



Reporting Y7		Autumn 1		Autumn 2		Spring 1		Spring 2		Summer 1		Summer 2	
		CfCs		BfL & LAL				BfL & LAL				BfL & LAL	
Year 7	<p><b>INTRODUCTION TO MUSIC</b> 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"> <li>• Instruments available in the classroom (Keyboard, Percussion, Guitar, Xylophone)</li> <li>• 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</li> <li>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</li> <li>The scheme of work allows all students in Y7 to, often the first time:           <ul style="list-style-type: none"> <li>• Explore basic western notation</li> <li>• 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.</li> </ul> </li> <li>Funga Alafia</li> <li>• 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)</li> <li>• Experience Renaissance Musical styles (Differentiation – La Volta)</li> <li>• 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.</li> <li>• Work in small groups – to develop essential communication and team work skills</li> <li>• Exposed to whole class music making other than just unison work (Creating poly-textures with voice, instruments and parts)</li> <li>• Singing with instrumental accompaniment led by the teacher</li> <li>• Learn to be expressive</li> <li>• Learn to actively listen</li> <li>• 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..</li> </ul>	<p><b>MICKEY MOUSING</b></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.</p> <p>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><b>GAMELAN</b></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><b>CHRISTMAS CATHEDRAL PREP</b></p> <p>All of Year 7 and 8 students attend the Service of 9 Lessons &amp; 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><b>FOLK MUSIC</b></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 Floggin' 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><b>INTRODUCTION TO GUITAR</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• Spend up to 6 lessons learning the basics on acoustic Guitar</li> <li>• 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)</li> <li>o Differentiation – Students will begin to use more complicated strumming patterns using syncopation and ghost notes</li> <li>• 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</li> <li>o Students will learn a range of basic chords depending on ability:           <ul style="list-style-type: none"> <li>o Am and Em</li> <li>o C and G, F</li> <li>o Dm, D7, A7 (and beyond)</li> </ul> </li> <li>• 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.</li> <li>• Performance: students will learn a folk song using chords and strumming (Cornwall My Home, in 3 / 4 )</li> <li>• Composition: Students may arrange their piece after learning about Rock-Folk Fusion Toss the Feathers by The Corrs.</li> </ul>	<p><b>INTRODUCTION TO KEYBOARD</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• Learn how to read and play chords (Dm), and melody (treble clef) to play Drunken Sailor, traditional folk tune.</li> <li>Most students will learn to play chords LH in root position, melody in RH.</li> <li>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.</li> <li>• 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.</li> <li>o Differentiation: There are a wide range of other folk Melodies more advance keyboard learners can try.</li> <li>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.</li> <li>Students who receive ECA piano lessons will be given further differentiated work and teachers often liaise with the peripatetic teacher regarding progress where possible.</li> <li>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.</li> <li>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</li> </ul>	<p><b>FIRST ACCESS BRASS</b> - First Access is a government funded scheme to allow all students to access orchestral instruments and to try out one instrument at least once, as part of the curriculum. It is a 10 week course, where external teachers that are approved providers from the Cornwall Music HUB (normally via the Cornwall Music Service Trust - CMST) join with the classroom teachers to deliver practical lessons where students learn simple pieces on either trumpet, cornet, trombone or euphonium. Students explore the first scale on the instrument (C major) and learn some simple diatonic tunes, perform as a whole class and also compose some short brass fanfares creating diatonic melodies and polyrhythms.</p> <p>Students learn how to play the rudiments of a brass instrument, learning about embouchure, breathe control, posture and hand positioning whilst using western music notation skills learned through keyboard work to transfer to their trumpet playing. Students also use an online software (Day Dreams Soundscapes) to explore the Musical Elements, Brass Family, other orchestral families including percussion, string and woodwind families) and explore Musical Examples from the Great Composers of Europe through the European Musical History.</p> <p><b>INSTRUMENTS OF THE ORCHESTRA</b> - This SOW ties in with the first access SOW. Students use an online Software called Soundscapes to explore the different orchestral families in the Modern Orchestra. Students are exposed to the different sounds of orchestral, rock and world instruments. They are also able to listen to and answer appraisal questions on excellent examples of Renaissance, Baroque, Classical, Romantic and 20th Century music by suitable European Composers. Students are able to complete listening tasks based on the genres, periods and instruments and also test their knowledge of the Musical Elements. The appraisal skills shown in this SOW alongside the performance, listening and compositional skills demonstrated in first access help to generate the final Year 7 assessment grades. The instruments of the Orchestra Unit runs simultaneously with Firs Access and is used to help set homework, cover when practical is not available and extension work.</p>						



Curriculum Enrichment Week

Reporting Y8		CfCs	BfL & LAL	BfL & LAL	BfL & LAL	BfL & LAL		
Year 8	<p>MUSIC THROUGH THE AGES Students explore 'Music through the Ages' a new SOW where students practically with music from some of the 'Great Composers' throughout the traditional Western Music History. Students go on a practical journey through exploring music from Baroque, Classical, Romantic and 20th Century Composers. Students learn to arrange and perform Pachelbel's canon either using music technology or as an acoustic arrangement whilst learning about the music theory that had developed at the time. This helps Y8s to reinforce the skill of reading western music notation and get them playing and performing together on melodic instruments. 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 Canon in small groups using classroom instruments. Students perform their arrangements to their peers and students work on improving their performance. Students then learn to play 'Für Elise' on the piano exploring A minor and its relative C major whilst looking at Classical Music in context, and different piano techniques (looking at chromatic melodic movement, and using broken or block chords). Whilst exploring Romantic Music students recreate their own version of Wagner's 'Ride of the Valkure' using tritone and diminished and more complex in group compositions. To finish, students will explore Atonal music of the 20th Century, and using 'La Voiles' by Debussy as inspiration, students will create their own sea-like creations, using the atonal, whole tone scale.</p>		<p><b>MINIMALISM</b> 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 about 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"> <li>• Are introduced to the Musical Elements commonly associated with Minimalism (Described above)</li> <li>• 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.</li> <li>• Students learn to play the melodies and chords of these two pieces</li> <li>• Composition: Students create their own chord progression, ostinato and explore using the compositional techniques used in minimalism to develop their pieces</li> <li>• 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.</li> </ul> <p><b>Media Music</b> - Students are introduced to a range of different gaming styles where they listening and appraise music from scary, love, magical, drama and detective computer games, whilst performing a few popular gaming tunes. Students then create a Game Score with a game-story of their choice that includes dramatic moments in the music, possibly leitmotive and then use all their Knowledge of the Musical Elements to compose suitable music to fit the mood of their game.</p>	<p><b>CHRISTMAS CATHEDRAL PREP</b> All of Year 7 and 8 students attend the Service of 9 Lessons &amp; 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><b>AFRICAN MUSIC</b> - 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><b>THE BLUES</b> - 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><b>THE SINGER / SONGWRITER</b> - This scheme of work allows year 8 students to consolidate their learning of all different styles of music they have experienced during the year. They use their knowledge of the musical elements to create their own song with lyrics in a style chosen within their small groups. Students further analysis a wide range of songs in different styles that use verse and chorus structure, to help them understand and appreciate good phrasing, good use of poetry, imagery, rhyme and symmetry in lyrics. Students work in a mixture of group sizes from soloists, duets and groups of 3, 4 or 5 to create their song. They continually assess their use of musical elements and through peer and teacher feedback to continually improve their song. Students perform their piece at the end of the scheme. To differentiate, some students are exposed to added and extended chords to help further shape the character and mood of their piece. Some students also write multiple pieces. Some students will also write up their music compositions using music software including Sibelius, MusScore, and Garageband (small select students in school)</p>	Curriculum Enrichment Week

Reporting Y9	CfCs	Bfl & LAL	Bfl & LAL	Bfl & LAL		
Year 9	<p><b>Reggae</b> Year 9 start the year by looking at the 'decades of music' from the 60s to the present day. They start off by exploring the Reggae music of Jamaica. We introduce students to the history and context of the music and introducing the iconic artists that have made an impact on the genre and the stylistic features which make up the fundamentals of the music. This topic has a direct link to the BTEC First Award in Music Practice, which is one of the first topics students will study at KS4. Students then embark on studying 3 more 'decades' topics in Year 9; Hip Hop, Britpop and Motown. These are all taught with the same intention and consequently link to the topics taught at KS4 in the Component 1: Exploring Musical Products and Styles. We provide students with opportunities to explore a variety of instruments when performing various pieces of music from the different decades and encourage them to embed the stylistic features into their playing. Students also compose a short section of music that consolidates their knowledge of music decades for each topic.</p>	<p><b>Hip Hop and Motown</b> - Please see Autumn term 1</p>	<p><b>THE BAND PROJECT</b> - 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><b>SAMBA</b> - 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 bateria 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"> <li>• Are introduced to Authentic Brazilian pieces including Call and Response, Arrival, Structure and Polyrythm using samba instruments.</li> <li>• Students learn to perform as part of a whole class, and critique their tempo, timing and technique to improve their performance</li> <li>• 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.</li> <li>• Composition: Students break into smaller groups to create Samba pastiche compositions. Differentiation by outcome.</li> <li>• Appraisal: Students actively study the winners of the most recent Carnival to gain inspiration and develop percussion technique.</li> <li>• Differentiation: Students complete independent projects researching different samba instruments and the different styles of Samba across Brazil</li> </ul>	<p><b>Brit-pop</b> - Please see Autumn Term 1</p>	<p>Curriculum Enrichment Week</p>





Reporting Y10		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	CfCs		BfL & Grades	CfCs	BfL & Grades		BfL & Report
<b>Year 10 GCSE MUSIC</b>	<p><b>PERFORMANCE (Including Area of Study 1 - My Music)</b></p> <p>In Year 10, Students are introduced to Area of Study 1: My Music. In this topic students rehearse their performance skills on their first instrument of choice, or voice. Students are given time to rehearse as both as soloist and as an ensemble player and are given opportunities to rehearse both in lessons, at lunchtimes and after schools and are offered performance opportunities throughout the school year to prepare them for their solo and ensemble performance recordings in Year 11. Students are also encouraged to rehearse on a second instrument if applicable, or try a new instrument and variety of instruments when possible. This allows for depth of learning (on their first instrument) but also breadth, which will help them become more rounded musicians. Performance is a linear discipline which is developed throughout the course with the final summative assessment for coursework being complete in Year 11.</p> <p><b>Area of Study 2: The Concerto Through Time</b></p> <p>- Students will study a range of different types of Concerto from the Baroque, Classical and Romantic Periods of Music and the Western Classical Orchestra</p> <p><b>Composition</b> To begin, Y10 will work in teams to produce short musical compositions based on ideas or briefs given by the teacher. This can include using poetry, a painting, a chord sequence or a set melody as inspiration. Students explore how the musical elements can be manipulated to improve their creative processes. Students also use music technology including recording equipment, notation software and online digital audio workstations where applicable to help bring their compositions to life.</p>	<p><b>Continuation from term 1</b> - Continued performance and composition practice and completing the Concerto Through Time.</p>	<p><b>Performance (Continued) Composition</b></p> <p>. In term 2 students begin their 'free composition' where they compose freely, in a style of their choice. After the preparation of group work in term 1, most students thrive on the freedom that this part of the coursework gives, but more help and guidance is given to those who need support in getting their ideas started. Students complete this composition by the end of Y10, which they can revisit in Year 11.</p> <p><b>Area of Study 3: Rhythms of the World</b></p> <p>- Students will perform Brazilian Samba, Caribbean Calypso and Steel Pan Music and West African Drumming as a whole class band, as well as exploring both traditional Classical Raag and traditional Punjabi Bhangra of India</p> <p>- Students will actively listen to Eastern Mediterranean (Greek), Israeli, Palestinian and Music of the Middle East looking and will practically explore Arabic folk rhythms</p>	<p>Continuation from Spring 1 - Continued performance practice, students work on composition coursework and students complete study of Rhythms of the World.</p>	<p><b>Performance-</b> by now the students will have participated in some of these performance opportunities to further prepare them for completing performance repertoire exams to be recorded in Year 11 - The following performance opportunities really allow students to grow in confidence with performing and presentation as well as growing holistically as young people and as young musicians:</p> <ul style="list-style-type: none"> <li>- performing to their class (throughout KS4)</li> <li>- performing in assembly (throughout KS4)</li> <li>- performing at Open Evening (Sept)</li> <li>- performing at Wine and cheese night (Oct)</li> <li>- City of Lights (Samba parade in November)</li> <li>- Christmas Carol Service at Truro Cathedral (December)</li> <li>- Cornwall Music Festival (March)</li> <li>- Easter Activities (April)</li> <li>- School Production (May)</li> <li>- Celebration of Achievement at Truro Cathedral (June)</li> <li>- End of term Concert (July)</li> </ul> <p><b>Composition</b> - Completion of Free Composition (Composition 1 - worth 15% of overall GCSE Grade)</p>	<p><b>Area of Study 4: Film Music.</b> Students study music that has been:</p> <ul style="list-style-type: none"> <li>- composed specifically for screen, taken from the Western Classical tradition and been used within a film and music composed as a soundtrack for a video game.</li> </ul>	Work Experience Week
<b>Reporting Y11</b>	CfCs & Grades	Rep & GradeS	CfCs & Grades	BfL & Grades			
<b>Year 11 GCSE MUSIC</b>	<p><b>Performance</b> - Solo and Ensemble recordings complete. Worth 30% of overall exam. Students who need more time will be able to re-record during lessons up until March of their exam year.</p> <p><b>Area of Study 5: The Conventions of Pop.</b> Students actively engage in the following sub categories:</p> <ul style="list-style-type: none"> <li>- Rock 'n' Roll, Rock anthems, Pop Ballads and Solo Artists from the 1950s to the present day</li> </ul> <p><b>Composition</b> - The exam board sets the 'composition brief' at the start of Y11 where students must choose a brief to compose to. These are often based around Area of Study 2,3 and 4 and is completed in Year 11 term 1 and term 2, worth 15% of overall GCSE</p>	<p><b>Area of Study 5: The Conventions of Pop</b> - Continued</p> <p><b>Composition</b> - Continued</p>	<p>Areas of Study 2,3,4,5 - Revision Begins</p> <p><b>Performance</b> - Any outstanding recordings are complete</p> <p><b>Composition</b> - Free composition from Y10 revisited and reworked if necessary. Free Brief in completion</p>	<p>All remaining c/w is complete, entered, moderated and sent to the exam board. Students complete revision sessions for their listening exam that will occur in May / June of Year 11.</p>			



Reporting Y10		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	CfCs		BfL & Grades	CfCs	BfL & Grades		BfL & Report
Year 10 MUSIC BTEC	<p><b>Performance Pathway</b> 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><b>Technology Pathway</b> 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><b>Performance Pathway</b> 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><b>Technology Pathway</b> 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><b>Performance Pathway</b> In this component, students are given the opportunity to explore and develop their skills and techniques. They will participate in workshops and classes where they will develop professional and commercial for the music industry. They will explore personal and professional techniques for musicians and how musicians share their music with others, learning to use a variety of methods of evidencing processes and outcomes and communicating their skills development. Particular skills to develop in this component will include time management, self-discipline, working with others, correct and safe use of equipment and auditing existing skills and maintaining a development plan. Students will then communicate their development through a portfolio including rehearsal diaries, peer and teacher reviews, milestone performances, recorded auditions and written commentary.</p> <p><b>Technology Pathway</b> In this component, students are given the opportunity to explore and develop their skills and techniques. They will participate in workshops and classes where they will develop professional and commercial for the music industry. They will explore personal and professional techniques for musicians and how musicians share their music with others, learning to use a variety of methods of evidencing processes and outcomes and communicating their skills development. Particular skills to develop in this component will include time management, self-discipline, working with others, correct and safe use of equipment and auditing existing skills and maintaining a development plan. Students will then communicate their development through a portfolio including production notes, screenshots, compositional sketches, rough cuts and initial mixes, demos, or remixes.</p>	<p><b>Performance Pathway</b> 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><b>Technology Pathway</b> 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><b>Performance Pathway</b> 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><b>Technology Pathway</b> 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><b>Performance Pathway</b> 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><b>Technology Pathway</b> 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>	Work Experience Week

Reporting Y11	CfCs & Grades	Rep & GradeS	CfCs & Grades	BfL & Grades	
<p><b>Year 11 MUSIC BTEC</b></p>	<p><b>Year 11 – Component 3 – Responding to a Commercial Recording Brief</b></p> <p>Learners will be given the opportunity to develop and present music in response to a given brief. This component will allow students to work to their strengths and interests and apply the skills that they have learned throughout your course in a practical way. They will focus on a particular area of the music industry that excites and appeals to them and respond to a commercial music brief as a composer, performer or producer.</p> <p>Students will begin by exploring the brief and investigating possible responses and ideas to meet the demands. Using relevant resources, skills and techniques they will then develop and refine musical material before presenting their final response. They will develop and present an original creation based on a piece from a given list (from genres covered in Component 1) and a style from a choice of four. They will then present this as a solo or group performance, an audio recording or a Digital Audio Workstation (DAW) project. Students will also develop skills in self-management, communication and presentation, which are vital to any future course of study.</p> <p>This component is the final exam component, and so is assessed and verified externally and is completed in May of Year 11 after preparation time in term 2. It is a fantastic component that brings all the learning of the BTEC together. The intent is that students leave school feeling they have the skills to produce work reflective of their ability, to allow for independent research to produce musical outcomes, and to be more prepared for KSS and the demands of A levels and further vocational study.</p>		<p><b>Component 3 is complete. Qualification is complete</b></p>		