health and safety of the audience.**

**Students will consider risk within venues and know the venues' policies and procedures relating to health, safety and security.**

**Production and promotion**

**Students will learn about the organisations within production and promotion in terms of who does what, why it is done and when it is done for new music products.**

**Consideration will be given to the links between production and promotion and how each activity is a crucial part in the process. No musician can survive without the support of others and understanding who does what is crucial to a successful career in the music industry.**

**Companies and individuals that create, promote and distribute music work:**

- recording companies
  - o major and independent
- music publishing
  - o major companies, self-publishing
- promoters
  - o concert, club, festival
- broadcasting
  - o TV, radio, internet
- marketing and distribution
  - o online, high street stores, social media.

**Service companies and agencies**

**Students will learn about what equipment might be needed and what might be available from service companies and agencies. Consideration will be given to service companies and agencies and how their products support the music industry and why they are important and the pros and cons for musicians of**

**working with agencies. Even the smallest show needs the services of others to exist and as shows get more and more technical, service companies can get more and more specialised. It is important to understand who does what and how they can help.**

**Companies that provide services to artists, venues and production companies:**

- royalty collection agencies
  - o PRS for Music (formerly the Performing Rights Society), MCPS (formerly the Mechanical Copyright Protection Society)
  - o the importance of adhering to legal requirements in terms of licensing, i.e. PPL licensing
- artists' representation
  - o management, public relations, agents, stylists
- hire companies
  - o hire of sound and lighting equipment, rehearsal and studio space
- transport companies
  - o to transport equipment and materials for touring.

### **Unions**

**Students will learn about the issues that unions are skilled in resolving and supporting. Consideration will be given to who is involved and what their responsibilities are, why and when they are needed. Unions provide the support that individuals may need to succeed in a competitive world such as music.**

**Organisations that provide support and guidance to those working in the music industry:**

- the Musicians' Union (MU)
    - o union for musicians, composers, instrumental teachers
  - Equity
    - o union for actors, dancers and other performers
  - Broadcast Entertainment Cinematograph Theatre Union (BECTU)
    - o union for those working in production and/or technical roles.
- How unions support those in the music industry:
- monitoring employment conditions and contracts between employees and employers
  - advice for freelancers on tax and National Insurance (NI)
  - support in relation to negotiation of minimum rates of pay and working conditions
  - handling of disputes
  - other services – networking opportunities, information about insurance and pensions, information and updates about changes to relevant legislation.

### **How organisations interrelate and why these relationships are important**

**Students will learn about the wider range of personnel within the music industry in terms of who they are, what their areas of interest is, why their organisations exist and when they might be needed by others working in the music industry. Consideration will be given to the links between organisations and the support each organisation can help provide.**

- Relationships within the industry:
  - o how promoters match acts to venue, e.g. location and type of venue, size and scale of performance area, facilities, technical equipment/support available, audience capacity, type and intention of performance, timing and availability, financial considerations

- o the importance of effective communication between those working in the industry
- o how promoters and musicians evaluate the advantages and disadvantages of hiring and buying equipment
- o how promoters and musicians find and select suppliers and installers of equipment
- o how trade bodies such as the Music Producers Guild (MPG), the Association of Professional Recording Services (APRS), PRS for Music and PLASA support their members and their industries
- o how promoters and musicians find and select transport companies for touring
- o how promoters secure funding for and market events.

**Job roles from different areas of the music industry and the responsibilities of each role. Who is responsible for what activity, why and how are things done and what are the advantages and disadvantages of relying on individuals for individual services in relation to the key stages of the production timeline.**

#### **Performance/creative roles**

**Students will learn about the skills and responsibilities of each performer or creative role in terms of who does what and why it is important. Consideration will be given to the links between performers and creative roles and how the industry is built upon the relationships between skilled practitioners across the disciplines.**

- musician
- composer/songwriter/producer
- musical director
- live sound technician
- roadie (backline technical support)
- instrumental support, guitar tech, drum tech.

#### **Management and promotion roles**

**Students will learn about the skills and responsibilities of management and promotional roles in terms of who does what and why it is important. Consideration will be given to the links between management and promotional roles and how the industry relies on skilled practitioners across the disciplines.**

- artistic management
- venue management
- studio management
- promoter
- marketing
- A&R (Artists and Repertoire)

#### **Recording roles**

**Students will learn about the skills and responsibilities of recording and production roles in terms of who does what and why it is important. Consideration will be given to the links between recording and production roles and how the industry relies on skilled practitioners across the disciplines.**

- recording studio personnel
- producer

- session musician
- mastering

**Media and other roles**

**Students will learn about the skills and responsibilities of media roles and the wider world of employment opportunities in related areas in terms of who does what and why it is important. Consideration will be given to the links between these roles and how the industry relies on skilled practitioners across the disciplines.**

- music journalist/blogger
- broadcaster (TV and radio)
- software programmer/app developer
- retail and distribution

**How and why workers are employed in the industry**

**Employment patterns:**

- full-time/part-time/freelance contracts (short, long-term) when employing performance, production and front of house staff
- permanent and casual staff for specific projects or performances
- self-employed, entrepreneurial
- volunteers.