**Academic Year 2020 – 2021**

**Music Department Curriculum**

 **Remote Learning Plan – Schemes of Learning Overview**

**Year 12 and 13:**

You are completing 3 different units alongside each other this year: 1) Music Theory 2) Professional Practices 3) Solo Performance. For each of these units you have an assignment brief and tasks to complete for each brief. Please read through each of the assignment briefs and identify where the key deadlines are. If you are working from home you need to use this as a guide for what to complete.

If you have any questions please email sam.filer@sarumacademy.org or lucie.oatey@sarumacademy.org

**Term 1**

Unit 1: Music Theory

|  |  |
| --- | --- |
| **Qualification** | BTEC Level 3 National Extended Certificate in Music |
| **Unit number and title** | Unit 1 - Practical Music Theory and Harmony |
| **Learning aim(s)** (For NQF only) | A - Examine the signs and symbols used in musical notation |
| **Assignment title** | **‘What does that mean?’** |
| **Assessor** | Lucie Oatey  |
| **Issue date** | 7/9/20 |
| **Hand in deadline**  | 21/10/20 |
|  |
|  |
| **Vocational Scenario or Context** | As part of your work experience with an online music magazine, you have been asked to produce a ‘beginner’s guide’ to understanding the features of music notation. Your editor has asked you to make the article as accessible as possible so that a large number of subscribers can benefit from it. Longer term, she would like this to be the start of a series of tutorials under a ‘Music Theory and Harmony’ section in the magazine. The article can be written or in vlog format.  |
| **Task 1- deadline 21/10/20** | Research the following features, demonstrating and explaining the signs and symbols used in various types of music:* **Rhythm and Pitch in staff notation** (this should include clefs, names and values of notes, rests, accidentals, time signatures, key signatures and intervals)
* **Rhythm and Pitch in alternative forms of notation** (such as tab, drum notation, chord charts, lead sheet, graphic scores and tonic sol-fa)
* **How tempo, dynamics and expression can be notated** (metronome markings, dynamic markings, articulation and instrumental techniques)

You should include explanations of these features, and also include examples from notation and assess the function of each of them from a practical perspective. You should also demonstrate links between these symbols and other elements of musical notation. This could be from a comparison of pieces of music written in both traditional notation and alternative methods, or by discussing strengths and weaknesses of different methods.  |
| **Checklist of evidence required**  | EITHER* A written presentation on the features listed above (including written and audio examples where appropriate)

OR* A video presentation on the features listed above (which should include written and audio examples)
 |
| **Criteria covered by this task:** |
| Unit/Criteria reference | To achieve the criteria you must show that you are able to: |
| 1/A.P1 | Explain signs and symbols used to notate pitch and rhythm in different forms of musical notation. |
| 1/A.P2 | Explain tempo, dynamics and expression markings used in musical notation. |
| 1/A.M1 | Analyse signs, symbols and markings used in traditional and alternative forms of musical notation with confidence and accuracy. |
| 1/A.D1 | Assess signs, symbols and markings used in traditional and alternative forms of musical notation with detailed theoretical understanding. |

**Terms 2, 3, 4**

Unit 1- Music Theory

|  |  |
| --- | --- |
| **Qualification** | BTEC National Level 3 Extended Certificate in Music Performance |
| **Unit number and title** | Unit 1 - Practical Music Theory and Harmony |
| **Learning aim(s)** (For NQF only) | **B - Explore the application of melodic composition based on musical elements****C - Explore the application of chords and cadences for composition or arrangement****D - Produce correct musical notation for performance** |
| **Assignment title** | ‘Starting points to end results’ |
| **Assessor** | Mrs Oatey |
| **Issue date** | 2/11/20 |
| **Hand in deadline**  | 1/4/20 |
|  |
|  |
| **Vocational Scenario or Context** | The Editor of the online publication has been so pleased with the work you produced for the introduction to Music Theory, that you have been asked to work with the development team to produce a series of practical support audio/visual clips to add to the website.These are intended to show the subscribers how to develop melodies as well as chords and cadences.The Editor has also then asked that you develop these skills to produce a finished arrangement of a given piece, which demonstrates detailed performance directions and instructions for a performer. |
| **Task 1 – deadline 18/12/20** | You will be given **three** different chord sequences and will need to work out the key and the chords used. For each of these chord sequences, you are required to compose a melody to accompany it. To do this you need to consider the following in your melodies:* How scales are constructed (including different types of scales)
* How melodies are constructed and developed (such as sequences, imitation, call and response etc.)
* Rhythmic devices (such as syncopation, riffs, triplets etc.)
* Writing for specific instruments and exploring different textures (such as string quartet, backing vocals etc.)

You need to ensure that you are creative and imaginative with your melodies and that you make sure you fully explore the chord progression. The mood, tonality and expression will also be carefully considered.  |
| **Checklist of evidence required**  | * Portfolio of recordings of melodic ideas

or* Practical demonstration (filmed) of the development and completion of melodies

or* Notated scores of final melodies.
 |
| **Criteria covered by this task:** |
| Unit/Criteria reference | To achieve the criteria you must show that you are able to: |
| 1/B.P3 | Compose melodies by selecting and deploying appropriate melodic and rhythmic devices. |
| 1/B.P4 | Demonstrate clear understanding of scales and keys. |
| 1/B.M2 | Compose melodies by the assured selection and deployment of melodic and rhythmic devices, demonstrating a competent understanding of scales and keys. |
| 1/B.D2 | Compose melodies by the assured selection and deployment of melodic and rhythmic devices, demonstrating a detailed understanding of scales and keys. |
| **Task 2- deadline 12/2/20** | You will be given **three** different melodies. You will need to first establish the key of each of these and then how the melodic pattern relates to this key.For each of these melodies, you are required to develop a series of chords to accompany it. You need to ensure that you consider the following:* The variety of chords which can be included (such as primary, extended, augmented, seventh etc.)
* The use of chord progressions and cadences which are typically found (such as 12-bar blues, circle of fifths, perfect, plagal, interrupted and imperfect cadences.)

You need to ensure that you are using a high level of skill with your harmonies to fully explore the chord progression so that it enhances the original melody. You need to demonstrate creativity and imagination within your work as well as the ability to use cadences correctly. |
| **Checklist of evidence required**  | * Audio/visual evidence of the harmonic accompaniment to the melody
* Visual evidence of the patterns explored (such as a lead sheet, chord chart or conventional notation).
 |
| **Criteria covered by this task:** |
| Unit/Criteria reference | To achieve the criteria you must show that you are able to: |
| 1/C.P5 | Apply appropriate chords in the harmonisation of melody. |
| 1/C.P6 | Apply appropriate cadences in the harmonisation of melody. |
| 1/C.M3 | Apply appropriate chords and cadences in the harmonisation of melody with competent theoretical understanding. |
| 1/C.D3 | Apply chords and cadences in the harmonisation of melody, showing proficiency and detailed theoretical understanding. |
| **Task 3- deadline 1/4/20** | You will be given a piece of vocal music that needs to be arranged for a different musical ensemble to play. The music needs to include accurate performance directions and should be fit for purpose. As part of your arrangement, you need to include at least two transposing instruments that will need their parts written in the appropriate key for them. You should also consider the most appropriate method of notation for each of the performers (for example, some may prefer chord charts or tab whilst others will need conventional notation). In addition to this, as is industry practice, the piece needs to be available in at least one other key so that it is suitable for different voices.  |
| **Checklist of evidence required**  | * The original piece given to you
* The arrangement (which needs to include all the different parts)
* The alternative transposed version of the arrangement
 |
| **Criteria covered by this task:** |
| Unit/Criteria reference | To achieve the criteria you must show that you are able to: |
| 1/D.P7 | Produce musical notation for use in performance that is fit for purpose. |
| 1/D.P8 | Demonstrate the mostly accurate transposition of a piece of musical notation into different keys. |
| 1/D.M4 | Produce accurate and effective musical notation for performance in different keys, selecting suitable systems to achieve planned outcomes. |
| 1/D.D4 | Produce accurate and accomplished musical notation for performance in different keys, selecting the most suitable systems to enable proficiency and achieve high-quality outcomes. |

Unit 2: Professional Practice

Link to examples: <https://drive.google.com/drive/folders/1gSKKfB09AL1PPE3BFSRwUhRZ4w9jzM1e?usp=sharing>

In this link, you’ll see the teacher example for each section of the exam, along with the mock that I used for it. You need to use my structure for each section, but the content and ideas should be from the ‘Student Mock’ file.

Unit 6: Solo Performance

Prepare a 7-15 minute performance of at least 3 pieces of music.

**Every two weeks, you must complete:**

* 3x Practice Session (with a recording before and after each session – uploaded to the Pupil Shared Drive)
* 1x Skills Audit (at the end of each week)
* 1x Exercise Research
* Repertoire Progress

**After every class performance, complete a Performance Evaluation**

**After every workshop, complete a Workshop Evaluation**

Documents are linked here: <https://drive.google.com/drive/folders/1POCD-_zUT1j57EtVKZdEn0FS1C2pM1Ye?usp=sharing>