

Overview element for curriculum development: Music

Through all of our music curricula we fully support the 4 Rs teaching respect whilst listening to the work of others and music from other cultures; resilience through practise as a way to improve following verbal and written feedback; responsibility when working with others and musical equipment including the requirement for good attendance when working in an ensemble; we expect all students to be well prepared, equipped and ready to learn with individual instruments, parts rehearsed and pre-reading covered where applicable.

Aim KS3:

We believe that learning musical skills enhances the experience of the whole child and improves their learning in other subjects, most notably English and Maths according to studies in this area.

Through our KS3 music curriculum we enhance the wider learning of individual students and support the school ethos of providing a wide and balanced curriculum.

Sequencing KS3: Our KS3 curriculum is aimed at promoting a life-long love of the subject and as such it focuses on learning practical performance skills, whilst covering the important aspects of listening and analysing and composing.

Year 7 begins with work on rhythm and pulse due to its importance yet simplicity and ease for all to participate with little prior knowledge or attainment. Students' first assessments will be on time signatures and a rhythmic composing/performing task with a follow up to help bridge any gaps in the learning, allowing all to move forward together. Rhythm is also embedded in melody and next pupils look at first performing popular melodies and later creating their own, one focus assessment with follow up on each. Building on the first look at simple melodic ideas students explore the world of programme music to learn how composers through the ages have used rhythm and melody to create pictures in sound, later introducing the more creative but advanced concept of chromaticism. Students will listen, perform and compose in the genre and be assessed in their work as appropriate.

Year 8 sees the students revisit the concepts of rhythm and melody and now explore how adding harmony to a melody creates interest and can change moods. Students learn intervals and later extend this into chords, then learn a simple two chord pattern, later a three chord pattern and extend this into a 12 bar blues, listening to popular songs which use the patterns and performing and composing in the genre. Assessments and follow up are taken from the repertoire as appropriate. Following 12 bar blues and popular song students explore 'theme and variations' as a method of extending their compositions and incorporate these ideas into their work covering changing major to minor and listening to parodies.

Year 9 explores how rhythm, melody, harmony and chords are used in other cultures and focuses mainly on performing and composing with an element of listening. Assessments are practical with a focus on giving the students practical skills to take with them either into GCSE music or helping with their life-long learning. Areas of study chosen here tie the KS3 elements together where Calypso and Reggae use the same three chord ideas used in 12 bar blues whilst developing more complex rhythmic patterns, Salsa and tango add chromaticism and disco revisits popular song. For those students taking GCSE this unit leads into the first topic in year 10, Rhythms of the World. The final unit gets pupils to explore the impact that music has the action in films. Looking at the famous composer John Williams, the concept of the Leitmotif and performing some well-known themes. This again, is a precursor to OCR GCSE music where pupils study Film and Game music

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	Suggested Revision Website	Exam Board Link	Recommended Revision Guide
KS3									
Year 7	Rhythm and Pulse. The basis of all music making, without rhythm and pulse there is nothing.	An introduction to notation. As a method of recording /sharing our ideas and making it possible to play together.	What makes a good melody. Following on from rhythmic studies pupils add pitch to their notation performances.	Composing your own melody. Pupils explore scales and tonality to begin composing their own melodies.	Programme music. Pupils explore how composers use melody and rhythm to create pictures in sound.	Chromaticism and Musical Form. An extended scalic idea to add interest and emotion to musical ideas. Pupils compose using chromaticism and learn how to arrange their ideas into a musical form.	BBC Bitesize	N/A	
Year 8	Intervals and chords - Eleanor Rigby and 12 Bar Blues. Pupils move from their work on melody to look at developing musical ideas through use of harmony and chords.	Intervals and chords – How to write a pop song. Pupils learn how chords are used in chord sequences to create pop songs and create their own pop song sequence.	Variations and ground bass. Pupils learn how composers extend and develop their ideas by varying melodic ideas and changing harmonic features or tonality.	Intervals and chords - Eleanor Rigby and 12 Bar Blues. Pupils move from their work on melody to look at developing musical ideas through use of harmony and chords.	Intervals and chords – How to write a pop song. Pupils learn how chords are used in chord sequences to create pop songs and create their own pop song sequence.	Variations and ground bass. Pupils learn how composers extend and develop their ideas by varying melodic ideas and changing harmonic features or tonality.	BBC Bitesize	N/A	
Year 9	Music of the Caribbean – Calypso, Salsa and Reggae. Students learn the role of music in cultures from other regions of	Music for Dance - Tango and Disco. Students complete their studies combining work on chords/chord	Music of the Caribbean – Calypso, Salsa and Reggae. Students learn the role of music in cultures from other regions of	Music for Dance - Tango and Disco. Students complete their studies combining work on chords/chord	Music for Film. Students learn about the important role music plays in enhancing the action in a film.	Music for Film. Students learn about the important role music plays in enhancing the action in a film. Students will perform well known leitmotifs and use music	BBC Bitesize	OCR GCSE	

	the world. Students perform and compose in a variety of genres, starting with Calypso. Students develop more advanced performing skills using syncopated rhythms within an ensemble	sequences from pop songs and how music from other cultures fuse together in modern dance music. Pupils prepare ensemble performances of Tango and Disco pieces using music technology to create a drumbeat	the world. Students perform and compose in a variety of genres, starting with Calypso. Students develop more advanced performing skills using syncopated rhythms within an ensemble	sequences from pop songs and how music from other cultures fuse together in modern dance music. Pupils prepare ensemble performances of Tango and Disco pieces using music technology to create a drumbeat	Students will perform well known leitmotifs and use music technology to compose and record their own ideas. Research into the work of John Williams	technology to compose and record their own ideas. Research into the work of John Williams			
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Aim KS4: Our KS4 curriculum builds on the skills acquired during KS3 and dives further into the three main musical skills of listening, composing and performing. Our curriculum aims to develop performing skills individually and in groups to communicate musically with fluency and control of the resources used. This has a different focus for our music scholars, having been exposed to ensemble performing for the past three years, and non music scholars who may be experiencing this aspect for the first time. Students develop their composing skills to organise musical ideas and make use of appropriate resources using individual instruments or computer software as appropriate. Students will recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Students will broaden their musical experience and interests, develop imagination and foster creativity whilst improving knowledge, understanding and the skills required to communicate effectively as musicians. Students will develop an awareness of a variety of instruments, styles and approaches to performing and composing and learn to integrate a range of music technologies to create and enhance their music. Students will recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology. Overall, students in our department will develop as effective and independent learners with enquiring minds, reflect upon and evaluate their own and others' music and engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development.

Sequencing KS4: Students come to GCSE music with a range of skills and experiences, in order to create a positive engaged environment students first recap their learning from a year 9 topic, Calypso. This is one of the Rhythms of the World AOS for GCSE and provides an excellent starting point allowing discussion on Chords, Melody, Harmony, Rhythm and historical/cultural context. Students also build on their composing and performing from KS3 and continue to work on key compositions and performances over the two year course. In year one, students work on their first composition, a free brief based on one of their performance pieces as the briefs for composition two are not released until September 1st of the examination year. Students work continually on solo and

ensemble performing throughout the course, practising, revising and rehearsing individually and in ensembles, work is assessed and feedback given on how to improve throughout. Careful sequencing of listening work allows students to examine compositional devices in given genres which students may wish to incorporate into their own work. The first topics studied, Rhythms of The World are Calypso and Samba both are easily accessible to students with limited performance experience both as performing and composing tasks. The second topic, Popular Song, builds on experiences all students have from their year 8 studies. Topic three, Concerto Through Time, is a new genre to many in our groups but opening conversations relating to harmony, melody and chords help to ease into this difficult area. There are three subdivisions of this AOS and it makes sense to study them chronologically, Baroque, then Classical and finally The Romantic Concerto. This allows students to visualise not only the development of the genre but also of the orchestra and the instruments themselves.

Music for gaming/film scores is introduced next recapping on the students' learning from year 7, programme music with an enhanced focus on the multi million pound industries of Film and gaming software. This links in at this time with Careers week and a look at the work of famous film/gaming composers. September of year 11 sees the composition two briefs released and work begins on this. With all AOS covered, new subdivisions within each AOS are introduced/interleaved with prior learning leading to the 40% listening exam in June of the examination year.

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	Suggested Revision Website	Exam Board Link	Recommended Revision Guide
KS4									
Y 10	<p>Introduction to the course, course requirements. Composition One Free Brief. Solo Performing. Rhythms of the World.</p> <p>Pupils choose their solo performing piece, analyse it in terms of stylistic and compositional ideas. Pupils then use this analysis to begin a composition. Listening work on rhythms of the world starting with RRR on Calypso and Samba.</p>	<p>Composition One. Solo performing. Popular Song.</p> <p>Students begin to compose their free brief composition and rehearse their solo performance piece. Listening work is based upon Popular song again building on previous work from year 8 and year 9.</p>	<p>Composition One. Solo performing. Concerto through time.</p> <p>Students continue work on composing and performing. Listening work starts a new look at Music from the Baroque focusing upon Concerto Grosso and solo concerto.</p>	<p>Composition One. Solo performing. Music for Film and Gaming.</p> <p>Students continue to work on their composing and performing NEA. Listening work revisits work from year 7 on programme music before focusing on specific details of composing</p>	<p>Composition One. Solo performing. Rhythms of the World/Popular Song revisited.</p> <p>Students continue to work on their composing and performing NEA, students may now begin choosing a final genre</p>	<p>Composition One. Solo performing. Concerto Through Time/Film Music revisited.</p> <p>Students continue to work on their composing and performing NEA. Listening focus is on film music revisited and Music from the Classical era with a</p>	BBC bitesize	<p>https://www.ocr.org.uk/qualifications/gcse/music-j536-from-2016/specific-attention-at-a-glance/</p>	<p>https://www.amazon.co.uk/OCR-GCSE-Music-Revision-Guide/dp/1907447202</p> <p>or</p> <p>http://www.rhinegoldeducation.co.uk/product/ocr-gcse-music-study-guide/</p>

				for film or gaming.	for composition. Listening work revisits rhythms of the world focusing on the music of Africa.	focus on solo concerto.			
Y 11	<p>Composition Two, Set Brief. Ensemble performing. Revision of popular Song and score reading questions.</p> <p>Students analyse the set briefs for composition two and begin composing using one of the given stimuli. Popular song is revisited as it is one of the genre in which pupils compose and work on chord progressions are required for all genre. Students at this time also begin to choose an ensemble performance and work in groups.</p>	<p>Composition Two, Set Brief. Ensemble performing. Rhythms of the World.</p> <p>Students continue to work on their composition and ensemble performing NEA. Listening work focuses on Greek/Israeli/Palestinian folk music and then onto African drumming. Pupils are encouraged to incorporate these ideas in their compositions or to use as an ensemble performance.</p>	<p>Composition Two, Set Brief. Ensemble performing. Concerto Through Time.</p> <p>Students continue to work on their composition and ensemble performing NEA. Listening work begins with RRR on Baroque/Classical concerto before looking at Music from The Romantic era with a focus on solo concerto.</p>	<p>Composition Two, Set Brief. Ensemble performing. Music for films and Gaming/Concerto through time/Rhythms of the World revisited and a new look at Music from India, classical and bhangra.</p> <p>Students complete their composition two and make any revisions to composition one ready for submission. Both solo and ensemble performances are recorded. Listening work interleaves those areas of study already covered with a</p>	<p>Exam revision, final coursework recordings if required. Past Papers and exam technique.</p> <p>All areas of study are interleaved and tested, using the data gaps in knowledge are filled and students learn the techniques required for success in the listening exam.</p>	<p>Quick Tips and exam.</p>	BBC bitesize		<p>https://www.amazon.co.uk/OCR-GCSE-Music-Revision-Guide/dp/1907447202</p> <p>or</p> <p>http://www.rhinegoldeducation.co.uk/product/ocr-gcse-music-study-guide/</p>

				look at Music from India, classical and bhangra.					
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Aim KS5: Our students follow a two year A level course at Aldridge and we welcome students from across the MAT to study in our department, all students are encouraged to engage actively in the process of music study and are invited to rehearse with one of our senior ensembles and to perform in our extensive series of concerts. Our students have a range of performing skills across the MAT and all are asked to develop their performing skills to demonstrate an understanding of musical elements, style, sense of continuity, interpretation and expression. Over the two year course students develop composing skills to demonstrate the manipulation of musical ideas and the use of musical devices and conventions using individual instruments or computer software as appropriate. Students learn to recognise the interdependence of musical knowledge, understanding and skills, and make links between the integrated activities of performing, composing and appraising underpinned by attentive listening. Students will broaden their musical experience and interests, develop imagination and foster creativity, develop and extend their knowledge, understanding and skills needed to communicate effectively as musicians. Students develop a knowledge and understanding of a variety of instruments and styles, and of relevant approaches to both performing and composing and develop an awareness of music technologies and their use in the creation and presentation of music. Over the two year course students will appraise contrasting genres, styles and traditions of music, and develop an understanding of musical contexts and a coherent awareness of musical chronology. Overall, students our department will develop as effective, independent learners and as critical and reflective thinkers with enquiring minds; they will reflect critically and make personal judgements on their own and others' music and engage with, and extend appreciation of, the diverse heritage of music in order to promote personal, social, intellectual and cultural development.

Sequencing KS5: Throughout the course, students work on their two compositions and performance recitals, practising, revising and reworking ideas. Students are assessed periodically and given verbal and written feedback. Students begin their studies looking at the work of J.S. Bach, as he is the 'father of harmony', work here helps with AOS4, Religious music of the Baroque and also with an introduction to the A level free brief composition looking at harmonising melodic ideas. Students will of course step back in time to the Renaissance to give a sense of historical context but in terms of set works the Baroque is our earliest time period. As with our GCSE course it makes sense to study each AOS chronologically to give the students a sense of how each genre evolved in terms of instrumental and choral writing, the musical fashions that led to change and a historical and cultural look into the world outside music that influenced each composer. Composition two, the set brief is released on September 1st of the examination year and although work on composition one continues the focus will be on the new, set composition for this year.

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KS5 Music									
Year 12	<p>Introduction to the course, course requirements. Composition One Free Brief. Understanding the demands of the performance recital. Unit 3, AOS 4 and AOS 6.</p> <p>Students analyse works with a view to compositional techniques used and work on Bach 4 part harmony exercises to underpin harmonic understanding. Students begin to rehearse pieces which may be used later as part of the programme of their Y 13 recital. Linking to studies on J.S.Bach students look at AOS 4, Religious</p>	<p>Free Brief Composition, performance recital practise and unit 3 AOS 1,2, and 4.</p> <p>Students will analyse one of their recital works in terms of compositional techniques and begin to use some of the stylistic features to fashion their own composition. This gives greater understanding to help with interpretation when performing and also improves any compositional ideas. AOS 1 will continue to look at selected repertoire of the classical instrumental music and AOS 4 will continue</p>	<p>Free Brief Composition, performance recital practise and unit 3 AOS 4 and an introduction to AOS 5, Programme Music of the romantic period A continuation to AOS 2, Popular song</p> <p>Students will continue to work on their free brief composition, revising and refining their ideas. Work on individual performance pieces will continue and students be encouraged to think about how to produce an interesting and varied programme with discussion with their instrumental teacher(s) AOS</p>	<p>Free Brief Composition, performance of possible items for inclusion in a recital and unit 3 AOS 1, instrumental music from the Classical era. A deeper look into analysis. AOS 2, Popular Song, AOS 5 Programme Music</p> <p>Students continue to refine their compositions ensuring briefs are adhered to, students are encouraged to partake in The Aldridge School Young Musician competition next term as useful experience for their recital and begin to work towards this. AOS 1 work on Mozart, Haydn and Beethoven</p>	<p>Free Brief Composition, performance recital practise and unit 3 AOS 1, music from the Classical era. A look into other genres within the instrumental music – an overview of the development of the symphony. AOS 2, Popular song</p> <p>Students continue to refine their compositions ensuring briefs are adhered to, some students may take part in The Aldridge School Young Musician competition and receive feedback on</p>	<p>Free Brief Composition, performance developing potential items for a recital programme and unit 3 AOS 1, music from the Classical era. Revision on AOS 4 and 2. A continued deeper look into AOS 2, Popular song</p> <p>In unit 1 students continue to explore other genres now looking at chamber music – mostly around the string quartet and recognise the classical features therein as seen in earlier teaching during the year. Students complete their free brief composition and finalise their chosen works for the recital. RRR on all set works covered thus far</p>	<p>https://www.rhinegold.co.uk/rhinegold-publishing/magazines/music-teacher/mt-online-teaching-materials/</p> <p>BBC Bitesize, HIGHER LEARNING - https://www.bbc.co.uk/bitesize/subjects/z8hv9j6</p>	<p>https://www.ocr.org.uk/qualifications/as-and-a-level/music-h143-h543-from-2016/</p>	<p>https://www.amazon.co.uk/OCR-Level-Music-Revision-Guide/dp/1785581651</p>

	<p>music of the Baroque and in contrast study AOS 2, popular song. Students will be introduced AOS 1 (Instrumental music of the classical period) Early practice at analysis here provides the foundation for analysis of set works later. They look at the characteristic features of the stile galant and understand the principles of sonata form, and from where it evolved (baroque rounded binary form).</p>	<p>to explore the religious music of the Baroque, with a focus of how composers made effective settings of their texts. AOS 2 will continue to look at popular song in the 20th Century with a view to preparing for a first look at the set works.</p>	<p>1 Instrumental music of the classical period continues in studying compositional features and moves to the introduction of the set work. Work on AOS 2 also moves into looking at the set works. AOS introduced the first selected pieces of programme music and develop an understanding of the changing social conditions brought about by the industrial revolution and the “creation of a middle class”</p>	<p>continues focusing on set works by these composers. AOS 2 focuses on set works from The Great American Songbook. AOS 5 continues to introduce other items into a repertoire of pieces of programme music. Moving from orchestral music to piano examples- covering the symphonic poem, incidental music and solo piano music (linked with the social changes of the time)</p>	<p>how to improve their performing skills. Unit 3 work on Mozart, Haydn and Beethoven continues focusing on the symphony AOS 2 focuses on set works from The Great American Songbook.</p>	<p>in exams/assessments using data to highlight any gaps in learning.</p>			
Year 13	<p>Introduction to the set brief composition, performance recital practise and in Unit 3 an extension of general knowledge of specific pieces- an understanding</p>	<p>Continuation of the set brief composition, performance recital practise and in Unit 3 a further look at the optional areas AOS 4 and 5 to aid composition. Unit 3 also</p>	<p>Continuation of the set brief composition, performance recital practise and in Unit 3 AOS 4, the Baroque is revisited as well as revision of AOS 1, the Classical and</p>	<p>Continuation of the set brief composition to a conclusion. Final performance recital practise and in Unit 3 all required areas are revised. Students finalise their set brief</p>	<p>Exam revision, final coursework recital recordings, compositions finalised. Past Papers and exam technique. Students complete all</p>	<p>A level students sit the unit 3 exam.</p>	<p>https://www.rhinegold.co.uk/rhinegold-publishing/magazines/music-teacher/mt-online-teaching-materials/</p> <p>BBC Bitesize, HIGHER</p>	<p>https://www.ocr.org.uk/qualifications/as-and-a-level/music-h143-h543-from-2016/</p>	<p>https://www.amazon.co.uk/O CR-Level-Music-Revision-Guide/dp/1785581651</p>

	<p>of the differing uses of sonata form, Students will analyse the set briefs and discuss their options looking at examples from each of the 6 briefs and working on compositional exercises in each genre. Work on finalising suitable and appropriate with support from visiting instrumental staff. Unit 3 revises material from Y 12 and requires a deeper understanding of how to apply the key terms of timbre, texture, tonality and melody. Terms used in Y 12 but now applied specifically to ensure that questions are correctly addressed. AOS 5 will focus on tone poems,</p>	<p>revisits AOS1 the Classical era. Students will now focus on one of the set briefs to work on as their second composition and continue recital work. AOS 5, if required, will focus on tone poems, concert overtures and ensures that students have a wide range of pieces to select especially those which they find easier to recall (eg the “pictorial” nature of Vltava for example) and checks that their repertoire covers examples from early and late romantic styles. Key terms are also featured regularly- idee fixe (Berlioz) thematic transformation (Liszt)</p>	<p>AOS 2, Popular song. Students continue with their chosen set brief composition and rehearsing their recital works, this will include a rehearsal with their chosen accompanist where applicable. Work on Unit 3 will interleave all prior learning and include a mock exam to highlight any shortcoming in students’ learning.</p>	<p>composition to include any performance directions and review their first composition in light of acquired knowledge from year 13 ready for submission. A practice performance recital is held to ensure work is of correct duration etc. and to help the students with nerves etc. All topics covered in Unit 3 ready for summer exams.</p>	<p>areas of NEA and work is uploaded. Revision of all areas of study with relevant exam technique and quick tips.</p>		<p>LEARNING - https://www.bbc.co.uk/bitesize/subjects/z8hv9j6</p>		
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	concert overtures and works which communicate a sense of national identity, developing on that learnt in Y 12. This will help with students' composition.								
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Aim KS5 Music Technology: Our students follow a two year A level course at Aldridge and many students choose Music Technology A level having not studied Music at GCSE, all students are encouraged to engage actively in the process of music study and are invited to rehearse with one of our senior ensembles and to perform in our extensive series of concerts. Our students have a range of experiences and skills, some are experienced performers and some do not play a musical instrument, all however are asked to develop their performing skills to demonstrate an understanding of musical elements, style, sense of continuity, interpretation and expression, this can be through MIDI sequencing. Over the two year course students develop composing skills to demonstrate the manipulation of musical ideas and the use of musical devices and conventions using advanced MIDI sequencing and sampling techniques. Students learn to recognise the interdependence of musical knowledge, understanding and skills, and make links between the integrated activities of performing, composing and appraising underpinned by attentive listening. Students will broaden their musical experience and interests, develop imagination and foster creativity, develop and extend their knowledge, understanding and skills needed to communicate effectively as musicians. Students develop a knowledge and understanding of a variety of instruments and styles, and of relevant approaches to both performing and composing and develop an awareness of music technologies and their use in the creation and presentation of music. Over the two year course students will appraise contrasting genres, styles and traditions of music, and develop an understanding of musical contexts and a coherent awareness of musical chronology. Overall, students our department will develop as effective, independent learners and as critical and reflective thinkers with enquiring minds; they will reflect critically and make personal judgements on their own and others' music and engage with, and extend appreciation of, the diverse heritage of music in order to promote personal, social, intellectual and cultural development.

Sequencing KS5 Music tech: As Music Technology is designed to be a wholly new subject with little or no crossover to A level or even GCSE Music all students start from the same theoretical point. Component one; in this course students are required to use music production tools and techniques to capture sounds, including musical instruments with accuracy and control; manipulate existing sounds and music with technical control and style to produce recordings and to use processing techniques effectively to produce a balanced final mix. To facilitate this students are first taught the physics of sound, drawing on their experiences from GCSE physics, and how microphones have developed over time to capture sound. Students later learn which microphone to use in each recording situation, multi microphone arrays and advanced recording techniques in order to complete task one. Students are assessed on their competence as a music producer and sound engineer by producing high quality recordings and so now learn how to add processing to improve the sounds they have captured and master a final mix. Component two; students are required to use technology to design new sounds and manipulate samples to create new sonic palettes for use in a 3 minute composition. Students first are introduced to MIDI sequencing and later to sampling techniques, incorporating advanced synthesis. September of year two sees the composition brief released and students put into practice the techniques and skills acquired throughout year 12.

Component three; in this paper students learn how music technology has advanced over time and to use aural discrimination to evaluate music technology elements. As students are required to evaluate the development of music technology over time it makes sense to study the subject chronologically, interleaving any techniques required to aid component one and two as required. In component four students are assessed on their effectiveness as a music producer and sound engineer by producing a complete mix under exam conditions. This examination combines all other elements and as such students work through past exam questions as appropriate to their learning and in the second year work chronologically through past papers as they have become more complex over the years, with this students can highlight any gaps in their knowledge before addressing the final exam.

KS5 Music Technology									
Year 12	An introduction to the four units of work and course requirements. Students will understand the course requirements and build on any prior learning. Each of the four units will be	Multi track recording and Synthesis. Students this half term will begin an AS type multi track and sampling composition. Component 1: Recording acoustic/bass guitar and	Multi tracks and compositions continued. Details of EQ/dynamic processing. Focus on analogue synthesis and electronic instruments. Component 1: Exploring the	Multi tracks and compositions continued. More details of EQ/dynamic processing. Focus on comparing analogue and digital synthesis and more electronic instruments.	Multi tracks and compositions continued. More details of EQ/dynamic processing. Focus on comparing analogue and digital synthesis and more	Multi track set brief released, drum kit recordings. Compositional techniques continued. Multi microphone arrays explored. Paper 3 focus on drum techniques from 1950s to present. Paper 4 focus on	https://www.soundsound.com/	https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/music-technology-2017.html	https://www.amazon.co.uk/Edexcel-Level-Music-Technology-Revision/dp/1785586343

	<p>covered each half term.</p> <p>Component 1, an introduction to recording and mixing</p> <p>Component 2, an introduction to technology-based composition</p> <p>Component 3, an introduction to the Component 3 exam focusing on the development of music technology over time.</p> <p>Component 4, handling and mixing audio and MIDI data.</p>	<p>intermediate mixing skills</p> <p>Component 2: MIDI and synthesis essentials</p> <p>Component 3: Analogue technology and vocal production</p> <p>Component 4: Theoretical and practical tasks focusing on MIDI, dynamics and distortion</p>	<p>mark scheme, recording percussion/keyboards and advanced mixing</p> <p>Component 2: Exploring mark scheme criteria with a view to sampling.</p> <p>Component 3: Detailed exploration of the question paper and focus on analogue synthesisers/electric instruments</p> <p>Component 4: Detailed exploration of the question paper and specimen long-response questions, exam Friday.</p>	<p>Component 1: Practice brief sessions, mixing practice and mastering</p> <p>Component 2: Sampling techniques and audio manipulation.</p> <p>Component 3: Comparing analogue and digital effects</p> <p>Component 4: Question 5, a look at producing a mix an exam environment.</p>	<p>electronic instruments.</p> <p>Components 1 & 2: mix and master the projects and practice writing the project logbooks</p> <p>Components 3 & 4: revision of all topics covered thus far and past papers. Use data to highlight any shortcomings in student knowledge.</p>	<p>extended essay questions.</p> <p>Students analyse the set briefs for Paper one, the multi track recording, choose a brief and begin preparatory work. Exam questions focus on multi mic techniques and how drum recording has progressed over time.</p>			
Year 13	<p>Multi track drum recordings. Multi track overdubbing of guitar and bass. Composition Briefs released. Paper 3/4 focus on microphone design, advanced MIDI</p>	<p>Multi track drum recordings fixed. Multi track overdubbing of guitar and bass. Multi track overdubbing of acoustic guitar and acoustic melody instruments.</p>	<p>Multi track overdubbing of guitar and bass parts if required. Multi track overdubbing of acoustic guitar and acoustic melody instruments. Composition continues, use</p>	<p>Muti track mix and processing. Overdub vocals and BVs. Composition continues, advanced use of plug ins. Paper 3, comparing mixing, mastering and producing.</p>	<p>Multi track overdubbing of vocals and backing vocals, final mix. Composition completed and mixed. NEA submitted to board May 15th. Paper 3</p>	<p>A level students sit Component 3 & 4 exams.</p>	<p>https://www.soundsound.com/</p>	<p>https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/music-technology-2017.html</p>	<p>https://www.amazon.co.uk/Edexcel-Level-Music-Technology-Revision/dp/1785586343</p>

	<p>sequencing and dynamic processing. Following on from last terms preparatory work students record their drum bed for paper one. Paper two analyses the composition briefs and students begin work on one set brief. Paper 3 focuses on the history of MIDI and sampling. Paper 4 focuses on sample manipulation including time and pitch editing.</p>	<p>Composition continued, stuttering/slicing audio. Paper 3 focus on exam comparison questions. Paper 4 revisits dynamic processing and EQ focusing on drum processing. Students work on their drum bed mixing, correcting errors and looking at advanced dynamic processing. Composition work continues with advanced synthesis and sampling techniques. Component 3, the impact of analogue technology. Component 4, studio interconnection , microphones and acoustics.</p>	<p>of plug ins to enhance timbral content. Paper 3, identifying effects and their parameters. Paper 4 Audio editing and automation. Component 1, students study advanced audio editing, pitch/rhythm correction. Component 2: Automating parameters and continuing composition. Component 3: Identifying effects and their parameters. Component 4: Audio editing and manipulating advanced parameters with automation.</p>	<p>Paper 4 Audio editing and manipulation for Q5, essay writing for Q6. Component 1: Students study microphone choice and design for recording acoustic instruments. Instrumental parts move to mix. Component 2: Students continue composition with a focus on melodic and harmonic content. Component 3: Mixing, mastering and comparing production techniques Component 4: Focus on essay questions and evaluating production scenarios</p>	<p>and 4 Past paper/revision. Use data for gaps in knowledge and exam preparation. Components 1 & 2: Students complete the NEA briefs and complete all associated documentation. Students learn how to master and produce a final product, dither to 16 bit etc. • Components 3 & 4: Focus on exam technique and final revision.</p>				
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