

## Music Department: Curriculum Overview 2025-2026

### 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	
<b>Topic</b>	<b>Notation and Duration</b>		<b>The Development of the Orchestra</b>		<b>Tonality and Harmony</b>		<b>Reggae</b>
<b>Skill</b>	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
<b>Content</b>	<ul style="list-style-type: none"> <li>Duration (quaver to semibreve) incl. Rests, beaming</li> <li>Time signatures – simple, bar lines</li> <li>Treble clef notation</li> <li>Ledger lines</li> <li>Tones and semitones</li> <li>Notes on the keyboard</li> <li>Composing using MuseScore</li> <li>Composing a percussion piece</li> </ul>		<ul style="list-style-type: none"> <li>Eras of music and dates</li> <li>Famous composers from each era/ pieces of music</li> <li>Development of the orchestra</li> <li>Instrumental families within the orchestra</li> <li>Elements of Music: rhythm, tempo, dynamics, pitch, texture</li> <li>Putting each era in context within history and society at the time</li> </ul>		<ul style="list-style-type: none"> <li>Pentatonic</li> <li>Major</li> <li>Minor</li> <li>Chromatic scales</li> <li>Accidentals</li> <li>Key signatures</li> </ul>		<ul style="list-style-type: none"> <li>Bass clef</li> <li>Chord charts for ukulele</li> <li>Triads, primary chords</li> <li>Perfect and imperfect cadences</li> <li>Syncopated rhythms</li> </ul>
<b>Prior Knowledge Required</b>	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
<b>Feedback Points</b>	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
<b>Key Questions</b>	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?
<b>Direct Vocab Instruction</b>	Pulse Tempo Rhythm		Conjunct Disjunct Composition Conductor Baroque Classical Romantic		Scale Accidental Interval		Triad Cadence Interval Syncopation
<b>Standardised Homework</b>	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	
<b>Topic</b>	<b>Musical Structure</b>		<b>Blues and Jazz</b>		<b>Musicals</b>		<b>Electronic Dance Music</b>
<b>Skill</b>	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
<b>Content</b>	<ul style="list-style-type: none"> <li>• Cadences</li> <li>• Binary</li> <li>• Ternary</li> <li>• Rondo</li> <li>• Intervals</li> <li>• Sequences</li> <li>• Phrasing</li> <li>• Conjunct, disjunct</li> </ul>		<ul style="list-style-type: none"> <li>• Roman numeral chords</li> <li>• Walking bass</li> <li>• Creating the Blues scale</li> <li>• Improvisation techniques</li> <li>• Swung rhythms</li> <li>• Using syncopation</li> <li>• Blues structure – head, solos, intro/ending</li> <li>• Exploring Jazz musicians and placing them in historical context</li> </ul>		<ul style="list-style-type: none"> <li>• Types of musical – book/jukebox</li> <li>• Investigate the history of musical theatre</li> <li>• Motif/leitmotif, homophonic and melody and accompaniment textures</li> <li>• Listen to and analyse songs from musicals using elements of music</li> <li>• Perform short melodies from musical numbers</li> <li>• Major and minor tonalities, chromatic harmony, diminished chords</li> </ul>		<ul style="list-style-type: none"> <li>• Development of music technology and electronic music</li> <li>• Performing synth riffs</li> <li>• Translating rhythm durations into rhythm grids/piano roll</li> <li>• Compose a drum pattern using music technology</li> <li>• Learn to input a synth riff before composing one, using a synth pad to provide chords</li> </ul>
<b>Prior Knowledge Required</b>	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
<b>Feedback Points</b>	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
<b>Key Questions</b>	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?
<b>Direct Vocab Instruction</b>	Sequence (melodic) Binary Ternary Rondo		Improvisation Transpose		Diatonic Word painting Motif Diminished Texture		Riff Loop Synthesis Sequencing (technology)
<b>Standardised Homework</b>	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	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6	
<b>Topic</b>	Film Music		World Music		Pop Music		
<b>Skill</b>	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		
<b>Content</b>	<ul style="list-style-type: none"> <li>History and development of music in films – silent films, mickey mousing, soundtracks</li> <li>Listening and evaluating how effective scores are</li> <li>Leitmotifs and character themes, perform a selection</li> <li>Thinking about harmony and tonality for an underscore</li> </ul>	<ul style="list-style-type: none"> <li>Compositional techniques looking at melody and rhythm to create a heroic motif and/or a tense atmosphere</li> <li>Listening exercises to support these features</li> <li>Composing to a film scene</li> </ul>	<ul style="list-style-type: none"> <li>Explore music from China, India, Indonesia, Brazil, and more</li> <li>Developing listening skills with new musical features</li> <li>Performing short pieces of music from different musical cultures and traditions</li> <li>Experiment with different composing techniques, using instruments and technology</li> </ul>	<ul style="list-style-type: none"> <li>Develop performing skills on instruments through chords and melodies of well-known pop songs</li> <li>Expand on knowledge of riffs, song structures, and pop song components</li> </ul>	<ul style="list-style-type: none"> <li>Compose a pop song using chord patterns, a hook/riff, a clear melody and a contrasting middle 8</li> <li>Perform/record your pop song</li> </ul>	<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>	
<b>Prior Knowledge Required</b>	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		
<b>Feedback Points</b>	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		
<b>Key Questions</b>	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?		
<b>Direct Vocab Instruction</b>	Concord/discord Irregular Fanfare Modulation Pedal Diegetic Underscore Foley		Call and response Drone Rag Melismatic Syllabic Polyrhythm		Hook Bridge Overdubbing		
<b>Standardised Homework</b>	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	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6		
<b>Topic</b>	<b>AOS3 Music for Stage and Screen</b>		<b>AOS1 Instrumental Music 1700-1820</b>		<b>AOS2 Vocal Music</b>		<b>AOS4 Fusions</b>	
<b>Skill</b>	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	
<b>Content</b>	<p><b>Performing</b> Selecting appropriate solo performances, to rehearse and develop these ready for the GCSE concert this term.</p> <p><b>Composing</b> String quartet composition. Writing for parts, using chord patterns and composing with melodic devices.</p> <p><b>Appraising</b> Initial look at set works Star Wars and Defying Gravity. Lessons looking at context, instrumentation, structure, and key features.</p>		<p><b>Performing</b> Perform chosen solo piece and act on feedback given.</p> <p><b>Composing</b> Composing task showcasing keyboard techniques e.g. imitation, alberti bass, broken chords, contrary motion.</p> <p><b>Appraising</b> Initial look at set works Brandenburg Concerto No. 5 and Sonata Pathétique. Lessons looking at context, instrumentation, structure, and key features.</p>		<p><b>Performing</b> Selecting appropriate ensemble performances, to rehearse and develop these.</p> <p><b>Composing</b> Short composing tasks based on a brief.</p> <p><b>Appraising</b> Initial look at set works Music For A While and Killer Queen. Lessons looking at context, instrumentation, structure, and key features.</p>		<p><b>Performing</b> Perform chosen ensemble piece and act on feedback given.</p> <p><b>Composing</b> Free composition, looking at previous briefs for inspiration.</p> <p><b>Appraising</b> Initial look at set works Release and Samba em Prelúdio. Lessons looking at context, instrumentation, structure, and key features.</p>	
<b>Prior Knowledge Required</b>	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	
<b>Feedback Points</b>	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	
<b>Key Questions</b>	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?	
<b>Direct Vocab Instruction</b>	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
<b>Standardised Homework</b>	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	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6						
<b>Topic</b>	<b>AOS3 Music for Stage and Screen</b>		<b>AOS1 Instrumental Music 1700-1820</b>		<b>AOS2 Vocal Music</b>		<b>AOS4 Fusions</b>		<b>Revision and Practise Papers</b>			
<b>Skill</b>	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.			
<b>Content</b>	<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 15<sup>th</sup>.</p>		GCSE Music course completed.	
<b>Prior Knowledge Required</b>	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.					
<b>Feedback Points</b>	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			
<b>Direct Vocab Instruction</b>	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				
<b>Standardised Homework</b>	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	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6	
<b>Topic</b>	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	
<b>Skill</b>	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.	
<b>Content</b>	<p><b>Knowledge</b> Recording basics, mic placement and balance. Microphones and polar patterns. Vinyl and tape.</p> <p><b>Music styles</b> Blues, Jazz, Rock and Roll.</p> <p><b>Instruments</b> Acoustic and electric guitar, piano.</p> <p><b>FX and processes</b> Reverb (natural, echo chamber, spring, plate). Delay (tape, slapback).</p>	<p><b>Knowledge</b> Bouncing down, panning, managing spill. Speakers. DI boxes. Cables and connections.</p> <p><b>Music styles</b> Rock.</p> <p><b>Instruments</b> Bass guitar.</p> <p><b>FX and processes</b> Distortion (overdrive and distortion).</p>	<p><b>Knowledge</b> Double tracking/ADT, acoustic treatment, stereo recording, recording drums. Cassette tapes.</p> <p><b>Music styles</b> Metal, Punk, Soul, Disco and Funk, Reggae.</p> <p><b>Instruments</b> Guitar pedals, analogue synths, mellotron, electric piano, Hammond organ.</p> <p><b>FX and processes</b> Delay (stereo, BBD). Modulation effects (chorus, flanger, phaser).</p>	<p><b>Knowledge</b> Sampling, synthesis. MIDI. Analogue/Digital conversion. CDs.</p> <p><b>Music styles</b> Urban.</p> <p><b>Instruments</b> Synthesisers, samplers, drum machines.</p> <p><b>FX and processes</b> Dynamic processing (compression, noise gate, limiter). EQ (graphic, parametric). Auto-tune, pitch shifting.</p>	<p><b>Knowledge</b> Sequencing and DAW, automation, mixing and mastering. Compressed file formats.</p> <p><b>Music styles</b> Commercial Pop, EDM.</p> <p><b>Instruments</b> Soft synths.</p> <p><b>FX and processes</b> 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 1<sup>st</sup>. 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>
<b>Prior Knowledge Required</b>	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.	
<b>Feedback Points</b>	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. Year 12 assessment window.	Homework completed, listening exercises in lessons, practical tasks based on the current era studied.	<p>AS Component 3 papers completed.</p> <p>AS Component 4 papers completed.</p>
<b>Key Questions</b>	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?	
<b>Standardised Homework</b>	<ul style="list-style-type: none"> <li>Essays and extended answer questions</li> <li>Flipped learning research into music styles</li> </ul>	<ul style="list-style-type: none"> <li>Essays and extended answer questions</li> <li>Flipped learning research into music styles</li> </ul>	<ul style="list-style-type: none"> <li>Essays and extended answer questions</li> <li>Flipped learning research into music styles</li> </ul>	<ul style="list-style-type: none"> <li>Essays and extended answer questions</li> <li>Flipped learning research into music styles</li> </ul>	<ul style="list-style-type: none"> <li>Essays and extended answer questions</li> <li>Flipped learning research into music styles</li> </ul>	<ul style="list-style-type: none"> <li>Essays and extended answer questions</li> <li>Flipped learning research into music styles)</li> </ul>	

Year 13 MUSIC TECHNOLOGY	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	
<b>Topic</b>	<b>Direct to tape mono recording (1930-1963)</b>	<b>Early multitrack recording (1963-1969)</b>	<b>Large scale multitrack recording (1969-1995)</b>	<b>Digital recording (1980-present day)</b>	<b>DAW (1996-present day)</b>	<b>Revision</b>	
<b>Skill</b>	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.	
<b>Content</b>	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 <sup>th</sup> .	Revision for exams if not completed yet.	A Level Music Technology course completed.
<b>Prior Knowledge Required</b>	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.		
<b>Feedback Points</b>	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.	
<b>Key Questions</b>	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.		
<b>Standardised Homework</b>	<ul style="list-style-type: none"> <li>Essays and extended answer questions</li> <li>Flipped learning research into music styles</li> <li>Recording NEA</li> </ul>	<ul style="list-style-type: none"> <li>Essays and extended answer questions</li> <li>Flipped learning research into music styles</li> <li>Recording and Composing NEA</li> </ul>	<ul style="list-style-type: none"> <li>Essays and extended answer questions</li> <li>Flipped learning research into music styles</li> <li>Recordings and Composing NEA</li> </ul>	<ul style="list-style-type: none"> <li>Essays and extended answer questions</li> <li>Flipped learning research into music styles</li> </ul>	<ul style="list-style-type: none"> <li>Essays and extended answer questions</li> <li>Flipped learning research into music styles</li> </ul>		

Year 12 MUSIC	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	
<b>Topic</b>	Instrumental Music	Instrumental Music Popular Music and Jazz	Popular Music and Jazz	Vocal Music	Vocal Music Music For Film	Music For Film	
<b>Skill</b>	<p>1. <b>Performing.</b> Technique; accuracy and fluency; expressive control, style and context.</p> <p>2. <b>Composing.</b> Melodic writing, importance of rhythm, harmony and harmonic progressions, orchestration.</p> <p>3. <b>Appraising.</b> Analysis and evaluation of music in aural and written form. Demonstrate knowledge and understanding of musical elements, contexts and language. Listen to and analyse unfamiliar music within the areas of study.</p>						
<b>Content</b>	<p>1. Performing Exemplar performances studied, assessment criteria and standard understood.</p> <p>2. Composing Introduction to course, exemplar compositions studied with assessment criteria. Focus on use of musical elements and techniques, develop understanding of musical devices, using appropriate vocabulary.</p> <p>3. Appraising Introduction to course and way of working. Set work: Schumann.</p>	<p>1. Performing Exemplar performances studied, assessment criteria and standard understood. Performances peer-assessed.</p> <p>2. Composing Free composition, planned to follow a brief. Bach chorale techniques investigated.</p> <p>3. Appraising Set work: Berlioz. Set work: Beatles.</p>	<p>1. Performing Evaluate performances by established performers, understanding communication. Difficulty levels discussed, to aid piece selection.</p> <p>2. Composing Free composition. Major chorales.</p> <p>3. Appraising Set work: Kate Bush. Set work: Courtney Pine.</p>	<p>1. Performing Evaluate performances by established performers, understanding communication. Difficulty levels discussed, to aid piece selection.</p> <p>2. Composing Free composition. Major chorales.</p> <p>3. Appraising Set work: Bach.</p>	<p>1. Performing Pieces to be performed are selected. Record a solo performance, self-assess.</p> <p>2. Composing Free composition. Minor chorales.</p> <p>3. Appraising Set work: Vaughan-Williams. Set work: Hermann.</p>	<p>1. Performing Pieces to be performed are selected. Record a solo performance, self-assess.</p> <p>2. Composing Free composition, should be completed, with only some improvement in Year 13. Minor chorales.</p> <p>3. Appraising Set work: Elfman.</p>	<p>An overview of 4 of the Appraising Areas of Study, with wider listening and knowledge deepened.</p> <p>Composition examples completed, exploring different genres and styles.</p> <p>Secure harmony knowledge with the foundations laid for technical composition work.</p> <p>Practice performances completed before final ones in the year of assessment.</p>
<b>Prior Knowledge Required</b>	Performing skills, basic harmony knowledge. Appraising skills, elements of music.	Keys, scales, and chords. Appraising skills, elements of music.	Keys, scales, and chords. Appraising skills, elements of music.	Keys, scales, and chords. Appraising skills, elements of music.	Major chorales. Composition assessment grids. Appraising skills, elements of music.	Major chorales. Composition assessment grids. Appraising skills, elements of music.	
<b>Feedback Points</b>	Homework completed, listening exercises in lessons, practical tasks based on the current area of study.	Homework completed, listening exercises in lessons, practical tasks based on the current area of study.	Homework completed, listening exercises in lessons, practical tasks based on the current area of study. Year 12 assessment window.	Homework completed, listening exercises in lessons, practical tasks based on the current area of study.	Homework completed, listening exercises in lessons, practical tasks based on the current area of study. Year 12 assessment window.	Homework completed, listening exercises in lessons, practical tasks based on the current area of study.	
<b>Key Questions</b>	How has the composer used the elements of music in this piece?	How has the composer used the elements of music in this piece?	How has the composer used the elements of music in this piece?	How has the composer used the elements of music in this piece?	How has the composer used the elements of music in this piece?	How has the composer used the elements of music in this piece?	
<b>Standardised Homework</b>	<ul style="list-style-type: none"> <li>Listening questions.</li> <li>Research tasks.</li> <li>Vocabulary development.</li> </ul>	<ul style="list-style-type: none"> <li>Listening questions.</li> <li>Research tasks.</li> <li>Composition work.</li> </ul>	<ul style="list-style-type: none"> <li>Listening questions, extended answers and essays.</li> <li>Research tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Listening questions, extended answers and essays.</li> <li>Research tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Listening questions, extended answers and essays.</li> <li>Research tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Listening questions, extended answers and essays.</li> <li>Research tasks.</li> </ul>	

Year 13 MUSIC	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	
<b>Topic</b>	<b>Fusions</b>	<b>New Directions</b>	<b>New Directions</b>	<b>Recap and Revise</b>	<b>Recap and Revise</b>		
<b>Skill</b>	<p>1. <b>Performing.</b> Technique; accuracy and fluency; expressive control, style and context.</p> <p>2. <b>Composing.</b> Melodic writing, importance of rhythm, harmony and harmonic progressions, orchestration.</p> <p>3. <b>Appraising.</b> Analysis and evaluation of music in aural and written form. Demonstrate knowledge and understanding of musical elements, contexts and language. Listen to and analyse unfamiliar music within the areas of study.</p>						
<b>Content</b>	<p>1. Performing Pieces selected for submission rehearsed and prepared.</p> <p>2. Composing Review and refine free composition. Exercises in preparation for the chorale brief.</p> <p>3. Appraising Set work: Shankar. Set work: Debussy.</p>	<p>1. Performing Run through a performance in preparation for recording.</p> <p>2. Composing Review and refine free composition. Exercises in preparation for the chorale brief.</p> <p>3. Appraising Set work: Saariaho.</p>	<p>1. Performing Run through a performance in preparation for recording.</p> <p>2. Exercises in preparation for the chorale brief. Technical briefs are released April 1<sup>st</sup>, task completed in 6 hours of controlled conditions.</p> <p>3. Appraising Set work: Stravinsky.</p>	<p>1. Performing Final performance recording in front of an audience, in one continuous take, submitted by May 15<sup>th</sup>.</p> <p>2. Technical briefs are released April 1<sup>st</sup>, task completed in 6 hours of controlled conditions. Compositions submitted by May 15<sup>th</sup>.</p> <p>3. Appraising Revision of set works, practice papers, listening exercises, in preparation for final examination.</p>	<p>1. Performing Final performance recording in front of an audience, in one continuous take, submitted by May 15<sup>th</sup>.</p> <p>2. Technical briefs are released April 1<sup>st</sup>, task completed in 6 hours of controlled conditions. Compositions submitted by May 15<sup>th</sup>.</p> <p>3. Appraising Revision of set works, practice papers, listening exercises, in preparation for final examination.</p>		A Level Music course completed.
<b>Prior Knowledge Required</b>	Performing programme. Composition assessment grids. Appraising skills, elements of music.	Performing programme. Composition assessment grids. Appraising skills, elements of music.	Performing programme. Composition assessment grids. Appraising skills, elements of music.	Performing programme. Composition assessment grids. Set works studied through the course, with wider listening.	Performing programme. Composition assessment grids. Set works studied through the course, with wider listening.		
<b>Feedback Points</b>	Homework completed, listening exercises in lessons, practical tasks based on the current area of study. Component 1 recital plan checked and discussed.	Homework completed, listening exercises in lessons, practical tasks based on current area of study. Component 2 compositions submitted for feedback.	Homework completed, listening exercises in lessons, practical tasks based on the current area of study. NEA submitted for verbal and written feedback.	Homework completed, listening exercises in lessons, practical tasks based on the current area of study. NEA completed.	End of course Component 3 Appraising exam.		
<b>Key Questions</b>	How has the composer used the elements of music in this piece?	How has the composer used the elements of music in this piece?	How has the composer used the elements of music in this piece?	How has the composer used the elements of music in this piece?			
<b>Standardised Homework</b>	<ul style="list-style-type: none"> <li>Listening questions, extended answers and essays.</li> <li>Research tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Listening questions, extended answers and essays.</li> <li>Research tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Listening questions, extended answers and essays.</li> <li>Research tasks.</li> <li>Practice paper questions.</li> </ul>	<ul style="list-style-type: none"> <li>Listening questions, extended answers and essays.</li> <li>Research tasks.</li> <li>Practice paper questions.</li> </ul>			