

OCL Music: Long Term Plan

Brief overview

Year 7: Engage, enjoy, experience

In Year 7, students arrive with a variety of musical experiences, skills and knowledge. Teachers work closely with students to affirm and acknowledge all prior musical learning and to ensure that those who have previously learned instruments can use them in lesson and are signposted to instrumental lessons and extra curricular ensembles as appropriate.

Classroom music in Year 7 initially aims to immerse all students in high energy, compelling, expressive whole class singing that builds confidence and develops a sense of musicianship in all children. The unit culminates in a performance for parents, raising aspirations and the profile of music making for all children. Next, students learn basic rhythm notation using the Kodaly method and physical body percussion through the STOMP scheme. Students improvise and compose together in small groups, beginning to develop small group ensemble and social skills.

Whole class keyboard skills are taught by ear, using recent pop melodies, bass lines and riffs, before a return to small group work but now with more challenging content, drumming polyrhythms and singing in harmony in the traditional African music scheme.

Students are introduced to music technology through a short loops project, before moving on to learning about and how to play a melody from the Hall of the Mountain King. This is a return to keyboard skills, but now combining the rhythm notation and keyboard skills learned at the beginning of the year with pitch notation on a stave.

Every student performs to parents: Singing Concert at end of Autumn 1

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Sing up	STOMP	Keyboard skills	Traditional African drumming and singing	Intro to music tech	Hall of the Mountain King – the orchestra
Relevant core concepts	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation	General musicianship Instrumental and vocal skills Vocabulary and context	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation	General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation Music technology	General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation

<p>Relevant end points</p>	<p>G1, G4, G7, G8, G9, G10, G11</p> <p>I2, I3</p> <p>E1, E2, E3</p> <p>V1, V2, V6</p>	<p>G1, G2, G4, G5, G7, G8, G9, G10, G11</p> <p>I1, I3</p> <p>E1, E2, E3, E4</p> <p>V1</p> <p>C2, C5</p>	<p>G1, G4, G6, G7, G8, G9, G10, G11</p> <p>I1, I2, I3</p> <p>V3</p>	<p>G1, G2, G4, G7, G8, G9, G10, G11</p> <p>I1, I2, I3</p> <p>E1, E2, E3, E4</p> <p>V1, V2, V3, V4, V5, V6</p> <p>C2, C6</p>	<p>G1, G10, G11</p> <p>I1</p> <p>V1</p> <p>C3</p> <p>M1, M2</p>	<p>G1, G2, G3, G4, G5, G7, G8, G9, G10, G11</p> <p>I1, I2, I3</p> <p>E1, E2, E3, E4,</p> <p>V1, V2, V3, V4, V5, V6, V7</p> <p>C1</p>
<p>Core tacit knowledge</p> <p><i>the knowledge gained through experience that is often difficult to put into words</i></p>	<p>Developing a sense of:</p> <ul style="list-style-type: none"> - the power of communal singing - the feelings that singing can provoke - typical song structures and melodies - how rehearsal leads to musical progression 	<p>Developing a sense of:</p> <ul style="list-style-type: none"> - how rehearsal leads to musical progression - how ensembles play effectively together 	<p>Developing a sense of:</p> <ul style="list-style-type: none"> - how rehearsal leads to musical progression - how pitch is represented on a keyboard – right/high, left/low 	<p>Develop a sense of:</p> <ul style="list-style-type: none"> - how singing can draw people together or tell a story - how melodies and accompaniments work together 	<p>Develop a sense of:</p> <ul style="list-style-type: none"> - how pitch is represented by MIDI recording 	<p>Develop a sense of:</p> <ul style="list-style-type: none"> - how musical parts fit together - how music can convey feelings or tell a story
<p>Core declarative knowledge</p> <p><i>facts or information stored in the memory</i></p>	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - dynamics - melody - harmony - polished performance 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - pulse - crotchets, quavers, minims, rests, semiquavers - polished performance - dynamics 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - rehearsal techniques - bass lines, riffs, melodies, chords - note names 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - the purpose and meaning of a range of traditional African songs - the aural tradition - dynamics - call and response - structure - harmony 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - loops - sequencing including recording, editing, quantize, copy and paste, trim, metronome - structure - riff, bass line, chord 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - Grieg - dynamics, tempo, articulation, texture - how musical elements can represent

						feelings or a story - how pitch is represented on a stave - how to find pitches from a stave on a keyboard
Core procedural knowledge <i>the knowledge exercised in the performance of a task</i>	Getting better at: - singing in tune - singing in harmony - singing with expression, using phrasing and contrasting dynamics - singing with sensitivity to the ensemble - rehearsing effectively - identifying elements - following a leader	Getting better at: - playing in time with a pulse - playing in time with others - playing in unison - playing polyrhythms – maintaining a part amongst others - improvising and composing rhythms - identifying elements - working with others in a small group	Getting better at: - singing and remembering musical phrases - finding notes on a keyboard - playing chords, riffs, bass lines and melodies on the keyboard - playing in time with a pulse - giving and responding to feedback	Getting better at: - singing in small groups - singing in harmony - singing and playing in time with others – maintaining a part amongst others - arranging - working with others in a small group - giving and responding to feedback	Getting better at: - composing chord progressions, bass lines and riffs - playing in time with a pulse - editing work - sequencing including recording, editing, quantize, copy and paste, trim, metronome - structuring music - giving and receiving feedback	Getting better at: - playing in time with a pulse - playing the keyboard - reading notes on a stave - reading rhythms - playing with others - giving and receiving feedback

Brief overview

Year 8 Music: *Commit, cultivate, create*

By the start of year 8, students have developed general musicianship staying in time with a pulse, singing with a group, playing simple parts on the keyboard and have basic music technology skills. The Year 8 music curriculum is designed to enable students to complete the introduction to popular music instruments and to give them an opportunity to make a choice about which instrument they will commit to, cultivating focus on one instrument that will result in competent performance skills. Students start by learning the guitar, deepening their understanding of chords and riffs and reading chord charts and tab. Next, students learn about Haydn and deepen their understanding of the orchestra as they develop their music technology skills through the Haydn’s Trumpet Concerto project. When classes work as a band for the first time, students have the opportunity to commit to an instrument they will focus on, utilising the procedural knowledge that they have previously developed in singing, keyboard and guitar schemes, now embedding their procedural proficiency on their chosen instrument. Students cultivate improvisation and composition competence through whole class, then small group improvising and composing in response to short film clips.

Traditional music is the final scheme of the year, introducing students to a new genre of music which they use their instrumental skills to explore. Academies choose a traditional music genre that represents students in their academy and which is not covered elsewhere in the curriculum. Students learn the features of the chosen genre and play as a whole class ensemble then in small ensembles before composing and improvising in the style, all on their chosen instrument, developing their confidence and performance standard as well as their ensemble skills.

Every student performs to parents: Whole Class Band Concert at end of Spring 1

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Guitar/ukulele skills	Haydn trumpet concerto – sequencing project	Whole class band	Film music	Traditional music – academy’s own choice. <i>Either local music or music from another culture that reflects Academy’s student population not yet covered in the curriculum.</i>	
Relevant core concepts	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation	General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation Music technology	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation Music technology	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation	

				Vocational knowledge	
Relevant end points	G1, G4, G6, G7, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4 V3, V8 C2, C5	G1, G2, G3, G4, G5, G7, G8, G9, G10, G11 I1 V1, V3, V4, V5, V6, V7 C1, C2, C5, C6 M1, M2	G1, G4, G6, G7, G8, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4, V1, V3, V8	G1, G7, G8, G9, G10, G11 I1, I2 V1, V2, V3, V7 C1, C2, C3, C4, C5	G1, G4, G6, G7, G8, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4 V1, V4, V5, V6 C1, C2, C3, C5, C6
Core tacit knowledge <i>the knowledge gained through experience that is often difficult to put into words</i>	Developing a sense of: - how pitch is represented on a guitar – higher further up the fingerboard - how pitch is represented through tab - how chords are constructed - how rehearsal leads to musical progression	Developing a sense of: - the power of orchestral music - melodies - how melodies and chords fit together - how pitch is represented by MIDI recording	Developing a sense of: - how parts fit together in a band - how bass lines, chords, melodies and riffs sound - how ensemble rehearsals can run effectively	Develop a sense of: - how music can convey feelings or tell a story - how pitch is represented by MIDI recording	Develop a sense of: - the importance of music in expressing and forming culture - the way that different cultures, histories and places are expressed through music
Core declarative knowledge <i>facts or information stored in the memory</i>	Gaining knowledge of: - chords and riffs - tab notation and chord charts - Guitar techniques: picking and strumming	Gaining knowledge of: - The Orchestra - Haydn - Melody, harmony, bass line - arrangement	Gaining knowledge of: - ensemble and individual rehearsal techniques - bass lines, riffs, melodies, chords	Gaining knowledge of: - how musical elements and features represent feelings, thought or action	Gaining knowledge of: - cultural and historical context of chosen style of music - musical features related to the chosen style of music - musical instruments related to the chosen style of music

		<ul style="list-style-type: none"> - sequencing including recording, editing, quantize, copy and paste, trim, metronome 	<ul style="list-style-type: none"> - melody and accompaniment - structure - contrast including dynamics, articulation and use of texture 	<ul style="list-style-type: none"> - ostinato, pedal, fanfare, texture, dynamics 	<ul style="list-style-type: none"> - ensemble and individual rehearsal techniques
<p>Core procedural knowledge</p> <p><i>the knowledge exercised in the performance of a task</i></p>	<p>Getting better at:</p> <ul style="list-style-type: none"> - singing and remembering musical phrases - playing chords and riffs on the guitar - following tab and chord charts - playing in time with a pulse - composing short musical phrases - playing with others - rehearsing effectively - giving and responding to feedback 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing in time with a pulse - playing melodies - editing work - sequencing including recording, editing, quantize, copy and paste, trim, metronome - giving and receiving feedback 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing chosen instrument accurately, fluently and in time with others - rehearsing independently and with others - identifying bass lines, chords, melodies and riffs - identifying musical structures - identifying use of contrast 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing in time with a pulse - composing short musical ideas within set structures - sequencing including recording, editing, quantize, copy and paste, trim, metronome, automation 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing chosen instrument accurately, fluently and in time with others in chosen style - composing in chosen style and set structure

Brief overview

Year 9 Music *Stimulate, stretch, secure*

Year 9 students begin the year confident and with basic competence on their chosen instrument. Throughout this year students secure their procedural proficiency on their chosen instrument while also stretching their knowledge and music making to new musical traditions, styles and contexts. Initially students are stimulated by immersing themselves in music that they already know well. Having previously worked as a whole class band, the 'Making the Band' unit is their first opportunity to rehearse together in small groups on their chosen instruments. Students' music technology skills and understanding of orchestral music is stretched next in a sequencing project based on the first movement of Beethoven's 5th Symphony. The spring and summer term are dedicated to two long projects, giving time for deep musical learning in jazz and songwriting. Students explore the power of Jazz and its role in the civil rights movement and then bring together their prior instrumental, music technology and composing experience to write their own song.

Every student performs to parents: Jazz performances at end of Spring 2

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Making the band	Beethoven Symphony 5 – sequencing project	Jazz/Civil Rights/Protest Songs (history curriculum link) *		Songwriting	
Relevant core concepts	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation Music technology	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation Vocational knowledge		General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation Music technology Vocational Knowledge	
Relevant end points	G1, G4, G6, G7, G8, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4	G1, G2, G3, G4, G5, G7, G8, G9, G10, G11 I1 V1, V3, V4, V5, V6, V7	G1, G2, G4, G6, G7, G8, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4, V1, V2, V3, V4, V5, V6, V8		G1, G4, G6, G7, G8, G9, G10, G11 I1, I2 V1, V2, V3, V4, V6, V8 C1, C2, C3, C4, C5	

	V1, V3, V8	C1, C2, C6 M1, M2	C1, C2, C3, C6 VK1	M1, M2 VK1, VK2
Core tacit knowledge <i>the knowledge gained through experience that is often difficult to put into words</i>	Developing a sense of: <ul style="list-style-type: none"> - how parts fit together in a band - how bass lines, chords, melodies and riffs sound - how ensemble rehearsals can run effectively - how rehearsal leads to musical progression 	Developing a sense of: <ul style="list-style-type: none"> - the power of orchestral music - melodies - how melodies fit together - how pitch is represented by MIDI recording 	Developing a sense of: <ul style="list-style-type: none"> - how jazz sounds - how parts fit together in a band - how bass lines, chords, melodies and riffs sound - how ensemble rehearsals can run effectively - the power of music to affect social change and express experiences of oppression - how songs can express a feeling, tell a story or share a message 	Develop a sense of: <ul style="list-style-type: none"> - personal musical style and preference - self as a composer - how songs can express a feeling, tell a story or share a message
Core declarative knowledge <i>facts or information stored in the memory</i>	Gaining knowledge of: <ul style="list-style-type: none"> - rehearsal techniques - contrast including dynamics, articulation and use of texture - bass lines, riffs, melodies, chords - instrumental techniques 	Gaining knowledge of: <ul style="list-style-type: none"> - The Orchestra - Beethoven - Melody, harmony, bass line, texture - arrangement - sequencing including recording, editing, quantize, copy and paste, trim, metronome 	Gaining knowledge of: <ul style="list-style-type: none"> - the role of jazz in the Civil rights movement - features of jazz including swung rhythms, improvisation, syncopation and the blues scale - ensemble and individual rehearsal techniques - bass lines, riffs, melodies, chords - melody and accompaniment texture - strophic structure - protest songs 	Gaining knowledge of: <ul style="list-style-type: none"> - rhyming couplets - pop song structure - bass lines, chords, melodies, riffs and drum beats - texture - contrast - sequencing including recording, editing, quantize, copy and paste, trim, metronome, audio

<p>Core procedural knowledge</p> <p><i>the knowledge exercised in the performance of a task</i></p>	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing chosen instrument accurately, fluently and expressively - playing in time with an ensemble - playing with others - rehearsing effectively in small groups - giving and responding to feedback 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing in time with a pulse - counting rests - playing melodies - editing work - sequencing including recording, editing, quantize, copy and paste, trim, metronome - giving and receiving feedback 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing chosen instrument accurately, fluently and in time with others - playing in a jazz style - improvising in a jazz style - rehearsing independently and with others - identifying features of jazz including swung rhythms, improvisation, syncopation and the blues scale - identifying musical structures - composing - writing lyrics - composing musical ideas in a jazz style within given structures 	<p>Getting better at:</p> <ul style="list-style-type: none"> - composing chord sequences, riffs, melodies, bass lines and drum beats - composing in pop song structure - composing in a given key - writing lyrics - sequencing including recording, editing, quantize, copy and paste, trim, metronome and recording and editing audio
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Brief overview

Year 10 Music GCSE (OCR J536)

Year 10 of the GCSE Music course lays strong foundations for students in rehearsal and performing habits, declarative knowledge in relation to a wide range of styles and the procedural knowledge and proficiency required for playing their chosen instrument as well as composing. Students begin the year focusing on solo rehearsal and performance discipline, ensuring that this foundational area is secured from the start of the course. At the end of each half term, students perform on their solo instrument and receive feedback on their performance, ensuring that they build confidence, technical expertise and expressive qualities in their playing across the year. The Areas of Study (AOS) begin with popular music which is typically most well known to the students and so builds confidence while deepening knowledge and understanding. Rhythms of the World draws students out beyond their current musical preferences and knowledge into the richness of music from a range of cultures around the world. Film music ensures engagement with complex orchestral music and the power of music to represent thought, action and feeling. Within each AOS, students learn about each style's context, musical features and relevant theory and embed this declarative knowledge through listening exercises as well as playing and composing in each style. The AOS are increasingly challenging across the year in terms of musical complexity, breadth of knowledge required and the musical and composition tasks related to them. Throughout the year students' music technology and composition skills are developed in an introductory unit as well as through each of the AOS. This ensures that students are ready to work on their first full composition in the summer term, firstly working with their teachers on a scaffolded piece and then working independently for their NEA. Listening and musical analysis skills are developed through each of the AOS as well as regular home learning for musical vocabulary, listening assessments three times in the year.

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit Title	AOS5 Pop Music <i>2 hours per week</i>	Solo performing <i>1 hour per week</i>	AOS3 Rhythms of the World	AOS4 Film Music	Composition Mock	Composition J536/01
Relevant core concepts	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	General musicianship Instrumental and vocal skills Vocabulary and context	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	

	Composition and improvisation		Composition and improvisation Music technology	Composition and improvisation Vocational knowledge	Composition and improvisation	
Relevant end points	G1, G2, G3, G5, G6, G7, G8, G10 I1, I2, I3 E1, E2, E3, E4 V1, V3, V4, V5, V7 C1, C2, C3 M1	G1, G3, G5, G10 I1, I3 V1, V7	G1, G2, G3, G4, G8, G10 I2, I4 E1, E2 V1, V3, V4, V5, V7 C1, C2, C3 M1, M2	G1, G2, G4, G8, G10 I1, I4 E1, E3, E4 V1, V2, V3, V6 C1, C2, C3, C4, C5 M1, M2	G1, G8, G10 I1 V1, V3, V7 C2, C3, C4 C5, C6, C7 M1, M2	
Core tacit knowledge <i>the knowledge gained through experience that is often difficult to put into words</i>	Developing a sense of: - how parts fit together in a band - how bass lines, chords, melodies and riffs sound - popular music styles	Developing a sense of: - how effective independent rehearsal leads to musical progress - how to prepare for a performance deadline	Developing a sense of: - the importance of music in expressing and forming culture - the way that different cultures, histories and places are expressed through music - how Bhangra, Indian Classical, African drumming, samba, Israeli, Greek and	Developing a sense of: - how music can convey feelings, represent action or tell a story - how specific musical features can convey feelings, represent action or tell a story - texture through visual representation	Develop a sense of: - personal musical style and preference - self as a composer - how songs can express a feeling, tell a story or share a message	

			Palestinian music sound			
<p>Core declarative knowledge</p> <p><i>facts or information stored in the memory</i></p>	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - cultural and historical context, musical features, instrumentation, use of music technology, instrumental techniques and composers and performers in rock n roll, rock anthems, pop ballads and solo artists 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - fluency, accuracy, expression, dynamics, articulation - rehearsal technique 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - cultural and historical context, musical features, instrumentation, use of music technology and composers and performers in bhangra, Indian Classical, African drumming, samba, Israeli, Greek and Palestinian music 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - pedal notes, ostinatos, dissonance, countermelodies, fanfares, accents, brass stabs, sustained notes - homophonic, monophonic and melody and accompaniment textures - major and minor tonalities - timbre - film music composer – John Williams 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - compositional techniques - techniques for development musical ideas - keys and scales - pop song or ABA structure - instrumentation and instrumental techniques 	
<p>Core procedural knowledge</p> <p><i>the knowledge exercised in the performance of a task</i></p>	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing chosen instrument accurately, fluently and expressively and in given styles - identifying features of given styles 	<p>Getting better at:</p> <ul style="list-style-type: none"> - practicing independently - playing chosen instrument accurately and fluently - performing - giving and receiving feedback 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing a range of instruments in given styles - rehearsing in a range of ensembles - playing sensitively with others in small and large 	<p>Getting better at:</p> <ul style="list-style-type: none"> - identifying musical features in film music - explaining how musical features can convey feelings, represent action or tell a story 	<p>Getting better at:</p> <ul style="list-style-type: none"> - composing chord sequences, riffs, melodies, bass lines and drum beats - composing in pop song or ABA structure - composing within a key 	

			<p>ensembles in a range of styles</p> <ul style="list-style-type: none"> - improvising and composing in given styles using set rhythms, scales and structures - sequencing including recording, editing, quantize, copy and paste, trim, metronome - identifying musical features in given styles - giving and receiving feedback 	<ul style="list-style-type: none"> - composing using given musical features - sequencing including recording, editing, quantize, copy and paste, trim, metronome, automation 	<ul style="list-style-type: none"> - composing compelling melodies - developing musical ideas: ornamentation, harmonies, modulation, rhythmic adaptation - writing lyrics - sequencing including recording, editing, quantize, copy and paste, trim, metronome, automation and recording and editing audio 	
Assessment		Solo performance	<p>Autumn 2: Solo performance and Listening Exam covering musical terminology, music theory and AOS5 and AOS3</p> <p>Spring 1: Solo performance only</p>	<p>Solo Performance</p> <p>Listening Exam covering musical terminology, music theory and AOS3, 4 and 5</p>		<p>Solo performance and past paper: only AOS3, 4 and 5.</p> <p>Composition – J536/01</p>

Brief overview

Year 11 Music GCSE OCR J536

By the start of Year 11, GCSE students have strong declarative and procedural knowledge in each of the core concepts and as such are ready to embrace the most challenging AOS – Concertos Through Time. Through this AOS, students engage with some of the greatest Western Classical music ever written as well as deepening their understanding of staff notation and related music theory. Experience playing and composing in each of the AOS has prepared students for their second composition and for ensemble and solo performance final recordings. Through further music theory teaching, listening exercises and practice questions, students draw together their knowledge from each of the AOS with their listening and musical analysis skills, ensuring that they are ready for the listening paper at the end of the year.

Term	Autumn 1	Autumn 2		Spring 1 and Spring 2	Summer 1
Unit	AOS2 Concertos Through Time (<i>English curriculum link – Classical and Romantic periods</i>)	Composition Mock <i>2 hours per week</i>	Ensemble performances <i>1 hour per week</i>	Composition J536/03	Revision AOS2, 3, 4, 5
Relevant core concepts	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation Music technology	General musicianship Vocabulary and context Composition and improvisation Music technology	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context		General musicianship Vocabulary and context Composition and Improvisation Music Technology
Relevant end points	G1, G2, G3, G4, G5, G8, G9, G10	G1, G2, G9, G10 V1, V3, V7	G1, G6, G7, G8, G9, G10 I1, I2, I3, I4		G2, G3, G4, G5, G10 V1, V2, V3, V4, V5, V6, V7

	<p>I1, I2, I3</p> <p>E1, E2, E3, E4</p> <p>V1, V3, V4, V5, V6</p> <p>C1, C2, C3, C5</p> <p>M2</p>	<p>C1, C2, C3, C4, C5, C6, C7</p> <p>M2</p>	<p>E1, E2, E3, E4</p> <p>V1, V3, V7</p>		<p>C1</p> <p>M1</p>
<p>Core tacit knowledge</p> <p><i>the knowledge gained through experience that is often difficult to put into words</i></p>	<p>Developing a sense of:</p> <ul style="list-style-type: none"> - the power of orchestral music - how orchestral music changed throughout history 	<p>Developing a sense of:</p> <ul style="list-style-type: none"> - personal musical style and preference - self as a composer - how songs can express a feeling, tell a story or share a message 	<p>Developing a sense of:</p> <ul style="list-style-type: none"> - how effective ensemble rehearsal leads to musical progress - how to prepare for a performance deadline with others 		<p>Develop a sense of:</p> <ul style="list-style-type: none"> - how musical features are used in combination to create styles and genres
<p>Core declarative knowledge</p> <p><i>facts or information stored in the memory</i></p>	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - cultural and historical context, musical features, instrumentation, instrumental techniques and composers and performers in Baroque, Classical and Romantic concertos - The orchestra, its instruments and instrumental techniques - Key, chords and scales 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - Briefs, stimuli and how to fulfil them - compositional techniques - techniques for development musical ideas - keys and scales - pop song or samba structure - instrumentation and instrumental techniques 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - fluency, accuracy, expression, dynamics, articulation, ensemble awareness and sensitivity - ensemble rehearsal technique 		<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - cultural and historical context, musical features, instrumentation, instrumental techniques, use of music technology and composers and performers in a range of styles - music theory including keys, scales, chords, pitch notation, rhythms, key signatures, time signatures - how elements of music can be used to convey

	<ul style="list-style-type: none"> - Melodic devices: scales, sequences, repetition, imitation, dialogue - Staff notation: dynamic and articulation markings, time signatures and how melodies are notated on a stave 				<p>feelings, represent action or tell a story</p>
<p>Core procedural knowledge</p> <p><i>the knowledge exercised in the performance of a task</i></p>	<p>Getting better at:</p> <ul style="list-style-type: none"> - identifying and describing musical features in concertos - composing melodies to fit with chords - choosing chords to accompany melodies - following a score - sequencing including recording, editing, quantize, copy and paste, trim and metronome 	<p>Getting better at:</p> <ul style="list-style-type: none"> - fulfilling a brief and using a stimuli - composing chord sequences, riffs, melodies, bass lines and drum beats - composing in pop song or samba structure - composing within a key - composing compelling melodies - developing musical ideas: ornamentation, harmonies, modulation, rhythmic adaptation - writing lyrics - sequencing including recording, editing, quantize, copy and paste, trim, metronome, automation and recording and editing audio 	<p>Getting better at:</p> <ul style="list-style-type: none"> - practicing with an ensemble - playing chosen instrument accurately and fluently - performing with others - giving and receiving feedback 		<p>Getting better at:</p> <ul style="list-style-type: none"> - identifying and describing musical features in a range of styles, including extended writing about given extracts - identifying styles of music - following a score - dictation <p>comparing musical extracts</p>

<p style="text-align: center;">Assessment</p>	<p>Mock solo performance</p>	<p>Final solo performance J536/01</p> <p>Full listening exam mock J536/05</p>	<p>Spring 1: Mock ensemble performance</p> <p>Spring 2: Final ensemble performance: J536/03</p> <p>Composition: J536/03</p> <p>Full listening exam mock J536/05</p>	<p>Listening exam J536/05</p>
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Brief overview

Year 10 BTEC Tech Award: Music Practice

Year 10 of the BTEC Tech Award: Music Practice course engages students in their own music of choice, builds confidence through ongoing rehearsal and performance opportunities and lays foundations in all areas that will later be assessed through formal assignments. Students begin the year playing in a whole class band. The teacher-led project ensures that students experience high quality music making and ensemble practices before moving into smaller groups for the remainder of the course. Students develop music technology skills through a sequencing project of a popular track. Through terms 2-4 students study a range of different musical styles, exploring the techniques used in the creation of different musical products and investigating the key features of different musical styles and genres. Regular informal assessments prepare students for later formal assignments in all upcoming units. In Spring 2, use the knowledge that they have gained to complete the Pearson Set Assignment for Component 1: Exploring Music Products and Styles. The year finishes with an introduction to the Component 2: Music Skills Development unit, ensuring students are developing their skills as performers, producers and composers and documenting their progress in order to plan for further improvement.

YEAR 10	Autumn 1		Autumn 2 and Spring 1	Spring 2	Summer 1		Summer 2	
Unit	Making the band (whole class) <i>2 hours per week</i>	Developing sequencing skills <i>1 hour per week</i>	African Drumming, Rock 'n' Roll, Punk Jazz, Hip Hop & Grime Preparation for Component 1	Component 1 Exploring Musical Products Task 1 +2 (externally set by Pearson)	Music Skills Development: Developing as a music producer <i>2 hours per week</i>	Music Skills Development: Developing as a performer <i>1 hour per week</i>	Music skills development: Developing as a composer <i>2 hours per week</i>	Music skills development: Developing as a solo performer <i>1 hour per week</i>
Relevant core concepts	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	General musicianship Vocabulary and context Music technology	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation Music technology		General musicianship Vocabulary and context Music technology	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	General musicianship Vocabulary and context Composition and improvisation	General musicianship Instrumental and vocal skills Vocabulary and context

			Vocational Knowledge		Vocational Knowledge	Vocational knowledge	Music technology Vocational knowledge	Vocational knowledge
Relevant end points	G1, G6, G7, G8, G9, G10 I1, I2, I3, I4 E1, E2, E3, E4 V1, V3, V7	G1, G9, G10 V1 M1, M2	G1, G2, G3, G4, G8, G10 I2, I4 E1, E2 V1, V3, V4, V5, V7 C1, C2, C3 M1, M2 VK1, VK5		G1, G9, G10 V1 M1, M2 VK1, VK3, VK4, VK6, VK7	G1, G3, G5, G10 I1, I3 E1, E2, E3, E4 V1, V7 VK1, VK2, VK4, VK6, VK7	G1, G2, G9, G10 V1, V3, V7 C1, C2, C3, C4, C5, C6, C7 M2 VK3, VK4, VK5, VK6, VK7	G1, G3, G5, , G10 I1, I3 V1, V7 VK1, VK2, VK4, VK6, VK7
Core tacit knowledge <i>the knowledge gained through experience that is often difficult to put into words</i>	Developing a sense of: - how effective ensemble rehearsal leads to musical progress - how to prepare for a performance deadline with others	Developing a sense of: - how melodies, chords, bass lines and drum beats fit together - how pitch is represented by MIDI recording	Developing a sense of: - the importance of music in expressing and forming culture - the way that different cultures, histories and places are expressed through music - how African drumming, Rock n' Roll, Punk, Jazz, Hip Hop and Grime sound		Developing a sense of: - how melodies, chords, bass lines and drum beats fit together - how pitch is represented by MIDI recording - how sound can be modified	Developing a sense of: - how effective rehearsal leads to musical progress - how to prepare for a performance deadline with others	Developing a sense of: - personal musical style and preference - self as a composer how songs can express a feeling, tell a story or share a message	Developing a sense of: - how effective independent rehearsal leads to musical progress - how to prepare for a performance deadline

<p>Core declarative knowledge</p> <p><i>facts or information stored in the memory</i></p>	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - fluency, accuracy, expression, dynamics, articulation, ensemble awareness and sensitivity - ensemble rehearsal technique 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - Melody, harmony, bass line, texture - sequencing including recording, editing, quantize, copy and paste, trim, metronome 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - cultural and historical context, musical features, instrumentation, use of music technology and composers and performers in African drumming, Rock n' Roll, Punk, Jazz, Hip Hop and Grime sound - Success criteria for Component 1 		<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - Melody, harmony, bass line, texture - sequencing including using audio and software tools, manipulation techniques, inputting and editing audio and using effects - audits and target setting 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - fluency, accuracy, expression, dynamics, articulation - rehearsal technique - professional skills - audits and target setting 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - Briefs and how to fulfil them - compositional techniques - techniques for developing musical ideas - keys and scales - song structure - instrumentation and instrumental techniques - methods of capturing musical development 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - routines for development - technical exercises for development - audits and target setting - music performance skills and techniques - methods of capturing musical development
<p>Core procedural knowledge</p> <p><i>the knowledge exercised in the performance of a task</i></p>	<p>Getting better at:</p> <ul style="list-style-type: none"> - practicing with an ensemble - playing chosen instrument accurately and fluently 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing in time with a pulse - counting rests - playing melodies - editing work - sequencing including 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing a range of instruments in given styles - rehearsing in a range of ensembles - playing sensitively with others in small and large ensembles in a range of styles 		<p>Getting better at:</p> <ul style="list-style-type: none"> - playing in time with a pulse - counting rests - playing melodies - editing work 	<p>Getting better at:</p> <ul style="list-style-type: none"> - practicing with an ensemble - playing chosen instrument accurately and fluently - performing 	<p>Getting better at:</p> <ul style="list-style-type: none"> - composing chord sequences, riffs, melodies, bass lines and drum beats 	<p>Getting better at:</p> <ul style="list-style-type: none"> - practicing - playing chosen instrument accurately and fluently

	<ul style="list-style-type: none"> - performing with others - giving and receiving feedback 	<ul style="list-style-type: none"> - recording, editing, quantize, copy and paste, trim, metronome - giving and receiving feedback 	<ul style="list-style-type: none"> - improvising and composing in given styles using set rhythms, scales and structures - sequencing including recording, editing, quantize, copy and paste, trim, metronome - identifying, describing and giving examples of musical features in given styles - giving and receiving feedback 		<ul style="list-style-type: none"> - sequencing including using audio and software tools, manipulation techniques, inputting and editing audio and using effects - reviewing own progress 	<ul style="list-style-type: none"> - reviewing own progress 	<ul style="list-style-type: none"> - composing using song structure - exploring and extending ideas - using structure effectively - using rhythmic and melodic patterns - development of harmony - sequencing including recording, editing, quantize, copy and paste, trim, metronome, automation and recording and editing audio - sharing and communicating musical development 	<ul style="list-style-type: none"> - performing - reviewing own progress - music skills and techniques: tuning, learning repertoire, physical preparation and exercises, instrumental or vocal technique, practise routines such as scales, etc., following accompaniment and stage presence
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<p style="text-align: center;">Assessment</p>	<p>Whole class band performance</p>	<p>Sequenced project</p>	<p>Sequenced Hip Hop track</p> <p>Grime composition</p> <p>Song analysis</p>	<p>BTEC Component 1 Task 1 and 2</p>	<p>Sequenced/production recording</p> <p>Music production development review</p>	<p>Ensemble performance</p> <p>Professional skills development review</p>	<p>Composition</p> <p>Music creation development review</p>	<p>Solo performance</p> <p>Music skills and techniques development review</p>
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Brief overview

Year 11 Music BTEC Music Tech Award: Music Practice

Year 11 of the BTEC Tech Award: Music Practice begins with an opportunity for students to prepare a solo performance, composition and development review in the style that they will complete for their Component 2 assignment. The opportunity to complete these outside of controlled conditions means that students receive essential teaching and individualised feedback to ensure that they are fully prepared to work independently when completing component 2. Following this, students learn how to respond to briefs in more depth, further honing their knowledge of a range of musical genres and styles and developing knowledge that allows them to compose and arrange in these styles.

Year 11 students complete their BTEC course at the end of the Spring term, responding to the externally set assignment from Pearson for Component 3.

YEAR 11	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer	
Unit	Component 2 Exploring Musical Products MOCK <i>Two hours per week</i>	Component 3 Preparation Genre revision <i>One hour per week</i>	Component 2 Exploring Musical Products (externally set by Pearson)	Creating and performing arrangements Component 3 preparation	Component 3 Responding to a Music Brief (externally assessed)	
Relevant core concepts	General musicianship Instrumental and vocal skills Vocabulary and context Composition and Improvisation Music Technology Vocational Knowledge	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation Music technology Vocational Knowledge		General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation Music technology Vocational Knowledge		
Relevant end points	G1, G2, G4, G6, G7, G8, G9, G10 I1, I2, I3 V1, V3, V7	G1, G2, G3, G4, G8, G10 I2, I4 E1, E2		G1, G2, G3, G4, G8, G10 I1, I2, I3 I4 V1, V3, V4, V5, V7		

	<p>C2, C3, C4, C5, C6, C7</p> <p>M1, M2</p> <p>VK1, VK2, VK3, VK4, VK5, VK6, VK7</p>	<p>V1, V3, V4, V5, V7</p> <p>C1, C2, C3</p> <p>M1, M2</p> <p>VK1, VK5</p>		<p>C1, C2, C3, C5</p> <p>M1, M2</p> <p>VK1, VK2, VK3, VK4, VK5, VK6, VK7</p>		
<p>Core tacit knowledge</p> <p><i>the knowledge gained through experience that is often difficult to put into words</i></p>	<p>Developing a sense of:</p> <ul style="list-style-type: none"> - how solo rehearsal leads to musical progress - how to prepare for a performance deadline - how melodies, chords, bass lines and drum beats fit together - personal musical style and preference - self as a composer - how songs can express a feeling, tell a story or share a message 	<p>Developing a sense of:</p> <ul style="list-style-type: none"> - the importance of music in expressing and forming culture - the way that different cultures, histories and places are expressed through music - how African drumming, Rock n' Roll, Punk, Jazz, Hip Hop and Grime sound 		<p>Developing a sense of:</p> <ul style="list-style-type: none"> - how styles are constructed and deconstructed - self as performing, arranger, producer 		
<p>Core declarative knowledge</p> <p><i>facts or information stored in the memory</i></p>	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - fluency, accuracy, expression, dynamics, articulation, ensemble awareness and sensitivity - routines for development - technical exercises for development - audits and target setting - music performance skills and techniques - Melody, harmony, bass line, texture 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - cultural and historical context, musical features, instrumentation, use of music technology and composers and performers in African drumming, Rock n' Roll, Punk, Jazz, Hip Hop and Grime sound 		<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - features of a music brief - how to plan to meet the demands of a brief - constraints and intentions - how to refine musical material - how to manage self - how to review work based on client needs - creative process and outcome reviews 		

	<ul style="list-style-type: none"> - sequencing including recording, editing, quantize, copy and paste, trim, metronome - how to compose within a given style 	<ul style="list-style-type: none"> - arrangements 				
<p>Core procedural knowledge</p> <p><i>the knowledge exercised in the performance of a task</i></p>	<p>Getting better at:</p> <ul style="list-style-type: none"> - practicing with an ensemble - playing chosen instrument accurately and fluently - performing with others - giving and receiving feedback <p>Getting better at:</p> <ul style="list-style-type: none"> - playing in time with a pulse - counting rests - playing melodies - editing work - sequencing including recording, editing, quantize, copy and paste, trim, metronome - giving and receiving feedback 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing their given instrument in given styles - rehearsing in a range of ensembles - playing sensitively with others in small and large ensembles in a range of styles - improvising and composing in given styles using set rhythms, scales and structures - identifying, describing and giving examples of musical features in given styles - giving and receiving feedback 	-	<p>Getting better at:</p> <ul style="list-style-type: none"> - Planning to meet the demands of a music brief - Developing and producing a response to a brief - Creating, performing and producing in given styles - Refining musical material - Personal management - Reviewing work based on client needs - Commenting on the creative process and outcome 		
<p>Assessment</p>	<p>Solo performance</p> <p>Composition (creation of original music)</p> <p>Skills audit and development review</p>	<p>Performance in the given style</p>	<p>BTEC Component 2 – Externally Assessed Assignment</p>	<p>Component 3 mock assignment</p>	<p>BTEC Component 3 – Externally Assessed Assignment</p>	