











# 2021-22 CURRICULUM MAP FOR MUSIC





## YEAR 10

<p><b>HALF TERM 1 &amp; 2: Composition</b></p> <p>In this unit, pupils will be introduced to a range of compositional concepts and techniques both past and present and will use these to compose 4 short pieces to match a brief.</p> <p>The brief will focus on TV advertisements and will include a Car ad, Trainer Ad, Holiday Ad and an Aftershave Ad.</p> <p>They will start from two different starting points.</p> <p><b>Compositional Techniques</b></p> <ul style="list-style-type: none"> <li>- Melodic ideas and fragments</li> <li>- Rhythmic Patterns</li> <li>- Chords and Chord Progressions</li> <li>- Harmonic Systems</li> <li>- Textures</li> <li>- Riffs and hooks</li> <li>- Sound palettes</li> </ul> <p>Pupils will learn what each of these are and how to implement these into a composition.</p>		<p>Pupils will be required to research which techniques composers use frequently in specific tv adverts.</p>
		<p>Pupils will be required to complete 4 short compositions based on TV adverts for their composition portfolio</p>
		<p>Pupils will be required to discuss and feedback on an individual and group level regarding their compositions and use of compositional techniques.</p>
		<p>ICT – The use of technology – Garageband and Logic Pro x</p>
<p><b>HALF TERM 3 and 4: Develop, Extend and shape music for performances</b></p> <p>In this unit pupils will learn techniques of how to develop their original 4 ideas.</p> <p>This will be done using melodic and harmonic ideas and shaping musical ideas.</p> <p><b>Melodic and Harmonic Ideas</b></p> <ul style="list-style-type: none"> <li>- Repetition</li> <li>- Sequences</li> <li>- Decoration</li> <li>- Variation</li> <li>- Modulation</li> <li>- Changing Tonality</li> <li>- Transposition</li> <li>- Use of contrast</li> <li>- Transformations – inversion/ retrograde/ retrograde inversion</li> <li>- Processes – Canon/ phasing/ addition/ subtraction/ augmentation/ diminution/ displacement</li> <li>- Instrumentation</li> <li>- Textures – Polyphonic/ Homophonic/ unison/ Octaves/ counterpoint</li> </ul> <p><b>Shaping Musical Ideas</b></p> <ul style="list-style-type: none"> <li>- Block structures – Binary/ Ternary/ Rondo</li> <li>- Style</li> <li>- Introductions</li> <li>- Coda</li> </ul>		<p>Pupils will be required to gain a deeper knowledge of melodic and harmonic compositional devices.</p>
		<p>Pupils will be required to develop two of their short compositions into longer developed pieces. These will be required for their portfolios</p>
		<p>Pupils will be required to discuss and feedback on an individual and group level regarding their compositions and use of compositional techniques.</p>
		<p>ICT – The use of technology – Garageband and Logic Pro x</p>



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<ul style="list-style-type: none"> <li>- Contrasts</li> <li>- Balancing repetition and change</li> </ul> <p>The pupils will develop two of their original ideas further.</p> <p>Once completed, one of the developed compositions will be completed as a full piece of music.</p> <p><b>Presenting Compositions</b></p> <p>Pupils will learn how to present their compositions using an appropriate format.</p> <ul style="list-style-type: none"> <li>- Conventions of particular styles</li> <li>- Standard notation</li> <li>- Tab</li> <li>- Graphic Notation</li> <li>- Lead sheet</li> <li>- Chord Chart</li> <li>- Accepted graphic Notations.</li> </ul>		
<p><b>HALF TERM 5: Unit 1 – The Music Industry</b></p> <p>In this unit, pupils will learn how the music industry works and how different aspects of the industry rely upon each other to succeed</p> <p><b><u>Different Types of organisations that make up the music industry</u></b></p> <p><b><u>Venues and Live Performance</u></b></p> <ul style="list-style-type: none"> <li>- Advantages and disadvantages of each type of venue</li> <li>- Suitability of different types of venues</li> <li>- Venue locations</li> <li>- Constraints of venues</li> </ul> <p><u>Where music is performed</u></p> <p><b>Small and medium local venues</b></p> <ul style="list-style-type: none"> <li>- Spaces that range from pubs to clubs and small theatres</li> <li>- Host a wide range of music</li> <li>- Local promoters use</li> </ul> <p><b>Large Multi-use spaces</b></p> <ul style="list-style-type: none"> <li>- Arenas, sports venues, outdoor spaces</li> <li>- Host touring productions</li> </ul> <p><b><u>Health, safety and security at venues</u></b></p> <ul style="list-style-type: none"> <li>- Health and safety in the workplace</li> <li>- Risks within venues</li> <li>- Venue’s policies and procedures relating to health and safety and security</li> </ul> <p><b><u>Production and Promotion</u></b></p>	      	<p>Researching organisations in the music industry Production and promotion in the music industry</p> <p>Exam Style questions – 1 mark/ 2 mark/ 4 mark and 8 mark Mock Exams Final exam</p> <p>Presentations on job roles in the music industry Group discussions</p> <p>Business Studies – Health and Safety Unions/ Trade Bodies and Agencies Management</p>



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Companies and individuals that create, promote and distribute music work

- Recording companies – major and independent
- Music publishing – major companies, self-publishing
- Promoters – concert/club/festival
- Broadcasters – tv, radio, internet
- Marketing and distribution – online, high street stores, social media

### **Service Companies and agencies**

Companies that provide services to artists, venues and production companies

- Royalty collection agencies – PRS for music (performing rights society), MCPS (Mechanical copyright protection society)
- Importance of adhering to legal requirements in terms of licensing – PPL
- Artists representation – management/ public relations, agents, stylists
- Hire Companies – hire of sound and lighting equipment, rehearsal and studio space
- Transport companies – transporting equipment and materials for touring

### **Unions**

Organisations that provide support and guidance to those working in the music industry

- Musicians union (MU) – union for musicians, composers, instrumental teachers
- Equity – union for actors, dancers and other performers
- Broadcast Entertainment Cinematograph Theatre Union (BECTU) – Union for those working in production and/or technical notes

How unions support those in the music industry?

- Monitoring employment conditions and contracts between employees and employers
- Advice for freelancers on tax and NI
- Support in relation to negotiation of minimum rates of pay and working conditions
- Handling of disputes

### **Relationships within the industry**

- How promoters match acts to a venue – location, type of venue, size and scale of performance are
- Importance of effective communication between those working in the industry
- How promoters and musicians find and select suppliers and installers of equipment

**Learning aim B: Understand job roles in the music industry**  
**Job roles from different areas of the music industry and the responsibilities of each role.**



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Learners should consider the skills and responsibilities of each performer or creative role in terms of who does what and why it is important. Consideration should be given to the links between performers and creative roles and how the industry is built upon the relationships between skilled practitioners across the disciplines.

- **Musician**
- instrumentalist, vocalist, accompanist, DJ
- auditioning, attending rehearsals (including technical and dress rehearsals), taking part in performances and workshops, marketing and promoting own work
- **composer/songwriter/producer**
- writing music, arranging, orchestrating, creative input
- responding to briefs, pitching ideas to clients, producing scores and parts, marketing and promoting own work, composing to a brief, producing
- producing, sequencing music, using technology to realise music, creative and artistic direction
- **musical director**
- conducting, arranging and leading rehearsals
- hiring musicians, liaison within projects, problem solving
- **live sound technician**
- stage planning, rigging, de-rigging, supervision of crew
- sound checking, ensuring mike and lines work correctly, adjusting levels, on stage mix, front of house (FOH) and monitor mixing
- **roadie (backline technical support)**
- assisting with get-in, rigging, de-rigging, get-out
- specialist instrumental support, logistics, driving
- **instrumental support, guitar tech, drum tech.**

### Management and promotion roles





Learners should consider the skills and responsibilities of management and promotional roles in terms of who does what and why it is important. Consideration should be given to the links between management and promotional roles and how the industry relies on skilled practitioners across the disciplines.

- **artistic management** - personal and financial management, advice and guidance, liaising with recording companies, arranging tours, fee negotiation
- **venue management** - booking events, licensing, management of staff, management of publicity for events, organising events security, health and safety of artists, audience and staff
- **studio management** - booking sessions, managing the maintenance of equipment and facilities
- **promoter** - identifying performance opportunities, venues and artists, securing finance for events, manages financial risk, insurance and safety



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<ul style="list-style-type: none"> <li>- <b>marketing</b> - managing marketing materials and strategies</li> <li>- <b>A&amp;R (Artists and Repertoire)</b> - scouting for talent online and at live events.</li> </ul>		
<p><b>HALF TERM 6: Unit 1 – The music Industry Continued</b></p> <p><b>Recording roles</b> Learners should consider the skills and responsibilities of recording and production roles in terms of who does what and why it is important. Consideration should be given to the links between recording and production roles and how the industry relies on skilled practitioners across the disciplines.</p> <ul style="list-style-type: none"> <li>- <b>recording studio personnel</b></li> <li>- engineer, assistant engineer, technical manager, tech support</li> <li>- maintenance and repair, electronics engineer, installation</li> <li>- <b>producer</b></li> <li>- artistic overview, creative manager, liaising between creative partners, financial control, sample clearance</li> <li>- <b>session musician</b></li> <li>- performing given music, performing collaboratively, in an ensemble or as a soloist, provides own equipment</li> <li>- <b>mastering</b></li> <li>- mastering engineer, producing the finished mix to comply with all technical requirements, optimised audio performance and ensuring quality</li> <li>- CD manufacturer, producing multiple copies of provided master CDs on demand, jewel cases, slip cases, artwork, screen printing, packaging, delivery to distributor</li> <li>- digital delivery through services such as iTunes.</li> </ul> <p><b>Media and other roles</b> Learners should consider the skills and responsibilities of media roles and the wider world of employment opportunities in related areas in terms of who does what and why it is important. Consideration should be given to the links between these roles and how the industry relies on skilled practitioners across the disciplines.</p> <ul style="list-style-type: none"> <li>- <b>music journalist/blogger</b></li> <li>- writing copy for publication in print or web, articles, reviews, biographies, research, op-ed</li> <li>- <b>broadcaster (TV and radio)</b></li> <li>- selecting music for broadcast, programming, demographic targeting, research, writing, editing</li> <li>- <b>software programmer/app developer</b></li> <li>- writing and/or coding software products such as apps, programs, packages, files, podcasts</li> <li>- writing music packages for distribution online</li> <li>- <b>retail and distribution</b></li> <li>- selling products in shops, stores and online using retail techniques and skills</li> </ul>	      	<p>Researching organisations in the music industry Production and promotion in the music industry</p> <p>Exam Style questions – 1 mark/ 2 mark/ 4 mark and 8 mark Mock Exams Final exam</p> <p>Presentations on job roles in the music industry Group discussions</p> <p>Business Studies – Health and Safety Unions/ Trade Bodies and Agencies Management</p>



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- moving CDs from warehouse to retail outlets, logistics, selling via mail order and through online stores.

### **How and why workers are employed in the industry**

Employment patterns:

- full-time/part-time/freelance contracts (short, long-term) when employing performance, production and front of house staff
- permanent and casual staff for specific projects or performances
- self-employed, entrepreneurial
- volunteers.

### **Getting a break and starting out**

- research into individual stories; case studies, interviews, biography and autobiography can help inform others about breaking into the industry
- volunteering at festivals, shows and clubs
- how and why (and if) a product should be given away for free, such as free downloads, free tickets, back-stage passes, guest-lists, promotional CDs
- where to find out about auditions, adverts, word-of-mouth, personal recommendations, making contacts, networking, hustling
- buying onto a tour; how much and for what audience and with what goal.

### **Importance of individual roles and responsibilities Within the production process:**

- specific roles and responsibilities before, during and after gigs, sessions or recordings
- undertaking of duties and impact on the production process of decisions made.

### **within the performance process:**

- o workflow
  - o ensuring each part of the process is ready, with equipment, music, scores, demos, chord sheets, running orders, artwork, tickets,
  - o contracts, contact information, phone numbers
  - o how and where to get help and support
  - o who is accountable and why
  - how and why tasks/responsibilities should be prioritised.
- How individual roles and responsibilities interrelate
- Effective communication between individual roles:
- roles within the same area of an organisation, within the same organisation, from different organisations
  - how and why specific roles are interdependent.
  - why these relationships are important:
    - o dangers of miscommunication, planning and scheduling problems, minimising 'down time', maximising use of resources
    - o speed of change, responding to market pressures, responding to marketing



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opportunities.

**Unit 1 – The Music Industry Exam – Date TBC**