

CURRICULUM AND ASSESSMENT PLAN

MUSIC

YEAR 7



INTENT

A high-quality music education should engage and inspire students to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As students progress, they should develop a critical engagement with music, allowing them to perform, compose, and to listen with discrimination, identifying the elements of music.

	Prior learning	Students will have studied the Key Stage 2 curriculum in primary school. They will have performed, composed and listened to a variety of music.
	Conscious curriculum links	Science links: In music, students will study the Instruments of the Orchestra (Strings, Woodwind, Brass and Percussion) which is linked to the way sound is explained and explored in Science.
	Enrichment opportunities	Students will have the opportunity to watch a music production at a Theatre and attend the annual OAT's Got Talent Final, held at The Rep. Students have the chance to participate in the Annual Christmas Showcase, the Annual Musical Production and bi-annual 'In the Spotlight' showcase.

	AUTUMN 1	AUTUMN 2	SPRING	SPRING 2	SUMMER
TOPIC/KNOWLEDGE	TIME KEEPING 1 All students will know: Be able to define the terms pulse/beat, rhythm and dynamics (forte = loud, piano = quiet, fortissimo = very loud, pianissimo = very quiet, mezzo forte = moderately loud, mezzo piano = moderately quiet, crescendo = getting louder, diminuendo = getting quieter). Identify crotchet sounds (1 beat note) and crotchet rests (1 beat note) when listening to music. Identify loud and soft notes. Be able to sing songs from a limited vocal range, with a sense of shape of the melody with expression, using some vocal techniques (breathing, posture, diction). Identify dynamic words using Italian words (forte = loud, piano = quiet, fortissimo = very loud, pianissimo = very quiet, mezzo piano = moderately quiet, mezzo forte = moderately loud, crescendo = getting louder, diminuendo = getting quieter).	JUST PLAY 1 All students will know: Understand the difference between a major (happy sounding) and minor chord (sad sounding) and identify their sounds. Know the different parts of a Ukulele and/or Guitar. Know how to tune a Ukulele. Be able to describe, verbally, the different features of a piece of music using key words/tier 3 vocabulary.	ORCHESTRA All students will know: Identify where each section (Strings, Woodwind, Brass and Percussion) sits in the orchestra layout. Listen to music and identify some of the instruments (Strings – Violin, Viola, Cello, Double Bass, Harp, Woodwind – Piccolo, Flute, Clarinet, Oboe, Cor Anglais, Bassoon, Saxophone, Brass – Trumpet, Trombone, French Horn, Tuba, Percussion – Woodblock, Cymbals, Tambourine, Triangle, Timpani, Bass Drum, Xylophone, Castanets, Side Drum) by picture or sound. Know that there are 4 sections of the orchestra – Strings, Woodwind, Brass and Percussion. Know that you can pluck or use a bow to play stringed instruments. Know that the bow is made of horsehair and wood. Describe the role of the conductor and the various jobs associated with such a role such as to lead the orchestra in rehearsals and the final performance Choose suitable pieces of music Hold auditions to choose suitable musicians Ensure they know the music well (all the parts) What is the conductor's 'stick' called? A Baton What directions would they give to the orchestra? Tempo Dynamics Give cues to instrumental sections playing Count them in at the beginning Describe the reasons why instruments are seated in a certain place (orchestra layout), linking size of venue and stage to various layouts. Develop knowledge of the string section (as the biggest section) and the instruments that are typically found in it - Violin, Viola, Cello and Double Bass, by playing the different parts of a piece of music.	TIME KEEPING 2 All students will know: Be able to identify crotchets, quavers, semi-quavers, minims, and semibreves from notation (using tea, coffee, cream mnemonics, or similar wording). Be able to identify crotchets, quavers, minims, semibreves, and semi-quavers from hearing them.	KEYBOARD SKILLS All students will know: Know how to use and alter the keyboard functions such as changing the Voice/Tone and adjusting the tempo on a rhythm/style accompaniment/backing. Understand the concept of piano fingering using the numbers 1-5. Listen to a range of Classical pieces of music and answer questions relating to the elements of music. Know about the treble clef notation and identify the names of the notes.
SKILLS	Contribute to making (composing) a 16-beat rhythm grid Perform a rhythm grid four times as part of a group (complexity) Be able to use rhythm grid notation to record ideas when composing and performing. Experiment with sounds to make a simple rhythmic piece of music using tuned (glockenspiel/piano/keyboard) or untuned percussion (tambourine, Djembe drum, triangle, woodblock, tambour, cowbell, agogo bells, maracas) and perform their part. Add dynamics and perform them as part of a group performance. Some students may take on a leading role when performing and composing rhythmic music as part of a group, for example, performing on own instruments or counting the group in establishing a level of pulse/beat appropriate to the performance. Perform on keyboard or Ukulele using 2 chords. Be able to perform as a whole class, playing in time. Able to appraise/comment on a whole class performance using basic keywords (elements of music – tempo, pitch, dynamics). Perform on the keyboard, Ukulele or Guitar using 4 chords with confidence using the correct fingers. Be able to appraise/comment on a whole class performance using tier 3 vocabulary/ keywords. Be able to read notation with letter names when performing Viva La Vida. Be able to perform a given part in ensemble (Double Bass, Cello, Viola, Violin) as a whole class. Be able to perform ALL four parts in time with others. Know how to read notation without the letter names or memorise the pattern of notes. Take on a leading role when performing Viva La Vida as part of a group, for example, performing on own instruments or counting the group in establishing a level of pulse/beat appropriate to the performance. Can perform a range of notation to include crotchets, minims, and quavers accurately. Take on a leading role when performing and composing rhythmic music as part of a group, for example, performing on own instruments or counting the group in establishing a level of pulse/beat appropriate to the performance. Be able to play simple warm-ups, a scale and melodies which has the pitch or note names written on the music. Know how to play short unaccompanied melodies from treble clef staff notation using the correct fingering. Be able to use rehearsal time effectively.				
ASSESSMENT	Students will be trained to use a green pen to assess themselves and peers. This could take place during 'Ready to Learn/Retrieval' activities. This also occurs during listening to music activities where students are encouraged to use tier 3 vocabulary to develop their disciplinary literacy skills. Students are encouraged to correct misconceptions/errors. There will be other formative assessment activities involving peer and self-assessment such as sharing learning as a plenary, discussing ideas with their next-door neighbour, using write-pair-share and show me boards.				
	End of topic assessment: Group performance	End of topic assessment:	Mid term topic assessment:	End of topic assessment: Keyboard solo assessment	End of topic assessment: Keyboard solo assessment
VOCAB	•Rhythm •Beat/pulse •Crotchet beat and Crotchet rest •Pitch •Dynamics – Piano, Forte, Mezzo Piano, Mezzo Forte, Fortissimo, Pianissimo, Crescendo, Diminuendo	•Tempo •Major •Minor •Chord •Bassline •Melody •Pulse •Rhythm •Beat •Rest	• Orchestra • Conductor • Strings • Woodwind • Brass • Percussion • Reed • Valves • Strings • Bow, • Horsehair	• Semibreve, Minim, Crotchet, Quaver, Semi-quaver, •Tempo – How fast or slow the music is, Timbre – The type/colour of sound, (instrumentation), Ensemble – Group of performers, Duration – Length of a note or piece of music, Dynamics	•Treble Clef Staff Notation •Stave •Staff •Lines •Spaces •Scale •Melody •Octave

READING SKILLS

In music, we use the careful reading strategy – before we read, we pre-teach vocabulary and practice this, during reading we use the number line to help the reader follow the text; after reading we complete comprehension questions and discuss and challenge ideas.

PERSONAL DEVELOPMENT

CAREERS – Students to be exposed to careers involved in performing roles Conductor, Instrumentalist (Orchestra Unit).

CORE – Students are given an opportunity to attend theatre trips, watch performances and be involved in shows/productions.

SUPPORTING STUDENTS AT HOME

Students will have a homework booklet to complete for each topic. This will be set and monitored on classcharts. Rewards and sanctions will apply as per the Home Learning Policy.

CURRICULUM AND ASSESSMENT PLAN

MUSIC

YEAR 8



INTENT

A high-quality music education should engage and inspire students to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As students progress, they should develop a critical engagement with music, allowing them to perform, compose, and to listen with discrimination, identifying the elements of music.

	Prior learning	Students will have studied the following topics in Years 7 and 8: Time Keeping 1, Just Play 1, Instruments of the Orchestra, Time Keeping 2, Keyboard Skills. They will have performed, composed and listened to a variety of music.
	Conscious curriculum links	History links: In music, students will study about The Blues and its history and the legacy of slavery and cultural resistance against the Empire is discussed in History in Year 8 (Spring term) – Slavery and Empire unit.
	Enrichment opportunities	Students will have the opportunity to watch a music production at a Theatre and attend the annual OAT's Got Talent Final, held at The Rep. Students have the chance to participate in the Annual Christmas Showcase, the Annual Musical Production and bi-annual 'In the Spotlight' showcase.

	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER
TOPIC/KNOWLEDGE	THE BLUES All students will know: About social, cultural, and historical influences by describing/explaining the conditions in which people lived using words such as misery, hardship, oppression, poor, disease, suffering, thirsty, hungry. To understand why the people were stolen from West African coastal region. Identifies instruments associated with The Blues and other musical features (elements of music - dynamics, tempo, pitch, duration, silence, decay and attack, texture) for example, strings – bass guitar/guitar/electric guitar, woodwind - saxophone, clarinet, brass – trumpet, trombone, horn, percussion – drum kit, keyboards – piano Be able to identify, verbally, the different features of a piece of music, using key words/tier 3 vocabulary for example, thick/thin texture, uses improvisation, begins with an introduction, performed by 'big band', slow tempo, fast tempo, string bass, walking bassline, piano plays the melody, repeating the same chords gives the music a repetitive feel (card sort activity). To know and understand that the 12-bar blues is a structure which uses 3 chords. A chord is a pattern of two or more notes played together at the same time. To learn that lyrics have AAB structure (first line of words is repeated) and are often about the misery of the poor conditions that they lived in, about love, hope and feelings.	THE BLUES All students will know: About social, cultural, and historical influences by describing/explaining the conditions in which people lived using words such as misery, hardship, oppression, poor, disease, suffering, thirsty, hungry. To understand why the people were stolen from West African coastal region. Identifies instruments associated with The Blues and other musical features (elements of music - dynamics, tempo, pitch, duration, silence, decay and attack, texture) for example, strings – bass guitar/guitar/electric guitar, woodwind - saxophone, clarinet, brass – trumpet, trombone, horn, percussion – drum kit, keyboards – piano Be able to identify, verbally, the different features of a piece of music, using key words/tier 3 vocabulary for example, thick/thin texture, uses improvisation, begins with an introduction, performed by 'big band', slow tempo, fast tempo, string bass, walking bassline, piano plays the melody, repeating the same chords gives the music a repetitive feel (card sort activity). To know and understand that the 12-bar blues is a structure which uses 3 chords. A chord is a pattern of two or more notes played together at the same time. To learn that lyrics have AAB structure (first line of words is repeated) and are often about the misery of the poor conditions that they lived in, about love, hope and feelings.	JUST PLAY 2 All students will know: The difference between a major (happy sounding) and minor chord (sad sounding) and identify their sounds. The different parts of a Ukulele and/or Guitar. Be able to describe, verbally, the different features of a piece of music using key words/tier 3 vocabulary.	COMPUTER GAME MUSIC All students will know: That every video game music consists of a sound effect (an artificially created or enhanced sound used to show certain actions), chiptunes or 8-bit music (a style of electronic music which used simple tunes made for programmable sound generators (PSG), synthesisers (an electronic musical instrument that generates audio signals that maybe converted to sound), sampling (the technique of digitally encoding music or sound and reusing it as part of a composition or recording). Music within a computer game is often used for CUES. Video game music is often heard over a game's title screen (called the ground theme). Music can be used to increase tension and suspense, for example when the player must decide within the game. A character theme is music associated with that character. It can change depending on the character's situation or different places they travel to within the game.	MUSICALS All students will know: Learn about the origins and development of musical theatre which led to the modern-day musical. Identify some features of a musical – use of sound, lighting, set design, costumes, monologues, duets, orchestration, choreography. About the features of successful rap – rhyming couplets, use of instrumentation, the elements of music - tempo, timbre, texture, dynamics, pitch, duration and silence. Watch a musical and analyse the features within it.
SKILLS	Be able to perform Spot the dot blues with accuracy, using 6 notes with the right hand. Know how to play Jackass Blues tune (right hand) and chords (single fingered chords – left hand) with an accompaniment (keyboard beat) as a soloist. Be able to notate a walking bass line with accuracy and perform it. Be able to use rehearsal time effectively (deliberate practice) and develop independent practice skills. To compose (create) a short piece of music using the 12-bar blues chord sequence, and an accurate tune/ melody. Perform on keyboard, Ukulele or Guitar using 3 or 4 chords. Be able to perform as a whole class, playing in time. Able to appraise/comment on a whole class performance using tier 3 vocabulary/keywords – (elements of music – tempo, pitch, dynamics). Be able to rehearse and perform 'Super Mario' them tune on keyboard, using right and left hand. Be able to rehearse and refine a performance of 'Grease Lightening', using the right hand, using a range of fingers. Contribute to a group composition of 'Three Little Pigs rap which uses rhyming couplets.				
ASSESSMENT	Students will be trained to use a green pen to assess themselves and peers. This could take place during 'Ready to Learn/Retrieval' activities. This also occurs during listening to music activities where students are encouraged to use tier 3 vocabulary to develop their disciplinary literacy skills. Students are encouraged to correct misconceptions/errors. There will be other formative assessment activities involving peer and self-assessment such as sharing learning as a plenary, discussing ideas with their next-door neighbour, using write-pair-share and show me boards.				
	Mid term topic assessment: Keyboard solo assessment.		End of topic assessment: Keyboard, Ukulele or Guitar whole class performance assessment	End of topic assessment: Keyboard solo assessment	
VOCAB	•Chord •Blues scale •Structure •12 bar-blues •Walking bass •Improvisation •Syncopation •Call and response •Riff	•Chord •Blues scale •Structure •12 bar-blues •Walking bass •Improvisation •Syncopation •Call and response •Riff	•Tempo •Major •Minor •Chord •Bassline •Melody •Pulse, •Rhythm •Beat •Rest		•Solo songs •Costumes •Set •Props •Instrumental music •Dialogue •Lighting •Chorus Songs •Vocal Duets •Choreography

READING SKILLS

In music, we use the careful reading strategy – before we read, we pre-teach vocabulary and practice this, during reading we use the number line to help the reader follow the text; after reading we complete comprehension questions and discuss and challenge ideas.

PERSONAL DEVELOPMENT

CAREERS – Students to be exposed to careers involved in the theatre (Musicals).

CORE – Students are given an opportunity to attend theatre trips, watch performances and be involved in shows/productions.

SUPPORTING STUDENTS AT HOME

Students will have a homework booklet to complete for each topic. This will be set and monitored on classcharts. Rewards and sanctions will apply as per the Home Learning Policy.

CURRICULUM AND ASSESSMENT PLAN

MUSIC

YEAR 9



INTENT

A high-quality music education should engage and inspire students to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As students progress, they should develop a critical engagement with music, allowing them to perform, compose, and to listen with discrimination, identifying the elements of music.

	Prior learning	Students will have studied the following topics in Years 7 and 8: Time Keeping 1, Just Play 1, Instruments of the Orchestra, Time Keeping 2, Keyboard Skills, The Blues, Just Play 2, Computer Game Music and Musicals. They will have performed, composed and listened to a variety of music.
	Conscious curriculum links	<p>Geography links: In music, students will study a musical style called Samba. This comes from Brazil. In Geography, students study Urbanisation in Year 8 (Spring term) and references are made to the cost of living in Rio De Janeiro and other parts of Brazil.</p> <p>Art links: In music, students will study Minimalism which is linked to the work completed on the Architecture Design section of the Creative Careers project studied in Year 9 (Spring term). In addition, Disco Music is linked to the fashion element of the Creative Careers project.</p> <p>History links: In music, students will study about Reggae and the legacy of slavery and cultural resistance against the Empire is discussed in History in Year 8 (Spring term) – Slavery and Empire unit.</p>
	Enrichment opportunities	Students will have the opportunity to watch a music production at a Theatre and attend the annual OAT's Got Talent Final, held at The Rep. Students have the chance to participate in the Annual Christmas Showcase, the Annual Musical Production and bi-annual 'In the Spotlight' showcase.

	AUTUMN 1	AUTUMN 2	SPRING	SUMMER 1	SUMMER 2
TOPIC/KNOWLEDGE	<p>SAMBA MUSIC All students will know: Origins and culture - To know that Samba music comes from Brazil and that playing percussion instruments is important to their culture. The son clave rhythm is important as the main feature of Samba music Samba music is often performed at Carnivals, Festivals or Street Parties.</p> <p>Be able to name and identify by picture some of the different instruments used in Samba in a variety of Samba music to include Repinique, Chocolo, Reco-Reco, Agogo Bells, Apito, Tamborim, Surdo, Caixa de Guerre, Guiro, Cowbell, Ganzá. To know the key musical features such as ostinato (repeated pattern), syncopation (off-beat), cross rhythms (two different rhythms at the same time), polyrhythms (more than two different rhythms at the same time), sambista (leader) , rubato (slowed down tempo), son clave (3:2 or 2:3 rhythm) and call and response (a musical conversation where one instrument plays and then another responds).</p> <p>The importance of the weaker or "offbeats" in Samba music called syncopation.</p> <p>The form/structure of a piece of Samba music - Intro, Groove, Breaks, Mid-Sections and Coda (ending).</p>	<p>MINIMALISM All students will know: That minimalism is a style of music that relies on the repetition of a limited number of small ideas.</p> <p>It developed in the 1960s and 1970s. It is made up of repeated patterns called loops</p> <p>There is no real tune in minimalism.</p> <p>Patterns are layered on top of one another. Phase shifting is when a pattern of notes is played slightly out of time.</p>	<p>DANCE MUSIC All students will know: Disco originated in New York City in the 1970s and can explain why this style was significant/important in the history of music. Disco enabled people to experience dancing as part of a crowd for the first time. Major disco clubs had lighted dance floors, with the lights flashing to complement the beat. The reflective light disco ball was a fixture on the ceilings of many discotheques. Powerful, bass-heavy, hi-fi sound systems were a key part of the disco club experience. It basically saved dance, brought about the rise of the DJ, inspired social liberation and it helped invent the 'remix' - a new version of something that already existed.</p>	<p>REGGAE MUSIC All students will know: To identify an artist (for example, Bee Gees, Gloria Gaynor, Donna Summer) who performed disco music, house (Avicii, Calvin Harris, Sam Smith) or techno (Deadmau5, Daft Punk, Jeff Mills) styles. To explain some of the economic, social and political issues of the time and how they influenced disco music such as the influence of urban gay culture, crime and unemployment soared.</p> <p>To identify some of the elements of disco, house, techno music such as use of drum machines, synthesizers (Techno = sampled sounds, no vocals, House = catchy tunes)</p> <p>To apply knowledge by completing a written comprehension answering questions in FULL SENTENCES on the rise of disco music. To be able to explain the similarities and differences between disco, house, and techno music.</p>	<p>REGGAE MUSIC All students will know: To know and demonstrate the key features of Reggae Music. Offbeat rhythms and chords, 4/4-time signature, Lyrics are sung, Lead singer with backing singers, Call and response, Vocal and instrumental improvisations, Melodic riffs, Slow relaxed tempo (chilled), Simple harmonies, Instruments include brass instruments, saxophones, guitar, bass guitar, keyboards, drums and percussion instruments, Verse/chorus form, Thick textural layers.</p> <p>To understand why Reggae Music is important for their Culture and the background of it. Understand the origins and culture of Reggae music.</p>
SKILLS	<p>Know how to play the key rhythm together as a group (son clave 3:2 and 2:3) and split as part of a group. To rehearse, refine and perform an arrangement of Samba de Janeiro with awareness of the different textural layers. Know how to apply rhythmic features such as ostinato (repeated pattern), call and response (a musical conversation where one instrument plays and then another responds) and syncopation (off-beat) when performing and improvising (making up music) in Samba music. Provide an opportunity to lead a group through rehearsal and performance. Know how to apply rhythmic features such as ostinato, polyrhythms, call and response and syncopation when performing and improvising in Samba music.</p> <p>To perform Tubular Bells melody on the keyboard using the right hand and chords using a backing beat. To perform Clapping Music by Steve Reich in a group.</p> <p>To perform Dancing Queen melody on the keyboard using the right hand and chords using a backing beat. To perform the three chords (left hand) and melody from the chorus (right hand) from Promises on the keyboard with a backing beat.</p> <p>To know how to lead a group through rehearsal and performance. Know how to apply rhythmic features such as a riff/hook, chords, improvisation, call and response and syncopation when performing and improvising in Reggae music. Add stylistic and structured improvisation featuring syncopation to Reggae performances.</p>				
ASSESSMENT	<p>Students will be trained to use a green pen to assess themselves and peers. This could take place during 'Ready to Learn/Retrieval' activities. This also occurs during listening to music activities where students are encouraged to use tier 3 vocabulary to develop their disciplinary literacy skills. Students are encouraged to correct misconceptions/errors. There will be other formative assessment activities involving peer and self-assessment such as sharing learning as a plenary, discussing ideas with their next-door neighbour, using write-pair-share and show me boards.</p>				
	End of topic assessment: Listening assessment - written test.	End of topic assessment: Keyboard solo assessment	Mid topic assessment: Keyboard solo assessment		End of topic assessment: Listening assessment – written test.
VOCAB	<ul style="list-style-type: none">•Structure•Ostinato•Syncopation•Cross Rhythms•Polyrhythm•Call & Response•Sambista•Rubato•Son clave•Groove•Carnival•Instruments – Surdo, Repinique	<ul style="list-style-type: none">•Repetition,•Ostinato,•Cyclic Rhythms•Motif•Polyrhythms•Phase Shifting,•Loops•Musical Layers•Musical Phrases•Texture.	<ul style="list-style-type: none">• 4/4-time signature• Fast tempo,• Four on the floor rhythm, Techno• Disco• House• Syncopation	<ul style="list-style-type: none">• 4/4-time signature• Fast tempo,• Four on the floor rhythm, Techno• Disco• House• Syncopation	<ul style="list-style-type: none">•Rastafarianism•Mento•Ska•Rocksteady•Syncopation•Rhythm•Texture•Riff•Triad•Time signature•Melody- Tune•Improvisation,•Call and Response

READING SKILLS

In music, we use the careful reading strategy – before we read, we pre-teach vocabulary and practice this, during reading we use the number line to help the reader follow the text; after reading we complete comprehension questions and discuss and challenge ideas.

PERSONAL DEVELOPMENT

CAREERS – Students to be exposed to careers involved in music production, recording and studio roles (Dance Music).

CORE – Students are given an opportunity to attend theatre trips, watch performances and be involved in shows/productions.

SUPPORTING STUDENTS AT HOME

Students will have a homework booklet to complete for each topic. This will be set and monitored on classcharts. Rewards and sanctions will apply as per the Home Learning Policy.

CURRICULUM AND ASSESSMENT PLAN

MUSIC

YEAR 10



INTENT

A high-quality music education should engage and inspire students to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As students progress, they should develop a critical engagement with music, allowing them to perform, compose, and to listen with discrimination, identifying the elements of music.

	Prior learning	Students will use their prior learning from KS3 throughout the course of the BTEC Level 1/ Level 2 Tech Award drawing upon their knowledge of The Blues, House Music (EDM), Reggae Music and Samba Music. Students will also apply their skills of performing and composing in House Music and Reggae Music using music technology.			
	BTEC course	Exam board and course: BTEC Level 1/ Level 2 Tech Award in Music Practice Component 1: Exploring Music Products and Styles Component 2: Music Skills Development Component 3: Responding to a Music Brief			
	Enrichment opportunities	Students will have the opportunity to watch a music production at a Theatre and attend the annual OAT's Got Talent Final, held at The Rep. Students have the chance to participate in the Annual Christmas Showcase, the Annual Musical Production and bi-annual 'In the Spotlight' showcase.			
	AUTUMN 1	AUTUMN 2 and SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
TOPIC/KNOWLEDGE	<p>COMPONENT 1 THE BLUES</p> <p>All students will know:</p> <p>Compositional features of Delta Blues, to include AAB structure, extensive use call and response between the vocal and guitar melodies, primary chords such as I, IV and V, use of the dominant 7th chords, use of the blues scale – 1, b3, 4, b5, 5, b7, swung 8th note feel throughout, triplets in guitar parts, use of the 12-bar blues structure with extra bars used for fills.</p> <p>Sonic features of Delta Blues, to include use of guitar slide, harmonicas in solo sections, homophonic texture (melody and accompaniment – usually vocal melody with guitar backing), aggressive and bright guitar tone, very distinct sound from the guitar caused by the slide, sounds very old and crackly and lo-fi, use of one microphone makes the sound quality poor.</p>	<p>HOUSE MUSIC</p> <p>All students will know:</p> <p>Compositional features of House Music, to include hooks and riffs (repeated pattern of notes), arpeggiated synthesizers, simple bassline playing root notes with syncopated rhythms, easy chords such as C, F and G, 4 to the floor rhythm on the drums (kick), syncopated (offbeat) snares/claps), clear structure using verses and choruses, introduction, breakdown, drop, bridge, and outro (ending).</p> <p>Sonic features of House Music, to include synthesizers, keyboards, drum machines, samplers and use of a DAW (Digital Audio Workstation), homophonic texture (main melody and accompaniment), playing simple chords as above, often 3 or 4 chords, use of electronic instruments such as keyboards, piano, heavy use of electronic production using samplers, effects such as reverb, delay and echo.</p>	<p>REGGAE MUSIC</p> <p>All students will know:</p> <p>Compositional features of Reggae Music, to include hooks (short memorable phrases), call and response between the lead singer and backing singers, vocal melodies that often imitated by keyboards or horn sections, major keys and minor keys/scales with simple chord progressions (I, IV and V), chords are usually triads (3 notes made up of root, 3rd and 5th), off beat chords on 2nd and 4th beat, chords are played staccato (short and detached), uses standard pop structure: intro, verse, chorus, bridge structures, certain sections could be extended when played live.</p> <p>Sonic features of Reggae Music, to include instruments such as vocals, guitar, drums, bass, keyboard, trumpets, trombones, saxophones, skanking (a short accent on the 'off beat'), toasting (a form of Jamaican rapping/chanting which is often freestyled/improvised), use of the rimshots on drums – (hitting the rim of the snare drum with the side of the drumstick), simple bass lines known as riff, homophonic texture (melody and accompaniment – a lead vocal melody over the reggae rhythm played by a band, bright sounds and use of delay and reverb effects.</p>	<p>SAMBA MUSIC</p> <p>All students will know:</p> <p>Compositional features of Samba Music, to include music sang in Portuguese, harmony using 3rds and 6ths, use of major scales, in 2/4- or 4/4-time signature, polyrhythms, cross rhythms, son clave, no set structure, use of call and response, band leader is known as the sambista.</p> <p>Sonic features of Samba Music, to include instruments such as Repinique, Caixa, Ganza, Surdo, Agogo bells, reco-reco, vocals, brass, bass guitar, guitar, saxophone, monophonic texture used when repinique plays solo, polyrhythmic texture when all parts play at different times, very loud dynamics, played live often in streets, carnivals, or festivals.</p>	<p>COMPONENT 2 MUSIC SKILLS DEVELOPMENT</p> <p>All students will know:</p> <p>Explaining what the theme is (set each year by the exam board Pearson)</p> <p>Setting 4/5 SMART goals/targets - identifying the style of music you will be creating, the structure of the piece (introduction, verse 1, chorus, verse 2, outro/ending, for example), duration of the piece (between 1-2 minutes).</p> <p>Complete a skills audit (Building and using structure effectively, using reverb, drum loops, automation/effects, volume, and changing pitch/duration of notes).</p> <p>Complete a development plan clearly setting out what they want to achieve week by week (Week 1-6), for example, select a song to remix, download it onto music software and begin manipulating it, Week 3 change the instruments, Week 4 add effects such as reverb, EQ, delay, Week 5 add volume automation, Week 6 make sure that the song lasts 1-2 minutes duration.</p> <p>Complete a progress log showing evidence of what they have completed each week. Reviewing the skills audit stating what skills have improved and why. Complete an evaluation stating what they have done, identifying strengths and weaknesses.</p>
SKILLS	<p>Show effective creative choices using techniques and perceptive appreciation skills. Students create either choose 3 of the following:</p> <p>a live performance</p> <p>Composition for media such as film, advert or computer game</p> <p>Original song or composition (using Ableton software) – House Music Composition</p> <p>DAW project (Reggae), each one 30-60 seconds</p> <p>Use relevant musical elements when creating music. For example use of instrumentation (types of ensemble, instrumental techniques, electronic sounds), texture (solo, duet, homophonic, polyphonic, unison), timbre (electronic sounds, wooden sounds, metal sounds), tonality and scales (major scales, minor scales, blues scale, pentatonic scale), harmony (Major and minor triads, 7th chords, chord progressions, arpeggios, broken chords), rhythmic techniques (tempo – beats per minute (bpm), syncopation (off beat), one drop, skanking, polyrhythms, phrasing), structure (verse/chorus, 12 bar blues, bridge, intro, ending/outro).</p> <p>Effective application of experimental techniques and processes used in response to a brief released by Pearson in September 2025, using a Digital Audio Workstation (Ableton, Logic, GarageBand). Use of effects such as sampling, reverb, sequencing, looping and delay in their music.</p>				
ASSESSMENT	<p>Assessments at BTEC will be marked using two learning outcomes:</p> <p>Learning Aim A: Demonstrate an understanding of styles of music.</p> <p>Learning Aim B: Apply understanding of the use of techniques to create music.</p>				
VOCAB	<p>AAB structure,</p> <p>Call and response</p> <p>Primary chords such as I, IV and V</p> <p>Dominant 7th chords,</p> <p>Blues scale –</p> <p>Swung 8th note</p> <p>Triplets</p> <p>12-bar blues structure</p> <p>Guitar slide</p> <p>Homophonic texture</p> <p>Aggressive and bright guitar tone</p> <p>Crackly and lo-fi</p>	<p>Hooks and riffs</p> <p>Arpeggiated synthesizers</p> <p>Bassline</p> <p>Syncopated rhythms,</p> <p>4 to the floor rhythm</p> <p>Structure using verses and choruses,</p> <p>introduction, breakdown, drop, bridge, and outro (ending).</p> <p>Synthesizers</p> <p>Keyboards</p> <p>Drum machines</p> <p>Samplers and use of a DAW (Digital Audio Workstation),</p> <p>Homophonic texture</p> <p>Electronic production using samplers, effects such as reverb, delay and echo.</p>	<p>Hooks and riffs</p> <p>Call and response</p> <p>Major keys and minor keys/scales</p> <p>Chord progressions (I, IV and V)</p> <p>Off beat chords</p> <p>Staccato</p> <p>Toasting</p> <p>Parlando</p> <p>Homophonic texture</p> <p>Delay and reverb effects</p>	<p>Portuguese</p> <p>Harmony using 3rds and 6ths,</p> <p>Polyrhythms,</p> <p>Cross rhythms</p> <p>Son clave,</p> <p>Call and response</p> <p>Sambista.</p> <p>Instruments such as Repinique, Caixa, Ganza, Surdo, Agogo bells, reco-reco, vocals, brass, bass guitar, guitar, saxophone</p> <p>Monophonic texture</p> <p>Polyrhythmic texture</p> <p>Very loud dynamics</p> <p>Streets, carnivals, or festivals.</p>	<p>Skills audit</p> <p>Development Plan</p> <p>Technical exercises</p> <p>Progress log</p> <p>Evaluation</p>

READING SKILLS

In music we use the careful reading strategy – before we read, we pre-teach vocabulary and practise this, during reading we highlight key evidence and explanations of key music vocabulary; after reading we complete comprehension questions and discuss and challenge ideas.

PERSONAL DEVELOPMENT

CAREERS – Students to be exposed to careers involved in music production, recording and studio roles.

CORE – Students are given an opportunity to attend theatre trips, watch performances and be involved in shows/productions.

SUPPORTING STUDENTS AT HOME

Students will be given a homework booklet for each style being studied. The exact task will be uploaded to classcharts each week.

CURRICULUM AND ASSESSMENT PLAN

MUSIC

YEAR 11



INTENT

A high-quality music education should engage and inspire students to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As students progress, they should develop a critical engagement with music, allowing them to perform, compose, and to listen with discrimination, identifying the elements of music.

	Prior learning	Students will use their prior learning from KS3/Year 10 throughout Year 11. Students will continue to work on Component 2. Students will also apply their skills of performing or composing and producing using music technology (Ableton music software).
	BTEC course	Exam board and course: BTEC Level 1/ Level 2 Tech Award in Music Practice Component 2: Music Skills Development Component 3: Responding to a Music Brief
	Enrichment opportunities	Students will have the opportunity to watch a music production at a Theatre and attend the annual OAT's Got Talent Final, held at The Rep. Students have the chance to participate in the Annual Christmas Showcase, the Annual Musical Production and bi-annual 'In the Spotlight' showcase.

	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1
TOPIC/KNOWLEDGE	<p>COMPONENT 2 MUSIC SKILLS DEVELOPMENT All students will know:</p> <p>Explaining what the theme is (set each year by the exam board Pearson)</p> <p>Setting 4/5 SMART goals/targets - identifying the style of music you will be creating, the structure of the piece (introduction, verse 1, chorus, verse 2, outro/ending, for example), duration of the piece (between 1-2 minutes).</p> <p>Complete a skills audit (Building and using structure effectively, using reverb, drum loops, automation/effects, volume, and changing pitch/duration of notes).</p> <p>Complete a development plan clearly setting out what they want to achieve week by week (Week 1-6), for example, select a song to remix, download it onto music software and begin manipulating it, Week 3 change the instruments, Week 4 add effects such as reverb, EQ, delay, Week 5 add volume automation, Week 6 make sure that the song lasts 1-2 minutes duration.</p> <p>Complete a progress log showing evidence of what they have completed each week.</p> <p>Reviewing the skills audit stating what skills have improved and why.</p> <p>Complete an evaluation stating what they have done, identifying strengths and weaknesses.</p>	<p>COMPONENT 2 MUSIC SKILLS DEVELOPMENT All students will know:</p> <p>Explaining what the theme is (set each year by the exam board Pearson)</p> <p>Setting 4/5 SMART goals/targets - identifying the style of music you will be creating, the structure of the piece (introduction, verse 1, chorus, verse 2, outro/ending, for example), duration of the piece (between 1-2 minutes).</p> <p>Complete a skills audit (Building and using structure effectively, using reverb, drum loops, automation/effects, volume, and changing pitch/duration of notes).</p> <p>Complete a development plan clearly setting out what they want to achieve week by week (Week 1-6), for example, select a song to remix, download it onto music software and begin manipulating it, Week 3 change the instruments, Week 4 add effects such as reverb, EQ, delay, Week 5 add volume automation, Week 6 make sure that the song lasts 1-2 minutes duration.</p> <p>Complete a progress log showing evidence of what they have completed each week.</p> <p>Reviewing the skills audit stating what skills have improved and why.</p> <p>Complete an evaluation stating what they have done, identifying strengths and weaknesses.</p>	<p>COMPONENT 3 RESPONDING TO A MUSIC BRIEF All students will know:</p> <p>Students need to know about the features of a music brief - Creative intentions and purpose of product: target audience, commercial, collaborative, experimental. They should consider: Aim, purpose and requirements of the brief Nature of the specific area of the industry Understand the target audience Understanding and linking to the company's vision Students need to know about planning and should consider the following: Planning to meet the demands of the music brief How investigation and exploration can inform response Understanding the rationale behind the selection of musical material Investigating musical styles Researching relevant material to support meeting the brief The human and physical resources required Proposing structure, version and arrangement Timeline for development, including working out individual parts, establishing a personal practice routine, learning and memorising material Students need to know about constraints and intentions: Considering constraints and intentions: Resources, feasibility of own ideas, standing out from similar work Personal intentions: personal skills development, building on own strengths Students need to know how to develop and produce a response to a brief Organisation skills - identifying priorities, setting targets, using planning tools and technology Prepare for a project - health and safety, checking resources and facilities, taking measures to safeguard work Consider restraints of the brief by identifying them, using suitable materials and techniques for the audience, addressing quality issues - technical, finish and function.</p>	<p>COMPONENT 3 RESPONDING TO A MUSIC BRIEF All students will know:</p> <p>Refining musical skills for a musical product Students should be able to apply skills in a creative process, apply industry approaches relevant to a project, refine musical skills and techniques for a musical product in relation to a chosen context or style.</p> <p>Create original music. Applying melodic and rhythmic ideas Use of chords and chord progressions Use of textures/sound palettes Musical devices, canon riffs, imitation, sequences Musical structures, verse, chorus, middle-eight, AABA, riff-based Use of composition software</p> <p>Perform selecting material, working out individual parts, exploring feels and grooves, stylistic investigation, defining structure, version and arrangements, establishing a personal practice routine, establishing a group practice routine, learning and memorising material DAW Skills selecting material, capturing and importing audio, sequencing, manipulating sounds and using effects, use of pre-sets and plug-ins.</p> <p>Refining musical material - watching/listening back to material for self-analysis, discarding, refining and polishing material and processes, seeking feedback and responding appropriately to criticism. Personal management - being prepared and maximising rehearsal or studio time, working with others, setting goals and monitoring progress, meeting deadlines, adhering to health and safety guidelines and safe working practices.</p>	<p>COMPONENT 3 RESPONDING TO A MUSIC BRIEF All students will know</p> <p>How to comment on the creative process and outcome in response to a music brief</p> <p>Commentary on the creative process Commenting on the development of the musical product, including - skills and techniques used, explanation of thought processes, reasons for creative choices, use and management of resources Evaluating application of personal management.</p> <p>Strengths and areas for improvement in relation to the process. Methods for capturing developments: screenshots, audio commentary and video Identification and selection of key points of development. Evidencing the discarding, refinement and extension of ideas.</p> <p>Students need to know how to reflect on the outcomes of the musical product commenting on: Meeting the requirements of the brief Contribution to the creative process Development through the process Strengths and areas for improvement of the final product.</p>
SKILLS	<p>Create original music. Applying melodic and rhythmic ideas Use of chords and chord progressions Use of textures/sound palettes Musical devices, canon riffs, imitation, sequences Musical structures, verse, chorus, middle-eight, AABA, riff-based Use of composition software</p> <p>Perform selecting material, working out individual parts, exploring feels and grooves, stylistic investigation, defining structure, version and arrangements, establishing a personal practice routine, establishing a group practice routine, learning and memorising material</p> <p>DAW Skills selecting material, capturing and importing audio, sequencing, manipulating sounds and using effects, use of pre-sets and plug-ins.</p> <p>Refining musical material - watching/listening back to material for self-analysis, discarding, refining and polishing material and processes, seeking feedback and responding appropriately to criticism. Personal management - being prepared and maximising rehearsal or studio time, working with others, setting goals and monitoring progress, meeting deadlines, adhering to health and safety guidelines and safe working practices.</p>				
ASSESSMENT	<p>Assessments at BTEC will be marked using two learning outcomes: Learning Aim A: Demonstrate professional and commercial skills for the music industry Learning Aim B: Apply development processes for music skills and techniques.</p> <p>External Component A01 Understand how to respond to a music brief A02 Select and apply musical skills in response to a music brief A03 Present a final music product in response to a music brief A04 Comment on the creative process and outcome in response to a music brief</p>				
VOCAB	Skills audit Development Plan Technical exercises Progress log Evaluation	Skills audit Development Plan Technical exercises Progress log Evaluation	Target audience Commercial Collaborative Experimental Investigation Exploration Human and physical resources Structure Version Arrangement Timeline Priorities Health and safety	Applying melodic and rhythmic ideas Use of chords and chord progressions Use of textures Musical devices Musical structures, verse, chorus, middle-eight, AABA Selecting material Capturing audio Importing audio Sequencing Manipulating sounds and using effects Use of pre-sets	Applying melodic and rhythmic ideas Use of chords and chord progressions Use of textures Musical devices Musical structures, verse, chorus, middle-eight, AABA Selecting material Capturing audio Importing audio Sequencing Manipulating sounds and using effects Use of pre-sets

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