



Reporting Y7		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	
		CfCs	BfL & LAL	BfL & LAL	BfL & LAL	BfL & LAL	
Year 7	<p>INTRODUCTION TO MUSIC Students learn to sing and play short pieces, (specifically chosen to develop musical minds for this age group). As part of a whole class, and when ready in smaller groups using practice rooms. Students learn to perform and arrange and actively listen to other students to help how to learn to give and receive constructive feedback to help improve work. Students are introduced to the key elements in the music department:</p> <ul style="list-style-type: none"> • Instruments available in the classroom (Keyboard, Percussion, Guitar, Xylophone) • Musical Elements: Melody – Treble clef notes, C major and Dorian Mode 1 octave; Time signature and Rhythm (Duration) – 4/4 Syncopated, Dotted, All rhythmic values from Semibreve to Quaver; Texture – Solo, group work, canon; Dynamics; Tempo; Structure- bars and phrases <p>Differentiation: Harmony – major and minor chords (Differentiation – only Some Y7 students – others introduced at Term 2 when the Musical Elements are reinforced; Articulation – students are encouraged to play with various articulation when ready to help colour the mood of their music</p> <p>The scheme of work allows all students in Y7 to, often the first time:</p> <ul style="list-style-type: none"> • Explore basic western notation • Experience basic rhythm and melody games – to develop vocal tuning (Modal and Pentatonic appropriate to their age and vocal ranges), critical listening and whole body rhythm and timing. <p>Funga Alafia</p> <ul style="list-style-type: none"> • Experience more advanced rhythm and melody – so students can learn to move in time, whilst singing and clapping a different rhythm. (Rose Red, Hey How, Ah poor bird) • Experience Renaissance Musical styles (Differentiation – La Volta) • Experience singing and playing in canon – So students can learn to listen and work with more than one idea at the same time, gain musical independence in their hands, feet and voices. • Work in small groups – to develop essential communication and team work skills • Exposed to whole class music making other than just unison work (Creating poly-textures with voice, instruments and parts) • Singing with instrumental accompaniment led by the teacher • Learn to be expressive • Learn to actively listen • Learn how to give and receive verbal constructive criticism or feedback (WWW/ EBI) which helps with all levels of assessment (teacher, self and peer at KS3). The musical elements language listed here is tied into all KS3 SoW throughout Y7,8, and 9.. 	<p>MICKEY MOUSING</p> <p>This is a short 1-2 lessons SOW were students are introduced to Walt Disney’s idea of ‘Mickey-Mousing’ (adding instrumental, often percussion, sound effects) to cartoon or film. This is a good opportunity for Year 7 students to work in small groups where they create a scene and add sound effectives and music to their storylines. They use the musical elements learned during ‘introduction to music’ during their piece. At this stage in the year, this is an excellent SOW for students to showcase their teamwork abilities and for teachers to assess their ability to work in practice spaces and their knowledge of how the musical elements can be used to describe their compositions.</p>	<p>GAMELAN</p> <p>Students work as part of a whole class ensemble performing authentic Gamelan orchestral Music from Javi, Indonesia. Students actively listen to Javanese shadow puppet music, to help them recognise the sounds of gongs, metallophones and ciblon they learn to play. Students use a simplified cipher notation which resembles how this traditional style is learned accurately. Whilst learning said authentic pieces such as Lancoran Bintang (Flowing Stars), students learn to actively listen to their playing, critiquing their technique (beater technique) to work out if they are playing the correct rhythm, melody, texture, dynamic and tempo and work towards creating an appropriate gentle, calm atmosphere, appropriate to the style of music. Students then go on to work in smaller groups, using their developed listening and performance skills to create their own pastiche compositions. Both composition and performance are performed to the class and audio recorded when appropriate during class time to be used towards summative assessment and celebration of learning. This unit has fantastic links with Religious Education, Geography and Art. Discussions regarding the religious and spiritual take place in the classroom and students look at the fine detail of the shadow puppets that takes place to tell the story of Rama. An ‘authentic’ look at Indonesia also leads the children to explore the islands, mass scale cities (Jakarta) natural disaster, tribal life and volcanoes, so they understand the Gamelan Music is a small sub-culture of a whole countries cultural identity.</p>	<p>CHRISTMAS CATHEDRAL - All of Year 7 and 8 students attend the Service of 9 Lessons & Carols held at Truro Cathedral. This is a beautiful event where the Mass Year 7/8 choir perform a wide range of repertoire, alongside the school choirs, orchestra, brass ensemble and selected soloists. This Christmas Preparation occurs alongside the SOW in Year 7 and 8, and large year group rehearsals are also held outside of KS3 curriculum time. Students continue to learn how to sing in tune, with expression, and learn to present themselves as part of a mass ensemble.</p>	<p>FOLK MUSIC</p> <p>This unit is intentionally kept flexible as classroom teachers have now had a term to assess their classes progress in terms of performance, composition, listening skills and team work.</p> <p>Students will explore folk-rock fusion through learning about folk Music (in depth of Cornwall but also of the British Isles) and through Folk Rock Fusion Bands (The Corrs, The Flogging Mollies)</p> <p>Students all complete the next set of skills within the unit, and will be explored at appropriate levels of differentiation set by the teacher.</p> <p>INTRODUCTION TO GUITAR</p> <p>Students will:</p> <ul style="list-style-type: none"> • Spend up to 6 lessons learning the basics on acoustic Guitar • Learn a 2 finger chord warm up that moves up the neck and uses fret 2 and 3, with basic strumming pattern (ta, ta ti, ta) o Differentiation – Students will begin to use more complicated strumming patterns using syncopation and ghost notes • Composition: Students may begin to compose a lyrical melody based on their home (Cornwall/ England/ UK or elsewhere) using the warm up chords as accompaniment o Students will learn a range of basic chords depending on ability: <ul style="list-style-type: none"> o Am and Em o C and G, F o Dm, D7, A7 (and beyond) • Differentiation - Students who receive ECA guitar lessons will be given further differentiated work and teachers often liaise with the peripatetic teacher regarding progress where possible. • Performance: students will learn a folk song using chords and strumming (Cornwall My Home, in 3 /4) • Composition: Students may arrange their piece after learning about Rock-Folk Fusion Toss the Feathers by The Corrs. 	<p>INTRODUCTION TO KEYBOARD</p> <p>Students will:</p> <ul style="list-style-type: none"> • Learn how to read and play chords (Dm), and melody (treble clef) to play Drunken Sailor, traditional folk tune. Most students will learn to play chords LH in root position, melody in RH. <p>Differentiation: This can be made easier to chords/melody per person or more improved embellished melody with broken chords used in the LH to make the piece more advanced.</p> <ul style="list-style-type: none"> • Students will arrange the melody and chords, in small groups using a mix of guitar, keyboard, voice and percussion to assemble their arrangement, as decided by the performers. o Differentiation: There are a wide range of other folk Melodies more advance keyboard learners can try. o Differentiation: Students at this stage can choose to either specialise in either guitar or keyboard or continue to generalise and use different instruments for different topics. Students who receive ECA piano lessons will be given further differentiated work and teachers often liaise with the peripatetic teacher regarding progress where possible. o Students will explore and reinforce the musical elements in practical setting adding the following to their vocabulary from term 1: major, minor, chord, modal, strumming, syncopation. o Students will continue to learn to give and receive constructive feedback (WWW/EBI) on their performance work. This will be imbedded into lessons and students will work on their performance technique based on their targets set by themselves, their group, their teacher or other members of the class who give critical and useful feedback to help improve a performance 	<p>FIRST ACCESS BRASS - First Access is a government funded scheme to allow instruments and to try out one instrument at least once, as part of the curriculum where external teachers that are approved providers from the Cornwall Music Service Trust - CMST) join with the classroom teachers to ensure that all students learn simple pieces on either trumpet, cornet, trombone or euphonium scale on the instrument (C major) and learn some simple diatonic tunes, and compose some short brass fanfares creating diatonic melodies and polyrhythms. Students learn how to play the rudiments of a brass instrument, learning about control, posture and hand positioning whilst using western music notation work to transfer to their trumpet playing. Students also use an online software (Day Dreams Soundscapes) to explore Family, other orchestral families including percussion, string and woodwind. Examples from the Great Composers of Europe through the European Music.</p> <p>INSTRUMENTS OF THE ORCHESTRA - This SOW ties in with the first access Software called Soundscapes to explore the different orchestral families in are exposed to the different sounds of orchestral, rock and world instruments and answer appraisal questions on excellent examples of Renaissance, Baroque and 20th Century music by suitable European Composers. Students are able to test their knowledge of the genres, periods and instruments and also test their knowledge of their appraisal skills shown in this SOW alongside the performance, listening and demonstrated in first access help to generate the final Year 7 assessment. The Orchestra Unit runs simultaneously with First Access and is used to help where is not available and extension work.</p>

Reporting Y8		CfCs		BfL & LAL		BfL & LAL	BfL & LAL
<p>Year 8</p>	<p>SAMBA - In Brazil, Samba bateria's practical all year round in preparation for Carnival; held in February to celebrate the beginning of Lent. These bateria's have up to 300 players and include percussion, singers, guitar (sometimes) and dancer. Carnival is a massive professional business in Brazil, particularly in Rio De Janeiro, where there is a premiership; the three day Carnival Competition is televised, with the winning escola (school) winning money, fame, the glory of that year's title and the opportunity to pick the theme for the next year's Carnival.</p> <p>In the UK, the bacteria part of the Samba music has become popular when individual drum enthusiasts have brought the songs they have learned abroad back to their home towns; generating some smaller UK style baterias. In the UK style the singing and guitar is often omitted, and in some places the dance has been included, but is often a much tamer more 'British' version than the Brazilian style!</p> <p>Samba is taught at the start of Y8 to all students to encourage as many new players as possible to join the Lunch time Samba band club, as we prepare for the City of Lights Parade which happens every November. This is when our Samba band parades through Truro City Centre with other local Samba bands with a beautiful paper lantern of light which is created by students with the Art Department. This is a community event and is the most authentic parade that assimilates Brazilian Carnival in the local area, allowing students to participate fully understand the reasons why people enjoy playing samba.</p> <p>In this scheme of work students:</p> <ul style="list-style-type: none"> • Are introduced to Authentic Brazilian pieces including Call and Response, Arrival, Structure and Polyrythm using samba instruments. • Students learn to perform as part of a whole class, and critique their tempo, timing and technique to improve their performance • Differentiation: Students learn to play more simple/ more complex rhythms using cipher or western rhythmic notation. Students learn more complete tam and caixa drum techniques. • Composition: Students break into smaller groups to create Samba pastiche compositions. Differentiation by outcome. • Appraisal: Students actively study the winners of the most recent Carnival to gain inspiration and develop percussion technique. • Differentiation: Students complete independent projects researching different samba instruments and the different styles of Samba across Brazil 	<p>PACHABEL'S CANNON (Originally in D major but we use a version in D or C major depending on the class) is an excellent lesson, or short SOW to remind Y8s how to read western music notation and get them playing and performing together on melodic instruments, after a summer holiday and SOW on percussion-based samba. The SOW explores chord progression (I-V, vi, IV etc.) major and minor chords and differentiating melody from ground bass (a Baroque compositional technique) to ornate melody). Students listen and appraise the piece and then re-create their own Cannon in small groups using classroom instruments. Students perform their arrangements to their peers and their final performance is used for assessment.</p>	<p>MINIMALISM is a style of music where the composers use simple patterns to build a whole piece of music. Students learn how ostinatos (repeating patterns), repeating chord patterns and clever layering and un-layering of music are used by composers to create building textures, tension and structure. Students also learn abhow other compositional techniques are used including inversion, retrograde, metamorphosis and metric shifting. Students learn to play a range of well-known minimalist pieces before using their newly learned skills to create their own Minimalist style piece.</p> <p>In this scheme of work students:</p> <ul style="list-style-type: none"> • Are introduced to the Musical Elements commonly associated with Minimalism (Described above) • Students learn to perform as part of a small groups (Spiegel im Spiege, Differentiation: The Exorsist in 7/8) and critique their performance using the appropriate musical language. • Students learn to play the melodies and chords of these two pieces • Composition: Students create their own chord progression, ostinato and explore using the compositional techniques used in minimalism to develop their pieces • Appraisal: Students listen to 4 different types of Minimalist pieces to work out what musical elements the composers are exploiting to create a particular emotion or feeling. 	<p>CHRISTMAS CATHEDRAL</p> <p>All of Year 7 and 8 students attend the Service of 9 Lessons & Carols held at Truro Cathedral. This is a beautiful event where the Mass Year 7/8 choir perform a wide range of repertoire, alongside the school choirs, orchestra, brass ensemble and selected soloists. This Christmas Preparation occurs alongside the SOW in Year 7 and 8, and large year group rehearsals are also held outside of KS3 curriculum time. Students continue to learn how to sing in tune, with expression, and learn to present themselves as part of a mass ensemble.</p>	<p>AFRICAN MUSIC - In this unit, Students listen to and learn from exemplar African pieces including authentic African Djembe drumming pieces from across West Africa and select pieces by South African vocal group Ladysmith Blackmambazo. Students then learn about the styles, structure and techniques to learn how to play authentic songs on djembe drums. Students learn to perform as a drum circle with their class and then compose a pastiche piece in smaller groups. Students continue to evaluate the use of musical elements in their work and give and receive peer and student feedback to improve their compositions ready for performance.</p> <p>To differentiate, some classes will learn how to incorporate singing (usually via pentatonic melodies where folk modal melodies are explored), xylophone (to assimilate the miramba) or keyboard or guitar (to give chordal accompaniment if needed).</p>	<p>THE BLUES - In this unit, Students listen to and learn from exemplar Blues pieces to help explain the evolution, history and importance of the blues. This includes listening to and singing to work song Hoe Emma Hoe, and learning about a range of performers who use the 12 bar blues (Lead Belly, In the Mood, Miles Davies and Jimmy Hendrix). Students then learn about the, 12 bar structure, primary chords, Walking Bass and added 7th melodies which are incorporated into performance on guitar, drums, keyboard and other instruments of choice. Students are given the blues pentatonic scales to begin to improve melodic lines of the chord structure. To differentiate, some students learn to play the blues in B (to enable students to create an improvised xylophone line) and some students learn the blues in C, to create extended solo variations. Students continue to evaluate the use of musical elements in their work and give and receive peer and student feedback to improve their compositions ready for performance. The blues is taught right after the African Drumming unit so students have a deeper understanding of the roots of this musical heritage.</p>	<p>THE SINGER / SONGWRITER - This scheme of work allows year 8 students different styles of music they have experienced during the year. They use elements to create their own song with lyrics in a style chosen within their analysis a wide range of songs in different styles that use verse and chorus understand and appreciate good phrasing, good use of poetry, imagery, r Students work in a mixture of group sizes from soloists, duets and groups They continually assess their use of musical elements and through peer an improve their song. Students perform their piece at the end of the scheme are exposed to added and extended chords to help further shape the char Some students also write multiple pieces. Some students will also write up music software including Sibelius, MusScore, and Garageband (small selec</p>

Reporting Y9		CfCs	BfL & LAL	BfL & LAL	BfL & LAL
Year 9	<p>BAND LAB FOR EDUCATION WITH BACH - In this scheme of learning, students learn how to use DAW (digital Audio Workstation). They use Band Lab for education, a student-inspired online DAW, and students learn how to mix and edit music. Students learn how to use studio FX including reverb, delay, automation and also compose their own MIDI ostinatos on the keyboards. Students learn how to loop samples. Bach's Toccata in D minor is used as a starting point, so students learn how to compose using pre-made samples and create a Baroque-EDM fusion piece. Students work in pairs and their final outcome/ composition is used for assessment.</p>	<p>YOUR MUSIC - In this scheme of learning, Students predominantly use keyboard (but also other melodic instruments including guitar, xylophone or any instruments students are learning outside of the classroom) to arrange popular songs of their choice. Students further build on skills to perform melody and chords in time and with expression, simultaneously. Students are assessed on the accuracy and interpretation of their solo or small ensemble performances. Towards the end of this scheme of learning, students are given the option of playing from a wide range of Christmas lead sheets in which to arrange and perform, in line with the student's abilities.</p>	<p>THE BAND PROJECT - In this scheme of learning, students create their own bands. Not only do they have to produce good quality cover songs in a style of their choice (some groups go for a composition route using Sibelius or music technology using Reaper, Band Lab or Garage band route at this stage) but they also have to create all the promotional material that is integral to any job individual working within the music industry. Students divide jobs such as being; the Band Manager, Musical Director, Advertisement and Media Consultants to complete promotional tasks. When tasking have been completed (such as writing a contract, creating a logo, website design, newsletter or music video) RLS 'money' is awarded to the band, and each group in Y9 has to make a minimum of £1000 to complete the project. This is a competition and the winning bands win prizes at the end of the Year. All written and musical work is used for assessment. This has proven to be an excellent way to help rock bands across the school develop, and has led to some bands continuing with their Musical Groups after the curriculum project is completed.</p>	<p>FILM MUSIC - Students are introduced to a range of different film music styles where they listen and appraise music from scary, love, magical, drama and detective movies. Students then create a Film Score with a story of their choice that includes dramatic moments in the music and then use all their Knowledge of the Musical Elements and Performance to compose suitable Programmatic music for their story board.</p>	<p>REGGAE - Students are introduced to t Marley. Students are given a selection to re-arrange using any classroom resc for more student choice and allowing : showcase their best work at the end o</p>



	Autumn 1		Autumn 2		Spring 1		Spring 2		Summer 1			
Reporting Y10		CfCs		BfL & Grades		CfCs		BfL & Grades		BfL & Report		
Year 10 GCSE MUSIC	<p>During the first half term, students learn how the fusion group Afro Celtic Sound System used the Musical Elements to create the single Release. Students are exposed to Irish traditional dance music through whole class performance (The Swallow's tail) and re-cap on African Music from Year 9. Students explore mode, pentatonic scales, instrumentation and all other elements used in this piece. Students practice listening questions and essay style questions on this piece to begin to prepare them for their Y11 listening paper. Students complete short composition tasking using set scales and structures to help build their understanding of this music and to begin to compose in a more mature style than at KS3 level. As well as students recreating this set work, students also perform on their solo instrument, and perform their works in progress to the class, allowing for peer and teacher assessment and for students to build on their solo performance skills. Students are introduced to their 'listening diary' where they listen independently to different fusion pieces to help them expand their listening repertoire. Students are urged to perform as much as possible in school settings (assembly, school clubs, student led groups) and continue to do so to gain as much as possible during the course.</p>		<p>In this scheme of work students learn about jazz, samba and bossa nova music through learning how the composer uses the musical elements in the set work Samba em preludeio. Students continue to practice on their solo instruments and begin to explore different ensemble options, have they not already started this outside of the classroom. They also recreate this set work in small groups using instruments of their choice, to further help bring the music alive and help to embed the set work into the learner's long term melodic memory. Students continue to practice listening questions based on their new set work and continue to use their listening diary to build their knowledge of fusion music. Composition tasks based on extended and added chords are set to further develop the students' composition. Students spend time exploring different music notation software's so they are fully prepared to start their free composition in term 2. Students complete a comparison essay based on their first two set works to consolidate their working.</p>		<p>Students study the Baroque period through listening to and critiquing a wide range of Baroque styles whilst taking a further exploration of the set work Brandenburg Concerto No. 5 1st Movement, in D major. Students further develop their theoretical knowledge of western music by understanding major and minor key signatures up to 5 sharps and flats, cadences, fugal texture and concerto grosso. Students continue to practice and perform their solo and ensemble pieces and perform to the class giving and receiving verbal peer and teacher feedback on how to improve their technique, expression and accuracy, in line with the GCSE performance specification. Students begin composition 1, 'free brief' which they work on and tweak during composition lessons and their first composition is complete by the end of term 3 of Year 10. Students complete a comparison essay on this set work, but this time against an 'unknown piece of music' replicating the Y11 exam style questions for the first time</p>		<p>Baroque study continues with a focus on Music for a While by Purcell, set work no. 4. Students again recreate the set work analysis the use of musical elements including ground bass, chromaticism, melody and vocal strategies. Student's composition progress is critiqued as part of classwork and students continue to use their developing knowledge of the set works to improve their compositions. Students continue to practice exam style listening questions and comparison essay as well as practicing notating into skeleton scores and unknown listening questions. Students continue to practice and receive feedback on their solo and ensemble works. Students perform in the Cornwall Music Festival to allow further development of their performance skills.</p>		<p>Students move chronologically on to the classical period, where Beethoven's 1st movement of Pathetique is the set work of choice. Students explore the musical elements including Sonata structure and extended piano technique. Students learn how Beethoven paved the way for the Romantic period, using more bold dynamics, harmony in his music whilst pushing the musical instruments of the time to their boundaries. Students continue to practice listening questions for their listening paper and listen to a range of music created by classical composers from their listening diaries. Students continue to practice for the performance, and begin to finalise their composition 1 piece.</p>		<p>Performance and Composition Focus time to finish their composition 1 re time to research and choose their sc they will record in Year 11.</p>	
Reporting Y11		CfCs & Grades		Rep & GradeS		CfCs & Grades		BfL & Grades				
Year 11 GCSE MUSIC	<p>Students learn about Romantic style symphonic orchestra through learning about film composer, John Williams and the main theme to Star Wars. Students further develop their score reading abilities through further being able to identify specific instruments and their timbres, whilst practicing listening questions and essays on John Williams' magical ability to use quartal harmony, fanfare and structure to make his film music so successful. Students learn how to play and notate the main themes and create small group performances of the set work. Students to continue to listen to a wide range of film scores to help them with their listening work. Students are given the option of 4 composition briefs, to complete one for their second and final part of their composition coursework. Students make final preparations for their ensemble and performance work, and record these by Christmas.</p>		<p>Students continue to learn about film and stage through Defying Gravity. Again, students' complete background listening on Stage music and work through various listening and essay style questions to test their knowledge. Students complete their solo and ensemble recordings and continue to work towards completing their set brief composition.</p>		<p>Students explore Glam Rock hero's Queen through the set work Killer Queen. They learn about the musical elements and style that helped Queen to rise to fame and practice listening and critiquing the music. Students complete any remaining performance recordings and complete their composition 2.</p>		<p>Students complete any remaining revision as the listening paper is often set early in the exam series.</p>					



	Autumn 1		Autumn 2		Spring 1		Spring 2		Summer 1			
Reporting Y10		CfCs		BfL & Grades		CfCs		BfL & Grades		BfL & Report		
Year 10 MUSIC BTEC	<p>Music Performance During this component, students develop an appreciation for music styles and genres. They practically explore the techniques used in the creation of different musical products and styles of music, on their instrument or voice. They apply their knowledge of the stylistic features and musical elements used in various music genres, to performances, composition and music production activities. Students gain a broad understanding of the stylistic features within music genres from the 60s to the present day, such as; Reggae, Jazz, Stadium Rock, Electronic Dance Music, Motown, Soul, Film Music and many more. They create a portfolio which demonstrates their knowledge and understanding of the stylistic features in different music genres. Students are urged to perform as much as possible in school settings (assembly, school clubs, student led groups) and continue to do so to gain as much as possible during the course.</p> <p>Music Technology During this component, students develop an appreciation for music styles and genres. They practically explore the techniques used in the creation of different musical products and styles of music, on a Digital Audio Workstation (DAW). They apply their knowledge of the stylistic features and musical elements used in various music genres, to performances, composition and music production activities. Students gain a broad understanding of the stylistic features within music genres from the 60s to the present day, such as; Grime, Drum and Bass, Britpop, Hip Hop, Music for Media, Electronic Dance Music and many more. They create a portfolio which demonstrates their knowledge and understanding of the stylistic features in different music genres. Students are urged to perform as much as possible in school settings (assembly, school clubs, student led groups) and continue to do so to gain as much as possible during the course.</p>				<p>Music Performance During the second half of this component, students explore how music from a variety of genres is performed, created and produced. Students take part in a combination of practical and taught sessions which allow them to create music across the 3 disciplines of performing, creating and production. They gain understanding of the purpose and intended audience it was created for, such as live performance, audio recording and original songs or compositions. Students participate in workshops and explore a range of music theory, knowledge and techniques and become critical listeners. They explore different techniques on their instruments or voice, such as; instrumentation, roles and functions of different instruments and how individual parts fit together. They create their own original music which explores starting points and stimuli, repetition and contrast and development and extending musical ideas. They create a portfolio which showcases their music product and musical responses.</p> <p>Music Technology During the second half of this component, students explore how music from a variety of genres is performed, created and produced. Students take part in a combination of practical and taught sessions which allow them to create music across the 3 disciplines of performing, creating and production. They gain understanding of the purpose and intended audience it was created for, such as live performance, audio recording and original songs or compositions. Students participate in workshops and explore a range of music theory, knowledge and techniques and become critical listeners. They explore different production techniques on a Digital Audio Workstation (DAW), such as; software instruments, microphone selection and placement and MIDI and audio techniques. They create their own original music which explores starting points and stimuli, repetition and contrast and development and extending musical ideas. They create a portfolio which showcases their music product in and musical responses.</p>				<p>Music Performance In this component, students are give and develop their skills and techniq workshops and classes where they v commercial for the music industry. 1 professional techniques for musiciar their music with others, learning to i evidencing processes and outcomes development. Particular skills to dev include time management, self-disci correct and safe use of equipment a maintaining a development plan. Sti their development through a portfo peer and teacher reviews, mileston auditions and written commentary.</p> <p>Music Technology In this component, students are give and develop their skills and techniq workshops and classes where they v commercial for the music industry. 1 professional techniques for musiciar their music with others, learning to i evidencing processes and outcomes development. Particular skills to dev include time management, self-disci correct and safe use of equipment a maintaining a development plan. Sti their development through a portfo screenshots, compositional sketches demos, or remixes.</p>			

Reporting Y11		CfCs & Grades	Rep & GradeS	CfCs & Grades	BfL & Grades	
<p>Year 11 MUSIC BTEC</p>	<p>Music Performance In the second half of this component, students begin to apply and develop individual musical skills and techniques. They will participate in workshops and classes where they will develop technical and practical skills, specialising in 2 of the following areas: music performance, creating original music, music production. Students will complete a skills audit and create a development plan that identifies practice routines, technical exercises, goal setting and progress tracking. They will also continue to develop specific musical techniques including: timing, phrasing, rhythm, pitch, expression, learning repertoire, stage presence, and instrumental or vocal technique.</p> <p>Music Technology In the second half of this component, students begin to apply and develop individual musical skills and techniques. They will participate in workshops and classes where they will develop technical and practical skills, specialising in 2 of the following areas: music performance, creating original music, music production. Students will complete a skills audit and create a development plan that identifies practice routines, technical exercises, goal setting and progress tracking. They will also continue to develop specific musical techniques including; using equipment or software appropriately, combining instruments/sounds, health and safety, using rhythm and pitch, manipulation techniques, using effects, inputting and editing audio and using software instruments.</p>	<p>Music Performance In this component, students are given the opportunity to develop and present music in response to a given commercial brief. They work to their strengths and interests to apply the skills that they have learnt throughout the course in a practical way. They focus on a particular area of the music industry to respond to a commercial brief as either a composer, performer or producer. Students begin by exploring the brief and investigating possible responses and demands of the brief. They then develop and present an original creation based on a piece given from a list and style of music from a choice of 4. They then present this as a solo or group performance.</p> <p>Music Technology In this component, students are given the opportunity to develop and present music in response to a given commercial brief. They work to their strengths and interests to apply the skills that they have learnt throughout the course in a practical way. They focus on a particular area of the music industry to respond to a commercial brief as either a composer, performer or producer. Students begin by exploring the brief and investigating possible responses and demands of the brief. They then develop and present an original creation based on a piece given from a list and style of music from a choice of 4. They then present this as an audio recording or Digital Audio Workstation (DAW) project.</p>	<p>Music Performance In the second half of this component, students present their final musical product in response to their commercial brief. They review their work as consider the purpose, accessibility and audience expectation. They analyse the final produce and quality of outcome in relation to the skills and techniques used, the reasons for their creative choices and the use and management of resources. Students then discuss their strengths and areas for improvement in relation to the process. They reflect on the final outcome of the product and how they have met the requirements of the brief.</p> <p>Music Technology In the second half of this component, students present their final musical product in response to their commercial brief. They review their work as consider the purpose, accessibility and audience expectation. They analyse the final produce and quality of outcome in relation to the skills and techniques used, the reasons for their creative choices and the use and management of resources. Students then discuss their strengths and areas for improvement in relation to the process. They reflect on the final outcome of the product and how they have met the requirements of the brief.</p>			

BEST YOU CAN BE

Summer 2



allow all students to access orchestral curriculum. It is a 10 week course, Music HUB (normally via the deliver practical lessons where ionium. Students explore the first perform as a whole class and also rhythms. about embouchure, breathe skills learned through keyboard e the Musical Elements, Brass (d families) and explore Musical sical History. s SOW. Students use an online the Modern Orchestra. Students ents. They are also able to listen to oque, Classical, Romantic and complete listening tasks based ne Musical Elements. The d compositional skills grades. The instruments of the t homework, cover when practical

Curriculum Enrichment Week

<p>to consolidate their learning of all their knowledge of the musical structure, to help them write and symmetry in lyrics. of 3, 4 or 5 to create their song. and teacher feedback to continually. To differentiate, some students alter and mood of their piece. their music compositions using (t students in school)</p>	<p style="text-align: center;">Curriculum Enrichment Week</p>

<p>the Music of Jamaica and Bob of Reggae songs (starting points) sources they wish, again allowing students a final chance to of Year 9.</p>	<p>Curriculum Enrichment Week</p>

**BEST
YOU CAN BE**

Summer 2

Students are given more recordings and write up and have solo and ensemble repertoire that

Work Experience Week

BEST YOU CAN BE

Summer 2

en the opportunity to explore
es. They will participate in
ill develop professional and
They will explore personal and
s and how musicians share
use a variety of methods of
and communicating their skills
elop in this component will
ipline, working with others,
nd auditing existing skills and
udents will then communicate
lio including rehearsal diaries,
e performances, recorded

en the opportunity to explore
es. They will participate in
ill develop professional and
They will explore personal and
s and how musicians share
use a variety of methods of
and communicating their skills
elop in this component will
ipline, working with others,
nd auditing existing skills and
udents will then communicate
lio including production notes,
s, rough cuts and initial mixes,

Work Experience Week

