

Music Department: Curriculum Overview 2024-2025

Curriculum Intent:

In Music at Fullbrook we want all students to develop confidence in their performing, building their ability to work with others both as an ensemble and also in learning how to support others, whether in rehearsing or as an audience. Music is an essential method of communication, and we will coach students to improve their ability to express themselves and have an appreciation of others.

Students will expand their cultural development through knowledge of different musical traditions and develop an appreciation of current and historic composers. They will be able to use technology to organise and create sounds, and engage with music on an emotional level, using music to enrich their lives. All students have the opportunity to take individual instrumental lessons, and we ensure that students are able to learn and develop their skills and knowledge in music, whatever their starting point.

We will implement this by:

- Developing their performing and composing skills on voice/instruments/technology across a range of styles, with accuracy, fluency, and expression
- Using staff and other notation appropriately and accurately, when performing or composing
- Listening to a wide variety of music, identifying the elements of music and describing what they hear, as well as using musical vocabulary to express their opinion
- Understanding the history and context of the music they have studied

In KS4 and KS5 Music we will implement this by:

- Developing performing skills individually and in groups to communicate musically with fluency, accuracy and control
- Developing composing skills to organise musical ideas and make use of appropriate resources and technology, through a variety of musical structures and styles
- Increasing an awareness of a variety of instruments, styles, genres and traditions through the eras, as well as exploring supporting and contrasting wider listening
- Developing knowledge, understanding and skills needed to communicate effectively as musicians (both spoken and written)
- Evaluating and reflecting on their own and others' music

Year 7	Term 1		Term 2		Term 3		End Points
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6	
Topic	Notation and Duration (6 lessons)		The Development of the Orchestra (5 lessons)		Tonality and Harmony (5 lessons)		Reggae (4 lessons)
Skill	Read treble clef notes and durations Clap to a pulse Perform rhythms individually and as an ensemble Compose rhythms using time signatures Find notes on the keyboard Perform simple melodies in the treble clef		Improve fluency in reading musical notation Identify instruments via listening exercises Composing a simple melody		Keyboard skills Identify simple tonalities via listening exercises Composing a piece that modulates to the relative minor		Playing chords on the ukulele Performing a simple bass line on bass guitar Performing as an ensemble
Content	<ul style="list-style-type: none"> Duration (quaver to semibreve) incl. Rests, beaming Time signatures – simple, bar lines Treble clef notation Ledger lines Tones and semitones Notes on the keyboard Composing using MuseScore Composing a percussion piece 		<ul style="list-style-type: none"> Eras of music and dates Famous composers from each era/ pieces of music Development of the orchestra Instrumental families within the orchestra Elements of Music: rhythm, tempo, dynamics, pitch, texture Putting each era in context within history and society at the time 		<ul style="list-style-type: none"> Pentatonic Major Minor Chromatic scales Accidentals Key signatures 		<ul style="list-style-type: none"> Bass clef Chord charts for ukulele Triads, primary chords Perfect and imperfect cadences Syncopated rhythms
Prior Knowledge Required	Clapping rhythms Concept of pulse and tempo Know the alphabet Counting, mental maths and using fractions		How to read treble clef Note durations Keyboard performance skills		Tones and semitones, conjunct/disjunct How to read treble clef Understanding and recognising pitch		Knowledge of how instruments produce sound Major and minor tonalities Degrees of the scale and intervals
Feedback Points	Ensemble rhythm performance Rhythm composition Perform short melodies		One performance piece Melodic composition Listening exercises		Melodic composition using a tonality Listening exercises Formative Assessment and Shared Feedback in Half Term 5		Ensemble performance
Key Questions	What is pulse? What is tempo? How is music organised to make it simpler to read? Why do we use time signatures? Where is C on the keyboard?		What are the main eras of music called and what are the dates? Who are the main composers from each era? How did the orchestra develop over time? What are the instrumental families in the orchestra?		What does a key signature tell us? How many notes in a scale? How can different tonalities affect the mood of a piece? What does a flat/natural/sharp show?		How does bass clef link to treble clef? What is a triad? Where might we use a perfect cadence in a piece? How can we successfully perform as an ensemble?
Direct Vocab Instruction	Pulse Tempo Rhythm		Conjunct Disjunct Composition Conductor Baroque Classical Romantic		Scale Accidental Interval		Triad Cadence Interval Syncopation
Standardised Homework	Music maths Rhythm recognition Notation quiz/game Key vocab DVI		Reading and questions on each era Listening exercises Name that note		Identifying scales and writing them out Listening exercises		Reading and questions on Reggae Listening and appraising exercises

Year 8	Term 1		Term 2		Term 3		End Points
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6	
Topic	Musical Structure (5 lessons)		Blues and Jazz (5 lessons)		Musicals (5 lessons)		Electronic Dance Music (5 lessons)
Skill	Recognising and understanding music notation and duration Perform an example piece Compose using a piece of programme music to a brief		Performing the 12 Bar Blues chord pattern on keyboard/ukulele/guitar Improvising a melody using the Blues scale Create a Blues performance using a composed melody, improvisation, walking bass, and utilising syncopation		Listen to and analyse a selection of musical theatre pieces Perform a sample of well-known musical numbers Compose an underscore for a scene		Understand how to input rhythms and pitches on a piano roll Perform and sequence a selection of synth riffs Compose and create an electronic piece using synth pad, synth lead, and drum layers
Content	<ul style="list-style-type: none"> • Cadences • Binary • Ternary • Rondo • Intervals • Sequences • Phrasing • Conjunct, disjunct 		<ul style="list-style-type: none"> • Roman numeral chords • Walking bass • Creating the Blues scale • Improvisation techniques • Swung rhythms • Using syncopation • Blues structure – head, solos, intro/ending • Exploring Jazz musicians and placing them in historical context 		<ul style="list-style-type: none"> • Types of musical – book/jukebox • Investigate the history of musical theatre • Motif/leitmotif, homophonic and melody and accompaniment textures • Listen to and analyse songs from musicals using elements of music • Perform short melodies from musical numbers • Major and minor tonalities, chromatic harmony, diminished chords 		<ul style="list-style-type: none"> • Development of music technology and electronic music • Performing synth riffs • Translating rhythm durations into rhythm grids/piano roll • Compose a drum pattern using music technology • Learn to input a synth riff before composing one, using a synth pad to provide chords
Prior Knowledge Required	How to read the treble and bass clef Note durations Conjunct and disjunct melodic movement		Triads and chords Accidentals Syncopation		Appraising using the elements of music (tempo, dynamics, tonality, rhythm, melody) Major, minor, and chromatic tonalities, and performing chords		Note durations Performing in time to a pulse
Feedback Points	Ternary Form composition Listening exercises		Performance or recording showcasing Blues features		Underscore composition Listening exercises Formative Assessment and Shared Feedback in Half Term 5		Sequenced/recorded electronic piece
Key Questions	What are the notes on the staff? What is structure in music? How can we use phrasing to build a melody?		When did the Blues develop? What impact has the Blues had on the music that has come since? What are the common features of Blues music? Why is it called a walking bass?		How can we use music to help tell a story and convey emotion? What is a motif? What makes a musical different to an opera?		What is synthesis? How is a synthesiser different to a piano? Why is most electronic music repetitive?
Direct Vocab Instruction	Sequence (melodic) Binary Ternary Rondo		Improvisation Transpose		Diatonic Word painting Motif Diminished Texture		Riff Loop Synthesis Sequencing (technology)
Standardised Homework	Recapping note durations, time signatures, and bars Listening exercises Key vocab DVI		Working out chords using Roman numerals Reading and questions on the Blues Listening exercises		Listening exercises Research into key features		Listening exercises Developing compositions using online software

Year 9	Term 1		Term 2		Term 3		End Points
	Half Term 1 4 lessons	Half Term 2 4 lessons	Half Term 3 3 lessons	Half Term 4 3 lessons	Half Term 5 3 lessons	Half Term 6 4 lessons	
Topic	Film Music		World Music		Pop Music		
Skill	Perform classic film themes and motifs Compose a piece of music for a film scene Listen and appraise film music extracts		Understand and develop knowledge of contrasting musical styles and culture from around the world Experiment with the different tonalities, rhythms, and melodic features in these styles		Perform in an ensemble Develop band skills and performances on a range of instruments Compose a song		
Content	<ul style="list-style-type: none"> History and development of music in films – silent films, mickey mousing, soundtracks Listening and evaluating how effective scores are Leitmotifs and character themes, perform a selection Thinking about harmony and tonality for an underscore 	<ul style="list-style-type: none"> Compositional techniques looking at melody and rhythm to create a heroic motif and/or a tense atmosphere Listening exercises to support these features Composing to a film scene 	<ul style="list-style-type: none"> Explore music from China, India, Italy, West Africa, and more Developing listening skills with new musical features Performing short pieces of music from different musical cultures and traditions Experiment with different composing techniques, using instruments and technology 	<ul style="list-style-type: none"> Develop performing skills on instruments through chords and melodies of well-known pop songs Expand on knowledge of riffs, song structures, and pop song components 	<ul style="list-style-type: none"> Compose a pop song using chord patterns, a hook/riff, a clear melody and a contrasting middle 8 Perform/record your pop song 	<p>Able to perform and compose music in varying styles, thinking about mood and occasion. Use chords in performances and compositions. Able to listen to music critically and analyse and evaluate performances. Use technology to record and create music. A knowledge of different musical styles and cultures.</p>	
Prior Knowledge Required	Leitmotif Underscore Tonality Note durations Instrumentation		Western scales and tonalities Using chords to create a pattern, composing short melodies/riffs Metre and duration Sequencing skills		Chord patterns Riffs Rhythms Composing a melody Performing on different instruments Cadences		
Feedback Points	Listening exercises Soundtrack composition Formative Assessment and Shared Feedback in Half Term 2		Performances Listening exercise Comparing music from different parts of the world		Listening exercises Pop song performance/recording		
Key Questions	How can music affect or alter a film scene? What makes this music suitable for this action? How has music for films developed since recording started? How can a leitmotif be altered to fit a character in different emotions or scenarios?		What gives this music its distinctive sound? Why is there such contrast in musical styles, instruments and techniques? What similarities are there?		What makes a pop song popular? How can we use our knowledge of Roman numeral chords to create a chord pattern? What melodic techniques might you use to compose your melody?		
Direct Vocab Instruction	Concord/discord Irregular Fanfare Modulation Pedal Diegetic Underscore Foley		Call and response Drone Rag Melismatic Syllabic Polyrhythm		Hook Bridge Overdubbing		
Standardised Homework	Research into key features Listening exercises		Reading and questions on the musical style Listening exercises Research into key features		Listening exercises Developing compositions using online software		

Year 10	Term 1		Term 2		Term 3		End Points	
	Half Term 1 (14 lessons)	Half Term 2 (14 lessons)	Half Term 3 (10 lessons)	Half Term 4 (12 lessons)	Half Term 5 (12 lessons)	Half Term 6 (14 lessons)		
Topic	AOS3 Music for Stage and Screen		AOS1 Instrumental Music 1700-1820		AOS2 Vocal Music		AOS4 Fusions	
Skill	Individual practise skills Using music notation software Music analysis and listening/appraising		Individual practise skills Using music notation software Music analysis and listening/appraising		Individual practise skills Composing to a brief Music analysis and listening/appraising		Individual practise skills Composing to a brief/creating an individual brief Music analysis and listening/appraising	
Content	<p>Performing Selecting appropriate solo performances, to rehearse and develop these ready for the GCSE concert this term.</p> <p>Composing String quartet composition. Writing for parts, using chord patterns and composing with melodic devices.</p> <p>Appraising Initial look at set works Star Wars and Defying Gravity. Lessons looking at context, instrumentation, structure, and key features.</p>		<p>Performing Perform chosen solo piece and act on feedback given.</p> <p>Composing Composing task showcasing keyboard techniques e.g. imitation, alberti bass, broken chords, contrary motion.</p> <p>Appraising Initial look at set works Brandenburg Concerto No. 5 and Sonata Pathétique. Lessons looking at context, instrumentation, structure, and key features.</p>		<p>Performing Selecting appropriate ensemble performances, to rehearse and develop these.</p> <p>Composing Short composing tasks based on a brief.</p> <p>Appraising Initial look at set works Music For A While and Killer Queen. Lessons looking at context, instrumentation, structure, and key features.</p>		<p>Performing Perform chosen ensemble piece and act on feedback given.</p> <p>Composing Free composition, looking at previous briefs for inspiration.</p> <p>Appraising Initial look at set works Release and Samba em Prelúdio. Lessons looking at context, instrumentation, structure, and key features.</p>	
Prior Knowledge Required	Performing skills on chosen instrument. Composing melodies, use of chords and harmony. Leitmotifs Syncopation Fanfares		Performing skills on chosen instrument. Composing melodies, use of chords and harmony. Baroque and Romantic eras Triplets Scalic melodies		Performing skills on chosen instrument. Composition techniques. Baroque era Syllabic and melismatic melodies Word painting Repetition		Performing skills on chosen instrument. Composition techniques. Fusion Syncopation Improvisation DAW recording	
Feedback Points	String quartet composition Listening exercises Formative Assessment and Shared Feedback in Half Term 1		Solo performance Technical composition Listening exercises		Composition to a brief Listening exercises		Ensemble performance Free composition Listening exercises Formative Assessment and Shared Feedback in Half Term 5	
Key Questions	How does John Williams use instrumentation, melody and rhythm to create an exciting and adventurous mood in Star Wars? How does the music in Defying Gravity reflect a climactic moment in Wicked?		How does Bach use imitation at the start of Brandenburg Concerto No. 5? How does Beethoven exploit the potential of the fortepiano in Sonata Pathétique?		How does Purcell use word painting in Music For A While? How do the vocals in Killer Queen reflect the over the top nature of glam rock and experimentation in recording at the time?		How is Release a fusion of 3 different music cultures and styles? How does Samba em Prelúdio fuse the styles of Jazz and Bossa Nova?	
Direct Vocab Instruction	Anacrusis Quartal harmony Glissando Homorhythmic Through composed Contrapuntal	Recitative Colla voce Push rhythms Reprise Tessitura	Concerto grosso Continuo Fugue Gigue Ornamentation Terraced dynamics	Sonata Sonata form Acciaccatura Alberti bass Inverted pedal	Mordent Suspension Tritone Ground bass Lament	Multi-tracking Flanger Panning Vocables Antiphony Parallel harmony	Aeolian Filter sweep Sextuplets Heterophonic	Extended chords Bossa Nova Slash chords
Standardised Homework	Research into key features Listening and appraising Individual instrument practise		Research into key features Listening and appraising Individual instrument practise		Research into key features Listening and appraising Individual instrument practise		Research into key features Listening and appraising Individual instrument practise	

Year 11	Term 1		Term 2		Term 3		End Points		
	Half Term 1 [10 lessons]	Half Term 2 [12 lessons]	Half Term 3 [8 lessons]	Half Term 4 [9 lessons]	Half Term 5 [9 lessons]	Half Term 6			
Topic	AOS3 Music for Stage and Screen	AOS1 Instrumental Music 1700-1820	AOS2 Vocal Music	AOS4 Fusions	Revision and Practise Papers				
Skill	Composing to a brief. Music analysis, listening/appraising and wider listening.	Composing to a brief. Music analysis, listening/appraising and wider listening.	Performing and Composing NEA. Music analysis, listening/appraising and wider listening.	Performing and Composing NEA. Music analysis, listening/appraising and wider listening.	Revision methods. Wider listening, melodic dictation, comparison questions.				
Content	<p>Performing Develop solo performances ready to record.</p> <p>Composing Investigate the set brief and start to plan and compose set brief compositions.</p> <p>Appraising Reviewing set works Star Wars and Defying Gravity. Recapping previous knowledge. Lessons looking at harmony and tonality, rhythm, and remaining key features.</p>	<p>Performing Develop solo performances ready to record. Plan ensemble performances.</p> <p>Composing NEA work on set brief composition.</p> <p>Appraising Reviewing set works Brandenburg Concerto No. 5 and Sonata Pathétique. Recapping previous knowledge. Lessons looking at harmony and tonality, rhythm, and remaining key features.</p>	<p>Performing Act on feedback from performances.</p> <p>Composing NEA work on set brief composition and free composition.</p> <p>Appraising Reviewing set works Music For A While and Killer Queen. Recapping previous knowledge. Lessons looking at harmony and tonality, rhythm, and remaining key features.</p>	<p>Performing Final recordings and performances submitted.</p> <p>Composing Final compositions submitted.</p> <p>Appraising Reviewing set works Release and Samba em Prelúdio. Recapping previous knowledge. Lessons looking at harmony and tonality, rhythm, and remaining key features.</p>	<p>Appraising Complete past papers to keep content knowledge secure. Focus more on melodic dictation techniques, and comparison questions for Q9. Revise for exam around half term. NEA submitted by May 15th.</p>		GCSE Music course completed.		
Prior Knowledge Required	The previous lessons on context, instrumentation, structure, and key features.	The previous lessons on context, instrumentation, structure, and key features.	The previous lessons on context, instrumentation, structure, and key features.	The previous lessons on context, instrumentation, structure, and key features.					
Feedback Points	Continuous composing feedback and improvement Listening exercises Formative Assessment and Shared Feedback in Half Term 1	Solo performance recording Composing hand in and formal feedback Listening exercises	Ensemble performance recording Continuous composing feedback and improvement Listening exercises	Listening exercises	Practise papers				
Direct Vocab Instruction	<p>Anacrusis</p> <p>Quartal harmony</p> <p>Glissando</p> <p>Homorhythmic</p> <p>Through composed</p> <p>Contrapuntal</p>	<p>Recitative</p> <p>Colla voce</p> <p>Push rhythms</p> <p>Reprise</p> <p>Tessitura</p>	<p>Concerto grosso</p> <p>Continuo</p> <p>Fugue</p> <p>Gigue</p> <p>Ornamentation</p> <p>Terraced dynamics</p>	<p>Sonata</p> <p>Sonata form</p> <p>Acciaccatura</p> <p>Alberti bass</p> <p>Inverted pedal</p>	<p>Mordent</p> <p>Suspension</p> <p>Tritone</p> <p>Ground bass</p> <p>Lament</p>	<p>Multi-tracking</p> <p>Flanger</p> <p>Panning</p> <p>Vocables</p> <p>Antiphony</p> <p>Parallel harmony</p>	<p>Aeolian</p> <p>Filter sweep</p> <p>Sextuplets</p> <p>Heterophonic</p>	<p>Extended chords</p> <p>Bossa Nova</p> <p>Slash chords</p>	
Standardised Homework	Unfamiliar listening questions Practise set work listening and melodic dictation questions Individual instrument practise Composition work	Unfamiliar listening questions Practise set work listening and melodic dictation questions Individual instrument practise Composition work	Unfamiliar listening questions Practise set work listening and melodic dictation questions Individual instrument practise Composition work	Unfamiliar listening questions Practise set work listening and melodic dictation questions Individual instrument practise Composition work	Revision, practise questions and past papers				

Year 12 MUSIC TECHNOLOGY	Term 1		Term 2		Term 3		End Points
	Half Term 1 [21 lessons]	Half Term 2 [21 lessons]	Half Term 3 [15 lessons]	Half Term 4 [18 lessons]	Half Term 5 [18 lessons]	Half Term 6 [21 lessons]	
Topic	Direct to tape mono recording (1930-1963)	Early multitrack recording (1963-1969)	Large scale multitrack recording (1969-1995)	Digital recording (1980-present day)	DAW (1996-present day)	Revision for end of year exams. Preparing Component 1 Recording task	
Skill	Using Logic to record different instruments. Editing and manipulating recorded audio using a DAW. Sequencing on Logic.	Recording following the limitations of this era. Recognition of different effects, answering Component 3 style questions.	Using processes and effects to mix and produce short example tracks and songs. Composing technology-based pieces.	Using processes and effects to mix and produce short example tracks and songs. Recognition of recording methods, FX and processes.	Developing skills for the Component 4 producing and analysing paper.	Arranging a song according to the Component 1 requirements.	
Content	<p>Knowledge Recording basics, mic placement and balance. Microphones and polar patterns. Vinyl and tape.</p> <p>Music styles Blues, Jazz, Rock and Roll.</p> <p>Instruments Acoustic and electric guitar, piano.</p> <p>FX and processes Reverb (natural, echo chamber, spring, plate). Delay (tape, slapback).</p>	<p>Knowledge Bouncing down, panning, managing spill. Speakers. DI boxes. Cables and connections.</p> <p>Music styles Rock.</p> <p>Instruments Bass guitar.</p> <p>FX and processes Distortion (overdrive and distortion).</p>	<p>Knowledge Double tracking/ADT, acoustic treatment, stereo recording, recording drums. Cassette tapes.</p> <p>Music styles Metal, Punk, Soul, Disco and Funk, Reggae.</p> <p>Instruments Guitar pedals, analogue synths, mellotron, electric piano, Hammond organ.</p> <p>FX and processes Delay (stereo, BBD). Modulation effects (chorus, flanger, phaser).</p>	<p>Knowledge Sampling, synthesis. MIDI. Analogue/Digital conversion. CDs.</p> <p>Music styles Urban.</p> <p>Instruments Synthesisers, samplers, drum machines.</p> <p>FX and processes Dynamic processing (compression, noise gate, limiter). EQ (graphic, parametric). Auto-tune, pitch shifting.</p>	<p>Knowledge Sequencing and DAW, automation, mixing and mastering. Compressed file formats.</p> <p>Music styles Commercial Pop, EDM.</p> <p>Instruments Soft synths.</p> <p>FX and processes Stereo widening. De-esser. Sends and buses. Vocoder. Amp modelling. Convolution reverb.</p>	<p>Ensuring all previous content is complete.</p> <p>Investigating the Component 1 recording briefs, released June 1st. Researching and planning for these.</p> <p>Continue developing technology-based composition skills.</p> <p>End of year exams taken, with revision leading up to them.</p>	<p>An overview of the 5 Music Tech Eras, along with a history of recording in each, FX used, and styles of music that fit in.</p> <p>Secure knowledge of using Logic for recording, editing, mixing, and composing.</p> <p>Short compositions completed in different styles using different technology techniques.</p>
Prior Knowledge Required	Music notation and duration. Instrument recognition.	Direct to tape mono recording methods, FX and processes.	Early multitrack recording methods, FX and processes.	Large scale multitrack recording methods, FX and processes.	Digital recording methods, FX and processes. Logic recording, sequencing and composing skills.	DAW recording methods, FX and processes. All musical styles covered.	AS Component 3 papers completed.
Feedback Points	Homework completed, listening exercises in lessons, practical tasks based on the current era studied.	Homework completed, listening exercises in lessons, practical tasks based on the current era studied. Year 12 assessment window.	Homework completed, listening exercises in lessons, practical tasks based on the current era studied.	Homework completed, listening exercises in lessons, practical tasks based on the current era studied.	Homework completed, listening exercises in lessons, practical tasks based on the current era studied.	Homework completed, listening exercises in lessons, practical tasks based on the current era studied.	AS Component 4 papers completed.
Key Questions	What is sound? How can we capture, store and play back sounds?	If we only have 4 tracks available, how do we record more instruments? What is stereo?	What is synthesis? How can we achieve the best signal to noise ratio when recording a band?	What is the difference between analogue and digital? Why might a listener prefer an analogue recording?	What impact have DAWs had on music production?	How can you include the required instruments in your chosen track, whilst maintaining balance and flow?	
Standardised Homework	<ul style="list-style-type: none"> Music Tech HW 1 and 15 (essays and longer answer questions) 	<ul style="list-style-type: none"> Music Tech HW 5 and 17 (essays and longer answer questions) 	<ul style="list-style-type: none"> Music Tech HW 3 and 11 (essays and longer answer questions) Flipped learning research into music styles 	<ul style="list-style-type: none"> Music Tech HW 4, 20, and 27 (essays and longer answer questions) 	<ul style="list-style-type: none"> Music Tech HW 7, 8, 9, and 13 (essays and longer answer questions) 	<ul style="list-style-type: none"> Music Tech 16, 19, 21, and 23 (essays and longer answer questions) 	

	<ul style="list-style-type: none"> Flipped learning research into music styles 	<ul style="list-style-type: none"> Flipped learning research into music styles 		<ul style="list-style-type: none"> Flipped learning research into music styles 	<ul style="list-style-type: none"> Flipped learning research into music styles 		
Year 13 MUSIC TECHNOLOGY	Term 1		Term 2		Term 3		End Points
	Half Term 1 [21 lessons]	Half Term 2 [21 lessons]	Half Term 3 [15 lessons]	Half Term 4 [18 lessons]	Half Term 5 [18 lessons]	Half Term 6	
Topic	Direct to tape mono recording (1930-1963)	Early multitrack recording (1963-1969)	Large scale multitrack recording (1969-1995)	Digital recording (1980-present day)	DAW (1996-present day)	Revision	
Skill	Arranging a song and planning a recording session.	Selecting a brief and composing using a range of technologies and skills.	Mixing completed recordings.	Using FX and processes comfortably for both compositions and exam revision.	Revision for Component 3 and Component 4 exams.	Revision for exams if not completed yet.	
Content	Recording, acoustic treatment, mics, reverb, delay, analogue formats. NEA work Select and analyse chosen song for Component 1 – recording. Start to arrange. Investigate Component 2 – technology-based composition briefs. Come up with initial ideas.	Bouncing down, panning, managing spill, speakers, DI, distortion. NEA work Complete Component 1 arrangement ready for recording track foundation. Initial responses for each brief, before narrowing down on specific choice.	Double tracking/ADT, stereo recording, recording drums, chorus, flanger, phaser, EQ. NEA work Complete recording, and begin mixing process. Work on composition, submitting for regular verbal and written feedback.	Sampling, synthesis, MIDI, analogue/digital conversion, dynamic processing. NEA work Complete NEA for final feedback and improvements.	Sequencing and DAW, automation, mixing and mastering, compressed file formats. NEA submitted by May 15 th .	Revision for exams if not completed yet.	A Level Music Technology course completed.
Prior Knowledge Required	Direct to tape mono recording methods, FX and processes.	Early multitrack recording methods, FX and processes.	Large scale multitrack recording methods, FX and processes.	Digital recording methods, FX and processes.	DAW recording methods, FX and processes.		
Feedback Points	Homework completed, listening exercises in lessons, practical tasks based on the current era studied. Component 1 plans checked in lessons.	Homework completed, listening exercises in lessons, practical tasks based on the current era studied. Component 2 compositions submitted for feedback.	Homework completed, listening exercises in lessons, practical tasks based on the current era studied. NEA submitted for verbal and written feedback.	Homework completed, listening exercises in lessons, practical tasks based on the current era studied. NEA completed.	End of course Component 3 and Component 4 exams.	End of course Component 3 and Component 4 exams.	
Key Questions	Evaluate the impact the electric guitar has had on music production since the 1950s.	Explain the function of the controls on an analogue synthesiser, and identify the benefits of using a software synthesiser instead.	Describe what a sampler is and how sampling technology has developed from the 1980s to the present day.	Identify and explain the controls on a mixing desk, and evaluate the suitability of these settings for a pop recording.	Explain the controls of a compressor and how they affect the signal inputted.		
Standardised Homework	<ul style="list-style-type: none"> Music Tech HW 3 and 33 Flipped learning research into music styles 	<ul style="list-style-type: none"> Music Tech HW 29 and 31 Flipped learning research into music styles 	<ul style="list-style-type: none"> Music Tech HW 6 and 14 Flipped learning research into music styles 	<ul style="list-style-type: none"> Music Tech HW 12 and 32 Flipped learning research into music styles 	<ul style="list-style-type: none"> Music Tech HW 18, 22, and 30 Flipped learning research into music styles 		