Hurstmere School - 5 Year Music Curriculum Plan - from September 2021

MUSIC		TERM 1							TERM 2							TERM 3							TERM 4							TERM 5							TERM 6						
WEEK NUMBERS		WK 1	WK 2	WK 3	WK 4	WK 5	WK 6	WK 7	WK 1	WK 2	WK 3	WK 4	WK 5	WK 6	WK 7	WK 1	WK 2	WK 3	WK 4	WK 5	WK 6	WK 7	WK 1	WK 2	WK 3	WK 4	WK 5	WK 6	WK 7	WK 1	WK 2	WK 3	WK 4	WK 5	WK 6	WK 7	WK 1	WK 2	WK 3	WK 4	WK 5	WK 6	WK 7
Year 7	**THEME - Link to detailed resources**	Singing and the Elements							Rhythm							Keyboard Unit 1							Music and Art							Programme Music							Samba Drumming						
	SKILLS	**Music Skills**		Performing - Understanding ones role in an ensemble setting and developing this into more advanced roles. Composing - N/A for this introductory unit Listening and Analysing - Building an understanding of the key music terminology - Harmony, Texture, Structure, Rhythm					**Music Skills**		Performance - Transference of rhythmic notation into performances, realisation of cross-rhythms, poly-rhythms, development of texture and exploration of dynamic expression Composing - Composition of four-eight bar rhythic phrases using all the key concepts listed in listening and analysing Listening and Analysing - Aural and visual ecognition of Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted Crotchets/quavers and semiquavers (and their equivalent rests), F and P dynamic markings							**Music Skills**		Performance - Understanding of sharps,flats, layout of the piano and roles of melody and accompaniment Composing - N/A Listening and Analysing - Understanding of intervals, training to identify higher and lower and octave, 5th and 4th intervals. Understanding of treble and bass clef - the notes.							**Music Skills**		Performance - Multiple instruments combined into a group performance. Timbre a key aspect for creating mood and atmosphere Composing - Group compositions for the key piece that explore the elements. Simple harmonic structures used for effect, employment of minor and major chords to reflect mood and atmosphere Listening and Analysing - Developing the use of the elements in a piece and taking this further an linking these decisions to the intentions of the composer. Focus on tonality, texture, harmony, tempo and dynamics							**Music Skills**		Performance - Multiple instruments combined into a group performance. Timbre a key aspect for creating mood and atmosphere and Harmony Composing - Complex composition focusing on developing their understanding of Harmony Listening and Analysing - Developing the use of the elements in a piece and taking this further an linking these decisions to the intentions of the composer. This is specifically linked with narrative. Focus on tonality, texture, harmony, tempo and dynamics							**Music Skills**		Performance - Ensemble performance of a samba version of an ED SHEERAN song. Pupils will perform individually, in small groups and as a class. Some will take on lead roles. Composing - Improvising of short ostinato patterns. This will be developed into 4-8 bar improvisation sections that occur with the ensemble supporting. Listening and Analysing - Developing pupils understanding of their role within an ensemble and making adjustments to fit their part in.						
	CONTENT	The aim for this unit is to promote a passion and enthusiasm for singing and to develop students understanding of performance within the ensemble setting. Furthermore, each lesson will have an element of music focus that student are attempting to explore practically. Singing is an incredibly enriching activity that allows all students opportunities to perform together. The primary aim of this unit is to establish that singing will be a fundamental of their music education at Hurstmere and to build an environment that they feel comfortable and safe within so that they engage with the activities. The repertoire that has been selected are tried and tested songs that have resulted in positive outcomes with students so far. Each one will be paired with a Musical Element focus so that students are ending the unit with some basic vocabulary.							The aim for this unit is to develop pupils' awareness of the importance of pulse as a fundamental upon which music is built and performed. Through the integrated activities of performing, composing, and listening, pupils will begin to develop their own feeling for and awareness of a regular pulse. Pupils will be able to make a clear distinction between pulse and rhythm and learn to use rhythm grids as a method of recording rhythms. Pupils are introduced to note values and notation and compose, perform and notate their own rhythmic ostinatos. Instruments used: Focus on percussion instruments.							This unit builds on the foundation that they have established in unit 2 by asking them to perform on a melodic instrument. This is indeed, the first opportunity that students perform keyboards in a classroom setting. The aim is for them to develop an enthusiasm for the instrument as well as a foundation in treble clef notation and the layout of the keyboard. Students will spend lesson 1-2 developing basic skills and then they will attempt to learn and perform 'Mad World' by Gary Jules. This allows them to develop an understanding of melody and accompaniment in paired performance. The mastery is for students to attempt to perform with both hands. Instruments used: Keyboards							This unit is a cross-curricular unit that looks at the link between the two art forms. Specifically, the aim is for students to explore intent – artistic intent and how they can then manipulate the elements in order to convey that intent in musical form. Pupils explore expression in the visual sense, looking at colour, composition and the stories behind the paintings. They then look at how this can be communicated with improvised compositions. Mussorgsky's 'Pictures at an Exhibition' provides the basis reference piece throught the unit and pupil recreate this in the key piece at the end – with students exhibiting their chosen painting and then performing their supporting composition to give the impression of walking through the gallery with supporting music.							The aim of this unit is to further develop students understanding of the elements. This has been touched on during Music and Art but given the greater emphasis on technical language at KS4 – embedding their subject terminology has been seen as a priority across the department. Composition – Students will compose a piece of music that attempts to support a narrative. They will use traditional instruments rather than technology in order to develop their understanding of real-life timbres. Their piece must convey/support a story/idea. This will intentionally be a more complex idea rather than the battle scene they looked at during their Elements project 1. There must be at least three/four layers – 2 harmonic and 1 rhythmic. They must create 1 (or more) Leitmotifs/Themes for one of the characters in the short accompanying story. They need to focus on THE ELEMENTS – Dynamics, Harmony (Consonance, Dissonance, Major and Minor EXT: Augmented, Diminished), Pitch. They will write about their choices and how their use of the elements supports their story.							This unit looks to introduce students to music of other cultures. They will explore the different instruments and how culture and tradition has shaped the musical outcomes. Musically, they will look in detail at performing a role within an ensemble setting and even improving within this too. Keywords that they will be learning – syncopation, cross rhythms - polyrhythm, call and response, Improvisation Instruments: Samba Drums						
	INTERLEAVED KNOWLEDGE (NATIONAL CURRICULUM KS2-3 LINK)								*Building of KS2 Knowledge of Musical Notation*							*Developing knowledge of notation from RHYTHM and placing it into a MELODIC setting. Understanding and recognition of intervals*							*Developing knowledge of the elements and how these can be manipulated to create meaning. Justifying musical choices by explaining intentions and linking to the outcomes.* *Group collaboration - performance/composition*							*Developing knowledge of the elements and how these can be manipulated to create meaning. Justifying musical choices by explaining intentions and linking to the outcomes.* *Group collaboration - performance/composition*							*Peformance within an ensemble setting* *Group collaboration - performance*						
	ASSESSMENT Formative Summative		One Note Recording	One Note Recording	One Note Recording	One Note Recording				One Note Recording			One Note Recording				One Note Recording				One Note Recording				One Note Recording		One Note Recording	One Note Recording						One Note Recording		One Note Recording					One Note Recording	One Note Recording	One Note Recording	One Note Recording		One Note Recording
								Concert							**Sight-Reading**							**Performance**							**Performance**							**Performance**							**Performance**
	DfE / OFSTED MODEL CURRICULUM LINK	Concepts required at Y7 - Singing with a sense of enseble and performance, accurate pitching and dynamics. Singing in harmony and rounds (pg46)							Concepts required at Y7 - Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted Crotchets/quavers and semiquavers (and their equivalent rests), F and P dynam~ic markings (pg 44)							Concepts required at Y7 - Treble Clef and Bass Clef, ¼ and 4/4, C major and A minor (pg 44)							Concepts required at Y7 - Improvised ideas over a drone, play given chord sequences as an example of harmonic effect (pg 48)							Concepts required at Y7 - Improvised ideas over a drone, play given chord sequences as an example of harmonic effect (pg 48)							Concepts required at Y7 - Working in a samba ensemble, technical competence (accuracy of rhythms), Balance of parts and final presentation/performance (pg43)						
	CULTURAL CAPITAL	**2-Day concert for entire year group in the week leading up to OCT half term**																					**Trip to TATE BRITAIN**														**Performance at Summer Music Concert**						
Year 8		**TERM 1**							**TERM 2**							**TERM 3**							**TERM 4**							**TERM 5**							**TERM 6**						
		WK 1	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**	**WK 1**	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**	**WK 1**	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**	**WK 1**	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**	**WK 1**	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**	**WK 1**	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**
	THEME	Film Music							Music Through the Ages							Minimalism							**Music and Migration**							Using a DAW							Keyboard Unit 2						
	SKILLS	**Music Skills**		Performing - Improvising, constructing of parts on multiple instruments OR recording using MIDI controller into computer Group/Paired compositions for the key piece that explore the elements. Simple harmonic structures used for effect, employment of minor, major, diminished and augmented chords to reflect mood and atmosphere Listening and Analysing - Continuing the exploration of the elements and how they can create meaning. Advancing the understanding of harmony - more advanced chord structures					**Music Skills**		Performing - Learning 3 set pieces in different styles on the keyboard. Composition - N/A Lisatening and Analysing - Build knowledge of keywords and being able to identify them in music. Instrument identification - differentiating between the orchestral families.							**Music Skills**		Performing - Learning how to perform on different instruments within a minimalist style - Terry Riley in C Steve Reich – Clapping Music, Mike Oldfield – Tubular Bells Composing - Developing their composition skills by composing their own version of Terry Riley in C and attempting to perform. Blurring the boundaries between composer and performer. Listening and analysing - Cyclic Rhythms, Cross Rhythms, Repetition, Phasing and slow development of texture							**Music Skills**		Performing - Learning pieces in the style of Reggae and Bhangra Music. Understanding the concept of syncopation and off-beat performance Composing - Writing syncopated chord patterns Listening and Analysing - Stylistic conventions, how Bhangra fused traisional Indian Music with modern Hip hop							**Music Skills**		Performing - Learning how to perform using a MIDI controller into the DAW, Extended chords Composing - Writing Melodies above an established tracl/harmony Listening and Analysing - Pupils will develop their ability to replicate the harmony and rhythm of a piece of Music							**Music Skills**		Performance - Further understanding of extended chords, finger guides, performing with two hands Composing - N/A Listening and Analysing - Further aural activties, continuing treble and bass clef recognition						
	CONTENT	This unit develops students understanding of how music can be used to support a visual. They began looking at this as a concept during the music and art project and this unit develops it to look at film (moving visual). Students will spend the first few lessons analysing clips and looking at how the music is written to enhance and support the mood/emotion of the clip. They then learn several themes from the Bond series and then they perform/use ICT to arrange them along wih the recent Spectre trailer. The key is not necessarily how successful they perform the parts musically but more how they decide to manipulate them (and the elements) so that they support the clip. I've added an additional two lesson (6-7) but most of the time I give students this time to continue with their BOND ASSESSMENT so it's entirely up to the teacher and how the class has progressed.							The aim of this unit is to give students a wide appreciation and understanding of the fundamental changes in music between the years of 1600-1900. This will offer students a wide cultural experience and give them exposure to Western Classical Music repertoire. There will be a focus on listening/analysing and developing these skills, with a particular emphasis on integrating correct musical terminology into answers. They will pair this with practically exploring the differences between the eras by learning 3 different short extracts and then comparing the musical outcomes.							This unit is a performance/composition-based unit. There is a strong theoretical emphasis in this unit with Pupils being pushed to try and really comprehend minimalist composition and performance, not just in music but as an art movement. As a result, there will explore a wide variety of repertoire beginning with Steve Reich and clapping music, moving onto Tubular Bells and then performing an aspect of Terry Riley's in C. Using the foundation of knowledge that they build during these performances they then embark on composing a piece of music in the key of A minor. This piece will be a series of ostinato that the pupils select and arrange how they see fit, drawing their attention to the how the performer/composer definitions become blurred during their performance and that they themselves are effectively composing as well as performing when playing that piece.							This unit aims to explore migration to the UK and how this had a impact on the music within our society. This concept focuses on two settlements and their subsequent musical traditions. 1 - The Jamaican migration (The Windrush Generation) throughout the mid-20th century through to the 70's/80's and the popularity of the Musical genre Reggae. - The Indian Migration post break-up of British Empire during the 1960's and 70's and how elements of traditional indian music was fused with modern aspects in Bhangra music. Pupils will explore both sounds musically through performance and discuss the nature of diversity and its impact on British Culture and History. In efforts to link with pupils other curriculum, this unit is positioned at the same time that pupils consider migration in History.							This is the first unit that focuses on developing the pupils ability and understanding of technology and its role within modern music. Pupils will be given a completed track that is broken down into customised support/tutorial videos recorded by the department. Each video progresses not only in creating the track but also their skills and understanding of the DAW environment. They will develop skills such as MIDI/Audio editing, using plug-in software and creating final mix/export. There will be built in extension tasks that allow pupils the opportunity to creatively develop the piece even further.							This unit is a performance heavy unit that looks to develop students keyboard playing skills. Specifically, the aim is for students to play more complex chords (extended chords), understand finger patterns and to develop performing with two hands at the same time. As a result, the emphasis is on students spending the majority of time at the keyboards working on these skills and sharing their progress within the classroom setting. Teacher feedback and demonstration is vital throughout to ensure progress.						
	INTERLEAVED KNOWLEDGE (NATIONAL CURRICULUM KS2-3 LINK)	*Y7 Music and Art Project* *Developing knowledge of the elements and how these can be manipulated to create meaning. Justifying musical choices by explaining intentions and linking to the outcomes.* *Group collaboration - performance/composition*							*Y7 Keyboard Unit - Keyboard Skills* *Developing knowledge of the history of Music and how this has influenced style. This unit builds on prior knowledge of western classical music*							*Y7 Music and Art - The unit builds on the links between art and music. It develops it by considering how art and music can become highly conceptual and that processes of composition and performance become more important than the process.*							*Y7 Samba Drumming*							*Music Technology, DAW, Sequencing*							*Y7 Keyboard Unit, Y8 Music Through the Ages*						
	ASSESSMENT Formative Summative				One Note Recording		One Note Recording					One Note Recording		One Note Recording	One Note Recording				One Note Recording		One Note Recording	One Note Recording				One Note Recording			One Note Recording								One Note Recording	One Note Recording				One Note Recording
								Performance / Export							**Performance**							**Performance**				**Performance**			**Performance**				**Bandlab Submission**			**Bandlab Submission**							**Performance**
	DfE / OFSTED MODEL CURRICULUM LINK	Concepts required at Y8 - Composing - Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor. Improvisation - Experiment with the use of sound and silence as well as anticipated and unexpected musical moments (pg51)							Repertoire from DfE Model Curriculum for usage: Baroque: Bach, Vivaldi, and Handel Classical: Mozart, Schubert, and Beethoven Romantic: Chopin, Rachmaninov, and Liszt															Repertoire from DfE Model Curriculum for usage: Bob Marley - One Love															Expand the range on the keyboard for which they are playing Changes in hand-position during performance Two handed performance - Pg. 51 E minor (Time Lapse) - Pg. 45 One Ledger Line (Bach and Time Lapse) - Pg 45						
	CULTURAL CAPITAL								**ORCHESTRAL workshop**							**Film Club - Public performance of Koyaanisqatsi**														**Film Club - Public performance of Dave Grohl - Studio Film**													
Year 9		**TERM 1**							**TERM 2**							**TERM 3**							**TERM 4**							**TERM 5**							**TERM 6**						
		WK 1	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**	**WK 1**	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**	**WK 1**	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**	**WK 1**	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**	**WK 1**	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**	**WK 1**	**WK 2**	**WK 3**	**WK 4**	**WK 5**	**WK 6**	**WK 7**
	THEME	Blues and Jazz							Remix Project							Film Music 2							**Songwriting**							Ensemble Performance													
	SKILLS	**Music Skills**		Performing - Developing ensemble skills by crafting a 2 minute performance. Understanding and attempting to perform chords, swung rhythmic patterns Composing - Developing improvisation skills by improving over a walking bassline using the blues scale in C Listening and Appraising - Developing understanding of extended chords, 12 Bar-blues structure, swung rhythmic patterns					**Music Skills**		Performing - Using MIDI controllers to record and compose different parts - Drum track, chords, niffs Composing - developing understanding of how to compose within a specific style - advancing harmony skills (using extended chords and inversions) and using a arpeggiated bass part that syncs with a rhythmic pattern Listening and Analysing - Continued development of extended chords							**Music Skills**		Performing - Pupils will perform simple parts into the DAW to support/enhance the clip Composing - pupils will experiment with original parts and how they can add tension to a clip. They will work with arrangement of sound effects and explore sound design creatively, reflecting on timbre/sound and how it can be manipulated to create meaning Listening and Analysing - N/A							**Music Skills**		Performing - predominately through their composition process Composing - Advanced composition, Verse/Chorus structure with melody and accompaniment written for. Sung melody where appropriate Listening and Analysing -							**Music Skills**		Performance - Pupils will perform in varying styles with the focus on an ensemble setting. They will develop their understanding of their role within this. Composing - N/A Listening - Pupils will develop their aural skills by analysing a variety of different styles and genres. They will develop their ability to analyse using the elements and embed musical terminology within their responses. GCSE level questions to be used to structure their questioning and responses.						
	CONTENT	This unit introduces students to the 12-bar blues structure and to the performance concepts of swung rhythmic patterns and improvisation (on a harmonic instrument). It looks to further develop their keyboard skills from the unit they studied at the end of Year 8. It begins with the walking bassline and the 12-bar blues chord sequence, look at adding the swung 'in the mood' melodic line and then students are to solo using the blues scale in C. This provides student with a comprehensive performance unit that puts all their developed skills into practice.							In this unit pupils will be given an original vocal track by the artist Noah Cyrus 'Summer'. They will then develop their understanding of the different forms of remixing within Music building up to the core concept which is taking an orginal part and then putting it into a different style/genre. Pupils will then develop their understanding of the EMO TRAP genre of music (XXX Tentacion, Juice Wrld) as it uses advanced music technology features. Parallel to this, pupils will develop their DAW skills such as cutting and pasting audio, adding effects and using automation as they then embark on creating an EMO TRAP version of the Noah Cyrus material.							This unit aims to develop pupils understanding of Film Music into the more technical aspects. Pupils will learn about Foley effects, underscore and dialogue so the emphasis is on the music technology technical aspects rather than the musical elements. The aim is for pupils to really explore sound creation using the DAW so they will touch on sound synthesis, sound manipulation etc.							This unit is the final composition unit of their KS3 music journey. It is the final summation of all of their learning and knowledge over the past three years. Pupils will generally recap the skills their have been taught and the practically realise a short composition that demonstrates their knowledge of harmony, melody, rhythm, texture and instrumentation. The more advanced pupils will consider the idea of variation/development of the music as the piece progresses. To support pupils understanding of this, texture and role swap will be taught and explored during lesson time. Improvisation can also be explored.							This unit introduces students to five 21st century genres of popular music and equips them with performance skills on guitar, bass, drums, piano and vocals. It looks to further develop their general musicianship and deepen their understanding of popular music specifically, how identity is formed though music. The aim is for students to explore the features of 50s Rhythm and Blues, 70s Punk, 70s & 80s Disco, 2010s Hip-Hop and 2000s Indie Rock, by performing songs from each style and through partaking in in-depth discussions around the cultural and social impact of each genre. There is an equal emphasis on practical and theoretical elements within each lesson; students will apply the musical skills they have developed throughout KS3. Teacher feedback and demonstration is vital throughout to ensure progress.						

	Y7 and 8 Keyboard unit	Y8 Music Technology Project	Y8 Film Music	Remix Project	KS3 Prior Learning
INTERLEAVED KNOWLEDGE (NATIONAL CURRICULUM KS2-3 LINK)	*Y7 and 8 Keyboard unit - developing proficency on keyboard - introducing structured improvisation around blues scale. Y7 Samba and Y8 Music and Migration - looking at cultural influences on the development of music throughout history and how music can be intregral for ones identity.*	*Y8 Music Technology Project - Whereas this project looked at students re-creating a track using a guide, this unit builds on this prior knowledge and pushes pupils to be creative within the DAW environment and also extend their knowledge by adding new manipulation skills.* *Group collaboration/composition*	*Y8 Film Music - develops the concept from a more technical aspect. Pupils will learn about foley and synthesis/sound creation and then use these creatively to support a clip (different to film music 1). The core idea is still the composer/arranger's intentions but with a emphasis on further developing DAW skills*	*Remix Project - Pupils have already composed in this unit but were still working to instructional/support videos. This scaffolding will be gently removed to facilitate independence*	*KS3 Prior Learning: All units that develop performance*
DfE / OFSTED MODEL CURRICULUM LINK	Concepts required at Y9 - Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure (pg 53), Improvise melodies and riffs over chord sequences with a strong awareness of key (pg 54)				
CULTURAL CAPITAL					

ASSESSMENT Formative Summative

Y7 and 8 Keyboard unit – Formative		One Note Recording		One Note Recording		One Note Recording	One Note Recording
Y7 and 8 Keyboard unit – Summative							Performance
Y8 Music Technology Project – Formative		Bandlab Submission		Bandlab Submission		Bandlab Submission	Bandlab Submission
Y8 Music Technology Project – Summative							Export Final Mix
Y8 Film Music – Formative			Teacher Obs	Ableton/Logic Submission		Ableton/Logic Submission	Ableton/Logic Submission
Y8 Film Music – Summative							Export Final Mix
Remix Project – Formative			Bandlab Submission		Bandlab Submission		Bandlab Submission
Remix Project – Summative							Export Final Mix

KS3 Prior Learning – Formative			One Note Recording			One Note Recording				One Note Recording			One Note Recording	
KS3 Prior Learning – Summative							Performance							Performance

NCFE Music Technology

Year 10

THEME	Unit 1: Using a DAW				Unit 2: Creating Music				Unit 1 and 2 Completion and Submission to NCFE		Unit 3: Studio Recording	
SKILLS	Music Tech Skills	Theory - Pupils will develop a foundation knowledge of what Music Technology is and the function of a DAW. They will develop an understanding of the role of the computer, the audio interface, MIDI and it's devices, Software and it role within the studio Practical - Pupils will learn how use an audio interface and set-up and record audio into a DAW. They will also generate MIDI within an original project	Music Tech Skills	Theory - Software focus - track types, the differences between audio and MIDI, Synthesiser/samplers, Plug-ins - Compressors, EQ and Reverb Practical - Application of plug-ins/mixing technologies. Automation and advanced MIDI editing.	Music Tech Skills	Theory - Pupils will build their musical theoretical understanding of harmony (major/minor/key), Melody (stepwise/leaps/diatonic/repetition) and Rhythm (BPM/Note duration and Compound/simple time) Practical - Pupils will compose a chord sequence using extended chords and combine with a melody and a drum loop.	Music Tech Skills	Theory - Pupils then progress onto building their understanding of instrumentation, structure and how the development of technology has enabled the genre they are looking at to evolve. Practical - Completion of a rough track	Music Tech Skills	Theory - Enhancement and futher embedding of Music Tech Skills. Pupils will also develop their ability to evaluate their final outcomes. Practical	Music Tech Skills	Theory - Microphone theory, application. Practical - Recording and creating a session
CONTENT	This unit forms the foundation knowledge and understanding of Music Technology as a subject. Its focus is to give students knowledge in the hardware and software aspects of a DAW setup. Students will acquire the knowledge and then present it in an informative PPT presentation. After demonstrating a theoretical understanding of the content, students need to the then show that they practically can operate a DAW piece of software too. This occurs by students creating a demo track that exhibits the skills shown below. The unit is concluded with an evaluation of their outcomes. Overall, this is an important unit in giving students knowledge and skills that transfer to current trends in the music industry. The emphasis on big studio production has changed and more and more artists and producers are using smaller DAW setups in their studios. This allows students an insight into this both theoretically and practically. Scenario: You have been approached by Google. They want their employees to receive a 6-week training programme in the setting up and using of a DAW setup. This is because they are looking for them to create more podcast/online material themselves and not have to pay for expensive studio time. They have asked you provide a training session on the key components of a DAW, a demo track showing what the software can do and finally a short interview talking about the outcomes you have achieved. They will pay you well for this job.				This unit aims to initially give students a solid grounding in Music Theory and composition. Students should understand the words harmony, melody, instrumentation, structure, rhythm and then be able to analyse these when listening to music. They then need to put this understanding into practical realisation by composing a piece of music to a set brief. They must successfully realise their style by using their research in LO1 as a blueprint for them to adhere to. Scenario: LO1 – You are working with a singer/songwriter. They are looking to change their style and want to adopt characteristics of the grime genre which is currently very popular. They have asked you to select a subgenre within this genre that you think will be suitable for them and then create a report about what the typical musical characteristics are. Research your chosen subgenre of Grime and present in a report an analysis about what the typical musical characteristics of this style is. You must cover the following musical elements: Harmony, Melody, Structure, Rhythm, Instrumentation, Development of Technology that has led to this style LO 2 – The singer songwriter is pleased with your report but would like to hear what this might sound like in a track. You need to put together a track within the style to audition your own skills but also how the subgenre sounds. Compose a track within the researched style. It must last for a minimum of 2-3 minutes and use at least 4 tracks. There must be a mixture of audio and MIDI tracks and there must be at least 1 track that has been recorded into the DAW using an audio interface. There must be a clear link between the musical choices that you make and the style that you have selected. Submission: Completed track with supporting diary LO 3 – Reflection and Analysis on your successes				Student-led unit completion and assessment for NCFE submission.		Unit 3: Studio Recording aims to develop pupils practical understanding of the studio environment. They will begin by developing their understanding of microphone theory - covering the different types, polar patterns, placement etc. They will use this knowledge to form the basis for planning a recording session according to an internally set scenario. They will need to plan to record 2 x acoustic guitars, 1 x electric and 1 bass guitar using a DI. Pupils will then complete the recording session and complete a session diary of all their evidence. This will form LO2.	
INTERLEAVED KNOWLEDGE	KS3 Prior Knowledge - Using a DAW, Remix Project and Songwriting all explore the basics of how to use a DAW. This unit builds on that knowledge with more in depth understanding of the individual elements that make up a DAW setup.				KS3 Prior Knowledge - Any unit that has placed an emphasis on composition.						KS3 Prior Knowledge - Pupils will have completed some recording tasks in the Film Music 2 Unit. Basic setting up and use of Microphone/Interface KS4 Prior Knowledge - Unit 1 - Using a DAW. Building on setting-up of the audio preferences.	
CULTURAL CAPITAL												

ASSESSMENT Formative Summative (Year 10)

Unit 1 (part 1) – Formative							
Unit 1 (part 1) – Summative							Submission of LO1
Unit 1 (part 2) – Formative						Written Paper U1	
Unit 1 (part 2) – Summative							Submission of LO1
Unit 2 (part 1) – Formative							
Unit 2 (part 1) – Summative							Submission of LO1
Unit 2 (part 2) – Formative						Written Paper U1 + U2	
Unit 2 (part 2) – Summative							Submission of LO1 and LO2
Unit 1 and 2 Completion – Formative						Written Paper U1 + U2	External Component T1 + 2
Unit 1 and 2 Completion – Summative					Submission of U1 +U2		Grades submitted to NCFE
Unit 3 – Formative							Written Paper U1 + U2+U3
Unit 3 – Summative							LO1/LO2 Submission

Year 11

THEME	Unit 3: Studio Recording		External Component				Unit 4: Sound Creation				Course Completion and External Component Resit
SKILLS	Music Tech Skills	Theory - Pupils will develop their understanding of mixing theor and, use of plug-ins. Practical - Pupils will mix the raw recordings of their LO2. They will use automation, pan, levels and plug-ins to create a final MP3	Music Tech Skills	Theory - Pupils will enhance their theoretical DAW knowledge. They will focus on how each component is connected and it's role in the studio Practical - Further enhancement of audio/MIDI editing abilities	Music Tech Skills	Theory - Pupils will recap on harmony - chords and melodies etc. They will also learn abot constructing pentatonic scales and then how to compose riffs using these scales. Chrod theory as well. Practical - Plug-ins and mixing techniques. Advanced automation functions	Music Tech Skills	Theory - Pupils will begin by explading their subject specific terminology surrounding sound creation. They will then develop their ability to analyse sound creation/methods within different forms of Media. Practical - Exploration of sound creation/methods along with a short Horror Clip	Music Tech Skills	Theory - Further exploration of sound creation techniques and how they are used in different media forms Practical - Completion of supporting Horror Clip with mixdown. Pupils will have built up their knowledge of sound manipulation and mixing techniques	Completion and Assessment of final portfolio Quality Assurance with EQA Revision and Exam prep for any pupils that need to resit
CONTENT	Pupils will begin looking in detail at how to use plug-ins such as dynamic processors, EQ and reverb. They will theoretically study them and their application, what the parameters control and effect and how they are used within the mixing process. Pupils will also study automation and it's application as well as pan theory. Once they have practically and theoretically explored these avenues then they will begin to apply this to their LO2 raw material. Over a series of sessions they will complete and mix a stereo MP3 file of their session. Pupils will then evaluate and compare their final outcomes, focusing on looking at the changes they have made to their raw material and why. They will also reflect on what they might do differently if recording/mixing again.		Pupils will focus on Task 1 and 2 of the External component. They will develop their skills in editing and manipulating both audio and MIDI according to specific instructions. Task 1 - Understanding and explaining the DAW setup and why it is suitable for the exam. This involves discussing the hardware and software features of the setup and what it allows the pupil to do. Task 2 - Task 2 focuses on pupils having the ability to edit/manipulate audio and MIDI. Pupils will also need to be able to edit these areas according to specific exam style instructions.		Pupils will focus on Task 3 and 4 of the external component. They will develop their skills in composing and editing sound and then move onto detailed mixing techniques. Task 3 - Pupils will explore sound creation via synthesis and composition of short riffs according to the supplied chord sequence. Task 4 - Pupils will have to mix the final track using pan/volume and effect parameter automation. They will develop their ability to manipulate these according to a set of instructions. They will also further their knowledge of mixing theory and the application of plug-ins.		Pupils will develop their understanding of how sound is created using different methods and techniques. This will be looked at particularly within the film industry. Pupils will build up their knowledge of the keywords such as foley, underscore etc and then will analyse two media forms and how this sounds are created. They will also consider how these sound can add/imply meaning and how they can support the narrative. Pupils will then transfer this practically into work of their own creation which looks to create supporting sound/music for a short horror clip. They must demonstrate and use all forms of sound creation/methods explored during LO1. LO 1 - Completion of their analysis of two examples		Pupils continue and complete Unit 4. They will complete their supporting trailer work ensuring that they have demonstrated all the sound creation methods and techniques that are listed in the specification. They will also mix their final product to enhance ther outcomes After this, pupils will evaluate their final product for LO3.		
INTERLEAVED KNOWLEDGE (NATIONAL CURRICULUM KS2-3 LINK)	KS3 Prior Knowledge - Using a DAW, Remix Project and Songwriting all explore mixing theory		Unit 1 and Unit 2 - Using the DAW. KS3 Prior Knowledge - Using a DAW, Remix Project and Songwriting all explore mixing theory		Unit 1 and Unit 2 - Using the DAW. KS3 Prior Knowledge - Using a DAW, Remix Project and Songwriting all explore mixing theory		Unit 1 and Unit 2 - Using the DAW. KS3 Prior Knowledge - Film Music 2, Using a DAW, Remix Project and Songwriting all explore mixing theory		Unit 1 and Unit 2 - Using the DAW. KS3 Prior Knowledge - Film Music 2, Using a DAW, Remix Project and Songwriting all explore mixing theory		
CULTURAL CAPITAL											

ASSESSMENT Formative Summative (Year 11)

Unit 3 – Formative				Rough Mix		Rough Mix	
Unit 3 – Summative							Completion and Submission of U3
External Component (part 1) – Formative							
External Component (part 1) – Summative					PPE Exam		
External Component (part 2) – Formative							
External Component (part 2) – Summative				Mock Practical Paper		Mock Written	
Unit 4 (part 1) – Formative							
Unit 4 (part 1) – Summative				NCFE External Component Exam			
Unit 4 (part 2) – Formative				Rough Mix		Rough Mix	
Unit 4 (part 2) – Summative							Completed U4
Course Completion – Formative							
Course Completion – Summative				NCFE External Component Exam			