MUSIC

Exam Board Pearson (BTEC)

Assessment method
- 100% Coursework, split across three components. Components 1 and 2 are internally assessed, component 3 is external synoptic.

Breakdown of units

Component 1: Exploring Music Products and Styles
- Learners will explore the techniques used in the creation of different musical products and investigate the key features of different musical styles.
- Each year, the music industry produces a wide range of products such as recordings, compositions, live performances, music for film, TV and computer games. Have you ever wondered how these products are created?
- In this component, you will develop your understanding of different types of music products and the techniques used to create them. You will explore how musical elements, technology and other resources are used in the creation, production and performance of music. You will also practically explore the key features of different styles of music and music theory and apply your knowledge and understanding to developing your own creative work.

Component 2: Music Skills Development
- Learners will have the opportunity to develop two musical disciplines through engagement in practical tasks, while documenting their progress and planning for further improvement.
- As a performer, producer or creator in the music industry, you need to continually develop your skills and techniques in order to be successful and secure a regular flow of gigs and commissions. In this component, you will participate in workshops and classes where you will develop technical, practical, personal and professional skills and specialise in at least two of the following areas: music performance, creating original music, music production. Throughout your development, you will review your progress and consider how to make improvements. You will learn how musicians share their work and collaborate with others, and will develop your skills as a musician in how to use blogs, YouTube™, Soundcloud™ and other platforms to share your work and skills development with others.
- Developing musical skills and techniques will enable you to consider your aptitude and enjoyment for music, helping you to make informed decisions about what you will study in the future. This component will help you to progress to Level 3 qualifications in music or music technology, which looks at skills and techniques in more detail. Alternatively, you may want to progress to other Level 3 vocational or academic subject areas. This component will support your development of transferable skills which will support your advancement in education and employment.

Component 3: Responding to a Music Brief
- Learners will be given the opportunity to develop and present music in response to a given music brief.
- This component will allow you to work to your strengths and interests and apply the skills that you have learned throughout your course in a practical way. You will focus on a particular area of the music sector that excites and appeals to you and respond to a music brief as a composer, performer or producer.
- You will begin by exploring the brief and investigating possible responses and ideas to meet the demands of the brief. Using relevant resources, skills and techniques you will then develop and refine musical material before presenting your final response. You will develop and present an original creation based on a piece from a given list and a style from a choice of four. You will then present this as a solo or group performance, an audio recording or a Digital Audio Workstation (DAW) project. You will also consider how your skills and interests make you suitable for the specific music sector opportunity.
- Presenting music for a set brief is a key element of post-16 music qualifications and this component will enable you to establish solid foundations to help you progress to further Level 2 or Level 3 courses. You will also develop skills in self-management, communication and presentation, which are vital to any future course of study.

ROCHESTER
INDEPENDENT COLLEGE

Overlap with other subjects:
- Drama
- Physics
- ICT
- Business
- Economics

Lower School Teaching Staff
David Miln
Darren Taggart

ROCHESTER
INDEPENDENT COLLEGE

MUSIC

Programme of Study

Autumn Term 1 **Component 1 (Part 1)**	Autumn Term 2 **Component 1 (Part 2)**
A1 Musical styles ● *Iconic composers, artists, bands and producers who have influenced and* *impacted musical styles.* ● *Impact of technology on musical styles, instruments, production and recording.* *Through the exploration of the above content Learners are required to explore at least* *five musical styles, with three coming from popular music and two from other styles.* ● *Popular music styles – a minimum of one from each of the following groups:* *o group 1: 50s and 60s, e.g. rock 'n' roll, British invasion, folk revival, Motown and* *soul, psychedelic* *o group 2: 70s and 80s, e.g. heavy metal, prog, punk, disco, reggae, synth pop,* *hip-hop, post punk, hardcore* *o group 3: 90s to present, e.g. grunge, Britpop, rave, techno, house/techno,* *drum and bass, nu-metal, pop punk, dubstep, reggaeton, grime, trap.* ● *Other music styles – a minimum of one style from two of the following groups:* *o group 4: world music and fusion, e.g. samba, bhangra, African drumming, gamelan* *o group 5: music for media (film, TV or computer games), e.g. jingles, theme tunes,* *soundscapes, ambient music, Foley, diegetic, non-diegetic, motifs and leitmotifs,* *thematic development* *o group 6: western classical styles of music, e.g. baroque, classical, romantic,* *orchestral, leitmotif, minimalism, serialism* *o group 7: jazz and blues, e.g. delta blues, trad jazz, bebop, swing/big band,* *modal jazz.* *A2 Musical elements, stylistic features and characteristics (music theory)* ● *Instrumentation, e.g. instrumental techniques, type of ensemble, alternative* *instrumentation, sonic features, electronic sounds.* ● *Texture, e.g. solo, duet, homophonic, polyphonic, unison.* ● *Timbre, e.g. sonic features, electronic sounds, FX.* ● *Tonality, scales and modes, e.g. major scale, minor scales, blues scale,* *pentatonic scale, modes, ragas, exotic scales.* ● *Scales and modes, e.g. major scale, minor scales, blues scale, pentatonic scale,* *modes, ragas, exotic scales.*	*B1 Music industry products* *Learners should consider the impact of the music for the purpose and intended* *audience it was created for.* ● *Types of music product:* *o live performance* *o audio recording* *o composition for media, such as film, TV, adverts and computer games* *o original song or composition* *o Digital Audio Workstation (DAW) project.* *B2 Music realisation techniques* ● *Music performance:* *o instrumentation* *o roles and functions of different instruments, e.g. transposing for other instruments* *and vocal ranges, use of timbre, special effects* *o how individual parts fit together, e.g. arrangements, SATB, orchestration, exploring* *timbre, rhythm section and soloists, call and response* *o ensemble skills such as playing in time with a sense of pulse, sensitivity to others.* ● *Creating original music:* *o starting points and stimuli (both musical and non-musical)* *o repetition and contrast* *o developing and extending musical ideas.* ● *Techniques used in producing music:* *o software instruments, e.g. DAW software* *o microphone selection and placement and use* *o MIDI and audio editing techniques.*

ROCHESTER
INDEPENDENT COLLEGE

● *Harmony, e.g. major and minor triads, power chords, 7th chords, sus chords,* *extended chords, suspensions, inversions, chord sequences, arpeggios,* *broken chords.* ● *Rhythmic techniques, e.g. metre, tempo/bpm, syncopation, swing,* *one drop/skanking, polyrhythms, hemiola, phasing.* ● *Structure/ form, e.g. verse/ chorus, 12-bar blues, through-composed, bridge,* *intro, outro, ABACAD* ● *Melodic techniques, e.g. conjunct, disjunct, chromatic, diatonic, phrasing,* *repetition, sequence, ornamentation, motifs,* *round/canon, riffs, hooks,* *head, improvisation.* ● *Production, e.g. microphone use, recording styles, sampling, FX, looping,* *controllerism, turntablism, quantisation, sequencing, automation.*	

Spring Term 1	**Spring Term 2**
Component 2 (Part 1)	**Component 2 (Part 2)**
A1 Professional skills for the music industry ● *Learners will explore the expectations and professional skills required to* *succeed in the industry:* o *time management* o *self-discipline* o *working with others* o *correct and safe use of equipment* o *identifying resources required* o *auditing existing skills and maintaining a development plan.* *A2 Planning and communicating music skills development* ● *Planning development processes.* ● *Strategies for skills development.* ● *Managing equipment and resources.* ● *Methods of capturing musical development, such as:* o *digital or traditional portfolios, including studio track sheets, production notes,* *rehearsal diaries, screenshots, key milestone performances and reviews* *from others* o *recorded auditions* o *compositional sketches* o *raw recordings* o *drafts* o *application of effects* o *initial mixes.* ● *Having a clear and organised approach to communicating:* o *key points in the process are referenced and in a logical order* o *images, videos and recordings are clear* o *written commentary supports the quality of work.* ● *Sharing and commenting on work:*	*B1 Development of technical music skills and techniques* ● *Development processes:* o *individual development routines* o *identifies technical exercises for development* o *includes setting goals* o *includes monitoring and tracking of progress.* *B2 Development of music skills and techniques* ● *Developing musical skills appropriate to style and context, such as:* o *timing and phrasing* o *using rhythm and pitch in the creation or recreation of music* o *using equipment, instrumentation or software appropriately* o *expression* o *combining instruments/sounds* o *health and safety in the use of equipment and/or instruments.* ● *Applying skills development to the creation of content/material:* o *creative intentions* o *skills needed* o *stylistic accuracy* o *creation of content/material.* ● *Music performance:* o *tuning (if appropriate)* o *learning repertoire* o *physical preparation and exercises* o *instrumental or vocal technique* o *practise routines such as scales, etc.* o *following accompaniment* o *stage presence.* ● *Creating original music:* o *exploring and extending ideas* o *using structure effectively*

ROCHESTER
INDEPENDENT COLLEGE

o social media, e.g. Soundcloud™, Facebook™, YouTube™ o jam sessions, improvisation sessions, mixtapes, demos, sharing samples, remixing and reworking, white label, remote collaboration.	o using rhythmic and melodic patterns o development of harmony. ● Music production: o using software instruments o using audio and software tools o manipulation techniques o inputting and editing audio o using effects o structuring music.

Summer Term 1 **Component 3 (Part 1)** *A1 Features of a music brief* *● Creative intentions and purpose of product:* *o target audience* *o commercial* *o collaborative* *o experimental.* *● Aim, purpose and requirements of the brief.* *● Nature of the specific area of the industry.* *● Understand the target audience.* *● Understanding and linking to the company's vision.* *A2 Planning to meet the demands of the music brief* *● How investigation and exploration can inform response.* *● Understanding the rationale behind the selection of musical material.* *● Investigating musical styles.* *● Researching relevant material to support meeting the brief.* *● The human and physical resources required.* *● Proposing structure, version and arrangement.* *● Timeline for development, including:* *o working out individual parts* *o establishing a personal practice routine* *o learning and memorising material if appropriate.* *● Format and scope of the final response.* *A3 Considering constraints and intentions* *● Creative constraints:* *o technical requirements of the final response – format, material and purpose* *o available resources* *o feasibility of own ideas* *o standing out from similar work.* *● Personal intentions:* *o personal skills development* *o building on own strengths.* *B1 Develop and produce a response to a brief* *● Working with and interpreting the brief.* *● Organisation skills:* *o identifying priorities* *o setting targets* *o using planning tools and technology.* *● Prepare for a project:* *o health and safety* *o checking resources and facilities are adequate* *o taking measures to safeguard work and having a contingency by backing up data,*	**Summer Term 2** **Component 3 (Part 2)** *C1 Reviewing work based on client needs* *● Review:* *o fitness for purpose* *o clarity of message, ease of use, accessibility, appropriateness* *o audience expectation – what the audience expects in comparison to the quality* *of the actual work* *o how well work relates to the audience – materials, techniques and processes.* *C2 Quality of outcome* *● Quality of final product appropriate to context:* *o appropriate performance or presentation space* *o appropriate framing of video if applicable* *o appropriate final mix of audio if applicable* *o microphone choice and placement to ensure all musical elements* *are audible* *o EQ/compression/balance in a DAW project.* *● Clear and organised approach to communicating, ensuring that:* *o key points in the process are referenced and in a logical order* *o screenshots and images are used appropriately and effectively* *o annotations explain the skills developed and creative intentions* *o commentary is provided that explains decision making* *o communication is clear and supports learner work* *o good use is made of organising details such as titles, layout and emphasising techniques.* *● Making final creative decisions in terms of:* *o use of musical elements* *o application of musical skills/technical proficiency* *o use of musical expression* *o stylistic awareness.* *C3 Presenting own work to a client* *● Presenting development and final response in a portfolio for a client:* *o showing key stages of the project: initial ideas, review stages,* *presenting final response* *o stages of refinement using images and/or annotation.* *● Presenting intentions to a client:* *o changes in direction* *o creative decisions*

ROCHESTER
INDEPENDENT COLLEGE

anticipating issues, creating multiples and planning alternatives.
● Consider constraints of the brief by:
o working within the constraints of the brief
o using suitable materials and techniques for the audience
o addressing quality issues – technical, finish and function.
B2 Refining musical skills for a musical product
Learners will develop and refine their skills in creating a music product by creating
original music, performing and using DAW as appropriate, during the creative process.
Learners should be able to:
o apply skills in a creative process
o apply industry approaches relevant to a project
o refine musical skills and techniques for a musical product in relation
to a chosen context or style.
● Create original music:
o applying melodic and rhythmic ideas
o use of chords and chord progressions
o use of textures/sound palettes
o musical devices, canon, riffs, imitation, sequences
o musical structures, verse, chorus, middle-eight, AABA, riff-based
o use of composition software if appropriate.
● Perform (if appropriate):
o selecting material
o working out individual parts
o exploring feels and grooves
o stylistic investigation
o defining structure, version and arrangement
o establishing a personal practice routine
o establishing a group practice routine (where applicable)
o learning and memorising material if appropriate.

o management of constraints
o justification of any changes.
● Showing the final response.
C4 Relation of final product to the brief
● Relating to context.
● Suitability for target audience.
D1 Commentary on the creative process
● Commenting on the development of the musical product, including:
o skills and techniques used
o explanation of thought processes
o reasons for creative choices
o use and management of resources.
● Evaluating application of personal management.
● Strengths and areas for improvement in relation to the process.
● Methods for capturing developments:
o screenshots
o audio commentary
o video.
● Identification and selection of key points of development.
● Evidencing the discarding, refinement and extension of ideas.
D2 Reflect on the outcome of the musical product
● Meeting the requirements of the brief.
● Contribution to the creative process.
● Development through the process.
● Strengths and areas for improvement of the final product.

ROCHESTER
INDEPENDENT COLLEGE