



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 7	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	Bridging Unit Songs and Structure	Programme Music	Music Technology- Form, Structure, Harmony- 4 chord songs starter Folk Music
Key Retainable Knowledge & Skills	<u>Bridging Unit-</u> Elements of Music, Pitch and Rhythm notation Building on KS2 work <u>Songs & Structure</u> Performance of short songs, singing, ensemble skills, aural skills Developed through individual and whole class performance, starting with simple musical notation for a grounding for all <u>By the end of the term</u> students will have developed key retainable knowledge and skills in • Reading and writing rhythmic notation • improvising around a rhythmic stimulus • Understanding simple composition concepts e.g. repetition • Reading and writing stave notation for the treble clef • Singing in parts • Performing a short piece of music on tuned percussion in front of the class • Appraising the performance of themselves and their peers	<u>Programme Music</u> Analysis of short pieces of music from Carnival of the Animals with a view to developing skills in • Reading notation • Aural skills including identification of instruments, beats in a bar, pitch etc... • Performance skills including performing extracts of Carnival • Musical context • Composition Skills • Developing use of Cubase Building on skills through aural, performance and composition and IT <u>By the end of the term</u> students will have developed key retainable knowledge and skills in • Reading and performing short extracts from Carnival of the Animals in a variety of time signatures, 4/4 and 3/4 • Reading music which extends the range on the stave for the treble clef • Performing a longer piece of music on tuned percussion/ keyboards to the class • Appraising the performance of themselves, their peers and audio recordings through Aural work • Knowledge of the Families of the Orchestra, the timbres of the instruments and the visual identification of instruments. • Knowledge of the Romantic Period, Programme Music and Great Composers • Composition skills through analysis of Saint Saens work and own composition of the Aquarium. Composition skills include use of structure, timbre, texture (monophonic/polyphonic), dynamics, rhythm, sequences, score writing (using traditional/ graphic/ IT based notation) • Keyboard skills- the notes on the keyboard. • Knowledge of how the Arts interact	<u>Music Technology- Form, Structure, Harmony</u> • Developing notation skills- treble and bass clef, chords • Developing Aural skills • Developing composition skills- harmony/ chords • Developing Ensemble skills • Composition Skills • Developing use of Cubase <u>Folk Music</u> • Developing notation skills- , guitar TAB Ukulele Chord Diagrams • Developing Aural skills • Developing Ensemble skills • Musical context Building on skills through aural, performance, composition and IT <u>By the end of the term</u> students will have developed key retainable knowledge and skills in • Reading other Musical notation, i.e. Chord symbols for keyboards and ukulele • Composition through analysis of 4 chord songs - the skills of 'what sounds right' will lead to the composition in pairs. Composition skills include use of structure, timbre, texture (monophonic/harmonic) dynamics, rhythm, sequences, score writing (using traditional/ graphic/ IT based notation) • Understanding harmony with the introduction of chords, major and minor • Aural recognition of Folk Music and knowledge of the contributions from areas within the British Isles, cultural differences and traditions. • Aural based performance of Folk Music from the British Isles • Piano, guitar, Ukulele skills- performing pieces with at least 3 different chords in addition to singing as a class • Appraising the performance of themselves, their peers and audio recordings through Aural work.
	<u>Expected Standard-</u> students will be able to recognise the elements and use appropriate musical vocabulary and musical notation. Students will be able to perform short pieces of music on tuned percussion and sing in parts. Students will begin to develop appraisal skills and be able to feedback on performances. <u>Greater depth-</u> students will successfully perform in rounds and perform to a high standard in terms of rhythm, pitch and fluency. Accompaniments may be added as an extension, in 2 parts or with chord accompaniments.	<u>Expected Standard-</u> students will be able to recognise the use of the elements and develop aural skills based around the orchestra and programme music. Students will perform pieces from the collection and use their knowledge and skills to compose their own Aquarium piece using Art as a stimulus. Students will develop appraisal skills and be able to feedback on performances. <u>Greater depth-</u> students will successfully perform to a high standard in terms of rhythm, pitch and fluency. Accompaniments may be added as an extension. Compositions will demonstrate flair and use of advanced compositional techniques for example sequences, timbres, dynamic contrast.	<u>Expected Standard-</u> students will develop musical notation skills reading the treble clef, chords, ukulele chord diagrams and begin to add accompaniments to melodic lines through the introduction of part writing and performance. Students will perform and compose in small ensembles. Students will develop appraisal skills and be able to feedback on performances. <u>Greater depth-</u> students will successfully perform to a high standard in terms of rhythm, pitch and fluency. Accompaniments will be added. Students will take a leading role in the organisation, performance and composition stages and add dynamics, phrasing and other advanced musical elements to enhance the composition.
Key Technical Vocabulary	Elements of Music- tempo, style/genre, structure, dynamics, timbre, texture, pitch, rhythm.. Ostinato canon/round Song structure Verse/chorus Performance Accompaniment Melody Ensemble	Elements of Music- tempo, style/genre, structure, dynamics, timbre, texture, pitch, rhythm.. Programmatic Improvisation Composition Orchestral instruments (Western Tradition) Italian/ French /German music vocabulary	Elements of Music- tempo, style/genre, structure, dynamics, timbre, texture, pitch, rhythm.. Song structure Verse/chorus Improvisation Chords Ensembles, duets/trio/quartets Italian/ French /German music vocabulary



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



	Time signature Stave, treble clef Bar lines/bars Italian, French /German music vocabulary		
Opportunities for Reading	Songs lyrics Musical Notation reading	Poetry PowerPoint Musical Notation reading	Songs lyrics PowerPoint Musical Notation reading
Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, teamwork, responsibility, confidence, Vocal Evening/ Christmas Concert, community performances Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, team work, responsibility, confidence, Piano Recital Evening, community performances Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, community, team work, confidence, responsibility, Summer Production, community performances Extra-curricular ensembles
Cross Curricular Links (Authentic Connections)	Maths- Beats and note values English – Song Lyrics French- French songs- Frere Jacques. Au Clair de la lune	English- Poetry, descriptive writing Art- Visual images IT- use of Sibelius software	History- Historical links with Folk Music- War, Geography- British Folk Music= areas of British Isles, counties, etc..., industrial links with counties etc IT-use of Sibelius
Key Assessment	Baseline Assessment which includes listening test and 2 pieces of theory work. Practical assessment	Practical assessment of 2 of the pieces Composition of own animal.	Practical assessment of composition skills Ukulele assessment



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 8	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	Popular Music The Beatles Classical Musical Genres Ballet Music- The Nutcracker- Tchaikowsky	Popular Music 12 Bar Blues Musicals Star is Born, Billy Elliott, Grease, Greatest Showman, Little Shop of Horrors...	World Music Calypso, Samba, Reggae Development of Dance- Performance and Composition Disco, Rave, Electronic Dance Music
Key Retainable Knowledge & Skills	Popular Music - Musical context The Beatles Developing skills through - Analysis of genres - Reading notation, developing chords - Vocal work - Ensemble work - Solo work - Appraisal of performance - Project research and production - Composition/ arranging Skills Classical Musical Genres- Ballet Carmen by Tchaikowsky Developing skills through - Analysis of genres - Reading notation, developing chords - Ensemble work - Solo work - Appraisal of performance - Project research and production Building on skills through aural, performance, composition and IT, developing skills on piano, drums and guitars By the end of the term students will have developed key retainable knowledge and skills in - Knowledge of Music of the 20th Century, the influences of Britain on the development of Popular Music around the world and leading bands and artists of the time through Listening and appraising exercises. - Individual performance of extracts of the iconic repertoire of the time from 'The Beatles', developing further rhythmic reading, time signatures, keys, chords, accompaniments, backing beats etc on complete songs. - Appraising the performance of themselves, their peers and adjusting work to enhance their rhythmic composition/ performance - Knowledge of structure by performing songs from the genres studied using keyboards and voices. - Keyboard skills- reading and performing right hand melody with left hand chords, developing accompaniment skills i.e. block chords, primary triads, broken chords in a range of keys suitable to the repertoire chosen. - Knowledge of the Classical Period, genres of the Classical period and Great Composers through Listening and appraising exercises. - Further knowledge of the Families of the Orchestra, the timbres of the instruments and the aural identification of instruments. - Individual performance of extracts of the iconic repertoire of the time from the Great Composers, developing further rhythmic reading, time signatures, keys, chords etc on lengthy pieces. - Appraising the performance of themselves, their peers and adjusting work to improve performance. - Research and presentation skills through completion of a project based on Classical Music. these could include essay based, Power Point, display boards, newspaper articles. - Knowledge of how the Arts interact	Popular Music- Blues - Musical context Developing skills through - Analysis of genres - Reading notation, developing chords - Vocal work - Ensemble work - Solo work - Appraisal of performance - Project research and production - Composition/ arranging Skills Musicals - Musical context Star is Born, Billy Elliott, Grease, Greatest Showman, Little Shop of Horrors... Developing skills through - Analysis of genres - Reading notation, developing chords - Ensemble work - Solo work - Vocal work - Appraisal of performance - Project research and production - Composition/ arranging Skills Building on skills through aural, performance, composition/arrangement and IT By the end of the term students will have developed key retainable knowledge and skills in - Knowledge of Music of the 20th Century, the development of Popular Music around the world and leading bands and artists of the time through Listening and appraising exercises. - Individual performance of extracts of the iconic repertoire from 4 chord composers, developing further rhythmic reading, time signatures, keys, chords, accompaniments, backing beats etc on complete songs. - Appraising the performance of themselves, their peers and adjusting work to improve performance. - Composition of a Popular song structure, Verse, Chorus using 4 chords - Knowledge of Music of the 20th Century, the development of Musical Theatre and the composers of well-known Musicals through Listening and appraising exercises. - Performance of extracts of the repertoire from a variety of Musical Theatre productions including, Grease, Little Shops of Horrors, Joseph and his Technicolour Dreamcoat... and including student interest on more recent productions e.g. Wicked, developing further rhythmic reading, time signatures, keys, chords, accompaniments, backing beats etc on complete songs. - Ensemble skills where students can develop arranging skills for performance of the work as a 'pit' band. (dependent upon the class cohort) - Knowledge of how the Arts interact. - Use of Cubase IT programme to compose	World Music - Musical context Calypso, Samba, Reggae Developing skills through - Analysis of genres - Reading notation, developing chords - Ensemble work Appraisal of performance Development of World Music- Composing, Listening and Performing - Musical context Composition of Dance Music using, IT software, Developing skills through - Analysis of genres - Reading notation - Ensemble work - Solo work - Appraisal of composition and performance - Project developing ICT skills and time management. - Composition/ arranging Skills Building on skills through aural, performance, composition and IT By the end of the term students will have developed key retainable knowledge and skills in - Reading more complex rhythmic notation- syncopated rhythms - Improvising around a rhythmic stimulus (4 bar improvisation per student which is encompassed in an overall performance) - Ensembles skills based on 4part rhythmic work on untuned percussion - Reading Graphic notation - Knowledge of World Music- Music of the Caribbean, its historical influences and culture through Listening and appraising exercises. - Knowledge of instruments from around the world, their timbres and visual/ aural identification. - Appraising the performance of themselves, their peers and adjusting work to enhance their rhythmic composition/ performance - Knowledge of structure by performing songs from the genres studied using keyboards and voices. - Keyboard skills- reading and performing right hand melody with left hand chords, developing accompaniment skills i.e. block chords, primary triads, broken chords in a range of keys suitable to the repertoire chosen. - Knowledge of Music through the Development of Dance, genres of Dance from the Classical period to present day and music from the Great Composers through Listening and appraising exercises. - Individual performance of extracts of the iconic repertoire from Swan Lake, developing further rhythmic reading, time signatures, keys, chords, accompaniments. - Reading treble and bass clef and performing extracts using both hands on the keyboard



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



	Use of Cubase IT programme to compose		- Appraising the performance of themselves, their peers and adjusting work to improve performance. - Research and presentation skills through completion of a project based on a dance genre of choice. These could include essay based, Power Point, display boards, video productions, inclusion of sound snippets into presentations. - Knowledge of how to research and meet criteria through the RSL guidelines of identification of genre, characteristics, subgenres, artists and their work including imagery fashion, historical moments, record label etc... - Use of Cubase IT programme to compose a piece of Electronic Dance Music focussing on structure, time signatures, layers of sound, harmony, timbres and complex rhythmic patterns to build a polyphonic Dance composition working as an individual or as a pair. - Time management skills- working to strict deadlines and to specific criteria. - Knowledge of how the Arts interact
	Expected Standard- students will be able to recognise the use of the elements and develop aural skills based around the genres studied. Students will develop reading musical notation, including graphic notation, chord symbols and perform as a soloist. Student will aim to add an accompaniment to keyboard work. Students will develop appraisal skills and be able to feedback on performances. Greater depth- students will successfully perform to a high standard in terms of rhythm, pitch and fluency. Accompaniments <u>will</u> be added. Students will take a leading role in the organisation of performances adding improvisation, dynamics, phrasing and other musical elements to enhance the performance.	Expected Standard- students will be able to recognise the use of the elements and develop aural skills based around the genres studied. Students will develop reading musical notation through more complex pieces of music, adding chords and performing in a 4-part ensemble and as a soloist. Students will develop appraisal skills and be able to feedback on performances. Greater depth- students will successfully perform to a high standard in terms of rhythm, pitch and fluency. Accompaniments <u>will</u> be added. Students will add depth to performances through dynamics, phrasing and other musical elements to enhance the performance. Students will produce a <u>comprehensive</u> project based on the area of study.	Expected Standard - students will be able to recognise the use of the elements and develop aural skills based around the genres studied. Students will develop reading musical notation through more complex pieces of music, adding chords and performing in a 4-part ensemble and as a soloist.. Students will develop appraisal skills and be able to feedback on performances. Students will produce a dance composition using ICT. Greater depth- students will successfully perform to a high standard in terms of rhythm, pitch and fluency. Accompaniments <u>will</u> be added. Students will add depth to performances through dynamics, phrasing and other musical elements to enhance the performance. Students will produce a comprehensive dance composition using ICT and be able to discuss their compositional ideas in a comprehensive way
Key Technical Vocabulary	Elements of Music- tempo, style/genre, structure, dynamics, timbre, texture, pitch, rhythm.. Song structure Verse/chorus.. Classical Opera house Score Plot Act Romantic Prelude Interlude Postlude Costumes scenario contextual information instrumentation Harmonic notes- #/ b World Instruments found in Caribbean Music- maracas, Bongo Drums, claves, timbales... Italian/ French /German music vocabulary	Elements of Music- tempo, style/genre, structure, dynamics, timbre, texture, pitch, rhythm.. Song structure Verse/chorus Call and response contextual information instrumentation riff walking bass Improvisation Accompaniment Chords Costumes Presentation Participation Social Cultural Movement Emotion Gramophone	Elements of Music- tempo, style/genre, structure, dynamics, timbre, texture, pitch, rhythm.. Improvisation Syncopation Call and response World Instruments found in Caribbean Music- maracas, Bongo Drums, claves, timbales... Composition Recording Superimpose Ensemble contextual information Instrumentation Beats Bassline BPM (beats per minute) Parts of a drum kit (Kick, Snare, Hi Hats) Four to the floor Pre-set Arpeggio Stepwise Plot Theatre Pit orchestra Staging Lighting Scenario Characters Leap wise Ascending Descending Italian/ French /German music vocabulary



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Opportunities for Reading	Songs lyrics Internet research PowerPoint Musical Notation reading	Songs lyrics Internet research PowerPoint Musical Notation reading	Internet research PowerPoint Musical Notation reading ICT music software reading
Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Vocal Evening/ Christmas Concert, community performances Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, team work, confidence, responsibility, Piano Recital Evening, community performances Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, community, team work, confidence, responsibility, Summer Production, community performances Extra-curricular ensembles
Cross Curricular Links (Authentic Connections)	Geography- World Music, Caribbean culture Arts/ History/ Geography, Cultural awareness- .MFL- musical language/terms History- British culture 1960-present	Arts/ History/ Geography, Cultural awareness-slave trade History – Development of Music styles	Media Studies/Dance/ Art/ IT- presentation skills- Dance Project/ presentation Mathematics- beats, Geography- World Music, Caribbean culture
Key Assessment	Ensemble skills Performance working in Groups of 4 Keyboard, Guitars or Drums skills- Chords & Melody Aural assessments	Keyboard, Guitars or Drums skills Keyboards skills- Chords & Melody- development of advanced chords and accompaniment ideas Aural assessments	Ensemble skills Performance working in Groups of 4 Keyboard, Guitars or Drums skills composition project in groups of 2 or 4



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 9	Term 1	Term 3	Term 2
Unit(s) – As outlined in 39 week plans	<u>Popular Music</u> Brit Pop	<u>Music & Media</u> Film/ Gaming	<u>Popular Music</u> Band Skills
Key Retainable Knowledge & Skills	<u>Popular Music</u> • Musical context Brit Pop Developing skills through • Analysis of genres • Reading notation, developing chords • Ensemble work • Solo work • Appraisal of performance • Project research and production • Composition/ arranging Skills <u>By the end of the term</u> students will have developed key retainable knowledge and skills in • Further knowledge of 20th century Popular Music through the study of Rock Music through the decades, the leading bands and artists of the time. • Individual performance skills of iconic rock pieces from a choice of repertoire • Reading treble and bass clef and performing extracts using both hands on the keyboard.	<u>Music & Media</u> • Musical context • Film • Gaming Developing skills through • Analysis of genres • Reading notation, developing chords • Ensemble work/solo work • Appraisal of performance • Research and communication skills • ICT/ video/ social media • Composition/ arranging Skills <u>By the end of the term</u> students will have developed key retainable knowledge and skills in • Knowledge of Music through the Development Film Music, different genres of Film Music and the music from the Great Film composers of our time through Listening and appraising exercises. • Composition of a piece of film music/ gaming music developing further rhythmic reading, time signatures, keys, chords, accompaniments, backing beats, timbres on a variety of genres. • Understanding of Polyphonic writing • Knowledge and recognition of the various compositional skills for film/game music i.e. leitmotif, development of theme, background, incidental music etc.. • Appraising the performance of themselves, their peers and adjusting work to improve performance. • Time management skills- working to strict deadlines and to specific criteria. • Knowledge of how the Arts interact	<u>Popular Music</u> • Musical context Band Skills Developing skills through • Reading notation, developing chords • Ensemble work • Solo work • Appraisal of performance • Project production • Composition/ arranging Skills <u>By the end of the term</u> students will have developed key retainable knowledge and skills in • Further knowledge of 20th century Popular Music through the study of Popular Music through the decades, the leading bands and artists of the time. • Individual performance skills of iconic pieces from a choice of repertoire • Reading treble and bass clef and performing extracts using both hands on the keyboard.
	<u>Expected Standard</u> -students will be able to recognise the use of the elements and develop aural skills based around the genres studied. Students will develop composing through use of ICT. Students will develop appraisal skills and be able to feedback on compositions. <u>Greater depth</u>- students will successfully compose and perform a film piece which is structured and includes more than 2 parts using ICT using more complex rhythms and melodic ideas.	<u>Expected Standard</u> -students will be able to recognise the use of the elements and develop aural skills based around the genres studied. Students will develop composing through use of ICT building up at least 5 parts for the film composition. Students will develop appraisal skills and be able to feedback on compositions. Students will produce a film project which includes all the aspects, leitmotif, underscore... <u>Greater depth</u>- students will successfully compose a film piece which is structured and includes more than 5 parts using ICT using more complex rhythms and melodic ideas. Students will take a lead in producing a <u>comprehensive</u> filmproject which is recorded and fulfils all the criteria to a high standard.	<u>Expected Standard</u> -students will be able to recognise the use of the elements and develop aural skills based around the genres studied. Students will develop composing through use of ICT. Students will develop appraisal skills and be able to feedback on compositions. <u>Greater depth</u>- students will successfully compose and perform a piece which is structured and includes more than 2 parts using ICT using more complex rhythms and melodic ideas.



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Key Technical Vocabulary	Elements of Music- tempo, style/genre, structure, dynamics, timbre, texture, pitch, rhythm... Composition Recording Ensemble Instrumentation Genre Italian, French, German, musical vocabulary	Elements of Music- tempo, style/genre, structure, dynamics, timbre, texture, pitch, rhythm... Composition Recording Superimpose Ensemble Instrumentation Scene Frame Underscore Theme Leitmotif Animation Genre Title theme Character Comedy Fantasy Horror stimulus Italian, French, German, musical vocabulary	Elements of Music- tempo, style/genre, structure, dynamics, timbre, texture, pitch, rhythm... Composition Recording Ensemble Instrumentation Genre
vOpportunities for Reading	Songs lyrics Internet research PowerPoint Musical Notation reading	Internet research PowerPoint Musical Notation reading	Songs lyrics Internet research PowerPoint Musical Notation reading
Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, teamwork, confidence, responsibility, Piano Recital Evening/ exam performance, community performances Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, teamwork, confidence, responsibility, Piano Recital Evening/ exam performance, community performances Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, teamwork, confidence, responsibility, Piano Recital Evening/ exam performance, community performances Extra-curricular ensembles
Cross Curricular Links (Authentic Connections)	History- British culture 1960-present Art/ IT- presentation skills- Rock Project History/ Geography- Slave Trade History- British Music culture 1960-present/ American Music Culture	Media Studies/ Art/ IT- presentation skills- Film project Art/ IT- presentation skills- History/ Geography- Slave Trade History- film culture Media- Film industry, TV industry	History- British culture 1960-present Art/ IT- presentation skills- Rock Project History- British Music culture 1960-present/ American Music Culture
Key Assessment	Composition/arranging skills to a selected piece of music IT skills Performance skills on chosen instrument and within a group	Keyboards skills- Chords & Melody developing accompaniments Composition skills to a given clip from film or game IT skills Film project in pairs	Composition/arranging skills to a selected piece of music IT skills Performance skills on chosen instrument and within a group



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 10- GCSE	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	Area of Study 1- Musical forms and Devices Set work- Badinerie- J S Bach Appraising Performance Composing	Area of Study 2- Music for Ensembles Appraising Performance Composing	Area of Study 4- Popular Music Set work- Africa- Toto Appraising Performance Composing
Key Retainable Knowledge & Skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skills - Aural skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skills - Aural skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skill - Aural skills
Key Technical Vocabulary	Analytical Aural Communication Performance Arrangement Ensemble Solo Italian dynamics Italian tempo's Italian Terms and signs Time values- crotchet, quaver.. Compound time Simple time Major/minor Repetition Imitation Sequence Ostinato Drone Arpeggio/broken chord Alberti bass Anacrusis Dotted rhythms Syncopation Conjunct. Disjunct intervals. Phrasing Binary/ternary/Rondo/Variations/Minuet & Trio/ Strophic Diatonic Harmony Cadences Any subject specific vocabulary associated with the set works and Area of Study	Analytical Aural Communication Performance Arrangement Ensemble Solo Italian dynamics Italian tempo's Italian Terms and signs Time values- crotchet, quaver.. Compound time Simple time Monophonic/ Polyphonic, Homophonic Melody accompaniment Unison Chordal Descant Counter melody Round Canon Drone Duet/Trio/Quartet/Quintet/sextet/Septet/Octet Scat Improvisation Syncopation Call and response Walking bass Swing Jazz Chorus Recitative Overture Soprano/alto/tenor/bass Any subject specific vocabulary associated with the set works and Area of Study	Analytical Aural Communication Performance Arrangement Ensemble Solo Italian dynamics Italian tempo's Italian Terms and signs Time values- crotchet, quaver.. Compound time Simple time Riff Hammer on Pitch bend Power chords Distortion Slap bass. Fill Rim shot Belt Falsetto Syllabic Melismatic A cappella Amplified Synthesized Sounds Panning Phasing Sample Reverb Rock/Hip hop/ Reggae/Fusion Intro/Middle eight/bridge/outro/chorus Any subject specific vocabulary associated with the set works and Area of Study
Opportunities for Reading	Songs lyrics Internet research/ background PowerPoint Musical Notation reading	Songs lyrics Internet research/background PowerPoint Musical Notation reading	Songs lyrics Internet research/background PowerPoint Musical Notation reading
Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Vocal Evening/ Christmas Concert/ ABRSM performance Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, teamwork, confidence, responsibility, Piano Recital Evening/ community performances Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, community, teamwork, confidence, responsibility, Production/ community performances Extra-curricular ensembles



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Cross Curricular Links (Authentic Connections)	Media Studies/ Art/ IT- presentation skills- History of Music	Media Studies/ Art/ IT- presentation skills- History of Music	Media Studies/ Art/ IT- presentation skills- History of Music
Key Assessment	Performance Aural skills Areas of study knowledge	Performance Aural skills Areas of study knowledge	Performance Aural skills Areas of study knowledge



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 10 - BTEC	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	Component 1 – Exploring Musical Products & Styles Component 2 – Music Skills Development Appraising Performance Composing	Component 1 – Exploring Musical Products & Styles Appraising Performance Composing	Component 2 – Music Skills Development Component 3 – Responding to a Music Brief Performance Composition Production
Key Retainable Knowledge & Skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skills - Aural skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skills - Aural skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skill - Aural skills
Key Technical Vocabulary	Musical Styles such as: Popular Music 50s and 60s 70s and 80s 90s to present Other music styles World music and fusion Music for media (film, TV or computer games) Western classical styles of music Jazz and blues Musical elements, stylistic features and characteristics (music theory) Instrumentation Texture Timbre Tonality, scales and modes Harmony Rhythmic techniques Structure/ form Production Music performance: Instrumentation Roles and functions of different instruments How individual parts fit together Ensemble skills such as playing in time with a sense of pulse, sensitivity to others. Creating original music: Starting points and stimuli (both musical and non-musical) Repetition and contrast Developing and extending musical ideas. Techniques used in producing music: Software instruments Microphone selection and placement and use MIDI and audio editing techniques. Including any subject specific vocabulary associated with the Areas of Stud	The key technical vocabulary from term 1 will be assessed in the form of an exam board set assignment	Professional skills for the music industry - time management - self-discipline - working with others - correct and safe use of equipment - identifying resources required - auditing existing skills and maintaining a development plan. Planning and communicating music skills development - digital or traditional portfolios, studio track sheets, production notes, rehearsal diaries, screenshots, key milestone performances and reviews from others - jam sessions, improvisation sessions, mixtapes, demos, sharing samples, remixing and reworking, white label, remote collaboration. Development of music skills and techniques - timing and phrasing - using rhythm and pitch in the creation or recreation of music - using equipment, instrumentation or software appropriately - expression - combining instruments/sounds - health and safety in the use of equipment and/or instruments. Understand how to respond to a music brief - target audience - commercial - collaborative - experimental. 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 if appropriate. DAW skills (if appropriate): - selecting material - capturing audio - importing audio - sequencing - manipulating sounds and using effects - use of pre-sets and plug-ins. Including anysubject specific vocabulary associated with the Areas of Study
Opportunities for Reading	Songs lyrics Internet research/ background PowerPoint Musical Notation reading	Songs lyrics Internet research/background PowerPoint Musical Notation reading	Songs lyrics Internet research/background PowerPoint Musical Notation reading



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Vocal Evening/ Christmas Concert/ ABRSM performance Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, teamwork, confidence, responsibility, Piano Recital Evening/ community performances Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, community, teamwork, confidence, responsibility, Production/ community performances Extra-curricular ensembles
Cross Curricular Links (Authentic Connections)	Media Studies/ Art/ IT- presentation skills- History of Music	Media Studies/ Art/ IT- presentation skills- History of Music	Media Studies/ Art/ IT- presentation skills- History of Music
Key Assessment	Performance Aural skills Areas of study knowledge	Performance Aural skills Areas of study knowledge	Performance Aural skills Areas of study knowledge



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 11- GCSE	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	Area of Study 3 – Film Music Appraising Performance Composing	All Areas of Study Revision Appraising Performance Composing	All Areas of Study Revision Appraising
Key Retainable Knowledge & Skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skills - Aural skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skills - Aural skills	- Organisational Skills - Analytical Skills - Aural skills
Key Technical Vocabulary	Analytical Aural Communication Performance Arrangement Ensemble Solo Italian dynamics Italian tempo's Italian Terms and signs Time values- crotchet, quaver.. Compound time Simple time Major/minor Repetition Imitation Sequence Ostinato Drone Arpeggio/broken chord Alberti bass Anacrusis Dotted rhythms Syncopation Conjunct. Disjunct intervals. Phrasing Binary/ternary/Rondo/Variations/Minuet & Trio/ Strophic Diatonic Harmony Cadences Underscore Theme Diminution Fanfares Polytonality Idee fixe Minimalism Layering Any subject specific vocabulary associated with the set works and Area of Study	Any further subject specific vocabulary associated with the set works and exam questions	Any further subject specific vocabulary associated with the set works and exam questions
Opportunities for Reading	Songs lyrics Internet research/ background PowerPoint Musical Notation reading	Musical Notation reading Exam Questions and prepared answers	Musical Notation reading Exam Questions and prepared answers
Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Vocal Evening/ Christmas Concert/ ABRSM performance	Oracy, Communication, peer assessment, class community, social, appraisal, teamwork, confidence, responsibility, Piano Recital Evening/ community performances	Oracy, Communication, peer assessment, class community, social, appraisal, community, teamwork, confidence, responsibility, Production/ community performances



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



	Extra-curricular ensembles	Extra-curricular ensembles	Extra-curricular ensembles
Cross Curricular Links (Authentic Connections)	Media Studies/ Art/ IT- presentation skills- History of Music	History of Music Music in context	History of Music Music in context
Key Assessment	Performance Aural skills Areas of study knowledge	Performance Aural skills Areas of study knowledge	Aural skills Areas of study knowledge



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 11 BTEC	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	Component 2 – Music Skills Development Performance Composition Production	Component 3 – Responding to a Music Brief Performance Composition Production	Catch up/resit previous units
Key Retainable Knowledge & Skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skill - Aural skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skill - Aural skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skill - Aural skills
Key Technical Vocabulary	The key technical vocabulary from term 3 of Y10 will be assessed in the form of an exam board set assignment Professional skills for the music industry - o time management - o self-discipline - o working with others - o correct and safe use of equipment - o identifying resources required - o auditing existing skills and maintaining a development plan. Planning and communicating music skills development - o digital or traditional portfolios, studio track sheets, production notes, rehearsal diaries, screenshots, key milestone performances and reviews from others - o jam sessions, improvisation sessions, mixtapes, demos, sharing samples, remixing and reworking, white label, remote collaboration. Development of music skills and techniques - o timing and phrasing - o using rhythm and pitch in the creation or recreation of music - o using equipment, instrumentation or software appropriately - o expression - o combining instruments/sounds - o health and safety in the use of equipment and/or instruments. Understand how to respond to a music brief - o target audience - o commercial - o collaborative - o experimental. Create original music: - o applying melodic and rhythmic ideas - o use of chords and chord progressions - o use of textures/sound palettes - o musical devices, canon, riffs, imitation, sequences - o musical structures, verse, chorus, middle-eight, AABA, riff-based - o use of composition software if appropriate. DAW skills (if appropriate): - o selecting material - o capturing audio - o importing audio - o sequencing - o manipulating sounds and using effects - o use of pre-sets and plug-ins. Including any subject specific vocabulary associated with the Areas of Study	The key technical vocabulary below will be assessed in the form of an external exam set assignment - o applying melodic and rhythmic ideas - o use of chords and chord progressions - o use of textures/sound palettes - o musical devices, canon, riffs, imitation, sequences - o musical structures, verse, chorus, middle-eight, AABA, riff-based - o EQ/compression/balance in a DAW project. Including any subject specific vocabulary associated with the Areas of Study	As in previous terms
Opportunities for Reading	Songs lyrics Internet research PowerPoint Musical Notation reading	Songs lyrics Internet research PowerPoint Musical Notation reading	Songs lyrics Internet research PowerPoint Musical Notation reading



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Vocal Evening/ Christmas Concert/ Class Performance Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, team work, confidence, responsibility, Piano Recital Evening/ Class Performance Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, community, team work, confidence, responsibility, Summer Production/ Class Performance Extra-curricular ensembles
Cross Curricular Links (Authentic Connections)	Media Studies/ Art/ IT- presentation skills- History of Music	Media Studies/ Art/ IT- presentation skills	Media Studies/ Art/ IT- presentation skills- Catch up of previous units of work History of Music Life Skills- Health & Safety
Key Assessment	Component 2 Pearson Set Assignment	Component 3 External Assessment – Pearson Set Assignment	



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 12 Edexcel A Level- Cycle	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans Y12/13 are on a cycle with shared lessons so the terms can alternate to cover all areas of study	Area of Study 1- Vocal Music Set works - Cantata BWV 80 Bach - Magic Flute excerpts Mozart - On Wenlock Edge- Vaughan Williams Area of Study 2- Instrumental Music - Concerto in D Minor Op 3 No 11 -Vivaldi Appraising Performance Composing	Area of Study 2- Instrumental Music Set works- - Concerto in D Minor Op 3 No 11 -Vivaldi - Piano Trio in G minor Op17 Mov 1 – Clara Schumann - Symphonie Fantastique Mov 1 -Berlioz Area of Study 3- Music for Film - Cues from barman Returns- Elfman - Cues from The Duchess- Rachel Portman Appraising Performance Composing	Area of Study 3- Music for Film Set works- - Cues from barman Returns- Elfman - Cues from The Duchess- Rachel Portman - Cues from Psycho- Herrmann Area of Study – Popular Music & Jazz - Set works- - Tracks from Back in the Day- Courtney Pine - Tracks from hounds of Love- Kate Bush - Tracks from Revolver- The Beatles Appraising Performance Composing
Key Retainable Knowledge & Skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skills - Aural Skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skills - Aural skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skill - Aural skills
Key Technical Vocabulary	Analytical Aural Communication Performance Arrangement Ensemble Solo Italian dynamics Italian tempo's Italian Terms and signs Time values- crotchet, quaver.. Compound time Simple time Major/minor Repetition Imitation Sequence Ostinato Drone Arpeggio/broken chord Alberti bass Anacrusis Dotted rhythms Syncopation Conjunct. Disjunct. intervals. Phrasing Binary/ternary/Rondo/Variations/Minuet & Trio/ Strophic Diatonic Harmony cadences Any subject specific vocabulary associated with the set works and Area of Study	Analytical Aural Communication Performance Arrangement Ensemble Solo Italian dynamics Italian tempo's Italian Terms and signs Time values- crotchet, quaver.. Compound time Simple time Major/minor Repetition Imitation Sequence Ostinato Drone Arpeggio/broken chord Alberti bass Anacrusis Dotted rhythms Syncopation Conjunct. Disjunct. intervals. Phrasing Binary/ternary/Rondo/Variations/Minuet & Trio/ Strophic Diatonic Harmony Cadences Any subject specific vocabulary associated with the set works and Area of Study	Analytical Aural Communication Performance Arrangement Ensemble Solo Italian dynamics Italian tempo's Italian Terms and signs Time values- crotchet, quaver.. Compound time Simple time Major/minor Repetition Imitation Sequence Ostinato Drone Arpeggio/broken chord Alberti bass Anacrusis Dotted rhythms Syncopation Conjunct. Disjunct. intervals. Phrasing Binary/ternary/Rondo/Variations/Minuet & Trio/ Strophic Diatonic Harmony Cadences Any subject specific vocabulary associated with the set works and Area of Study



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Opportunities for Reading	Songs lyrics Internet research/ background PowerPoint Musical Notation reading	Songs lyrics Internet research/background PowerPoint Musical Notation reading	Internet research/background PowerPoint Musical Notation reading
Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Vocal Evening/ Christmas Concert/ ABRSM performance Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, teamwork, confidence, responsibility, Piano Recital Evening/ community performances Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, community, teamwork, confidence, responsibility, Production/ community performances Extra-curricular ensembles
Cross Curricular Links (Authentic Connections)	History of Music	History of Music	History of Music
Key Assessment	Performance Aural skills Areas of study knowledge	Performance Aural skills Areas of study knowledge	Performance Aural skills Areas of study knowledge



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 13 Edexcel A Level-Cycle	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans Y12/13 are on a cycle with shared lessons so the terms can alternate to cover all areas of study	Area of Study 4 – Popular Music & Jazz - Set works- - Tracks from Back in the Day- Courtney Pine - Tracks from hounds of Love- Kate Bush - Tracks from Revolver- The Beatles Area of Study 5 Fusions Set works- - Estampes Nos 1 & 2 Debussy - Tracks from breathing Under water -A Shankar Area of Study 6- New Directions Set works- - Petals- Kaija Saariaho - Movements from Le sacre du printemps- Igor Stravinsky Appraising Performance Composing	Area of Study 6- New Directions- continued Set works- - Petals- Kaija Saariaho - Movements from Le sacre du printemps- Igor Stravinsky All Areas of Study Revision Appraising Performance Composing	All Areas of Study Revision Appraising
Key Retainable Knowledge & Skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skills - Aural Skills	- Instrumental Skills and repertoire - Organisational Skills - Analytical Skills - Composition/ arranging /sequencing Skills - Aural skills	- Organisational Skills - Analytical Skills - Aural skills
Key Technical Vocabulary	Analytical Aural Communication Performance Arrangement Ensemble Solo Italian dynamics Italian tempo's	Analytical Aural Communication Performance Arrangement Ensemble Solo Italian dynamics Italian tempo's	Analytical Aural Communication Performance Arrangement Ensemble Solo Italian dynamics Italian tempo's



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



	Italian Terms and signs Time values- crotchet, quaver.. Compound time Simple time Major/minor Repetition Imitation Sequence Ostinato Drone Arpeggio/broken chord Alberti bass Anacrusis Dotted rhythms Syncopation Conjunct. Disjunct intervals. Phrasing Binary/ternary/Rondo/Variations/Minuet & Trio/ Strophic Diatonic Harmony cadences Any subject specific vocabulary associated with the set works and Area of Study	Italian Terms and signs Time values- crotchet, quaver.. Compound time Simple time Major/minor Repetition Imitation Sequence Ostinato Drone Arpeggio/broken chord Alberti bass Anacrusis Dotted rhythms Syncopation Conjunct. Disjunct intervals. Phrasing Binary/ternary/Rondo/Variations/Minuet & Trio/ Strophic Diatonic Harmony Cadences Any subject specific vocabulary associated with the set works and Area of Study	Italian Terms and signs Time values- crotchet, quaver.. Compound time Simple time Major/minor Repetition Imitation Sequence Ostinato Drone Arpeggio/broken chord Alberti bass Anacrusis Dotted rhythms Syncopation Conjunct. Disjunct intervals. Phrasing Binary/ternary/Rondo/Variations/Minuet & Trio/ Strophic Diatonic Harmony Cadences Any subject specific vocabulary associated with the set works and Area of Study
Opportunities for Reading	Songs lyrics Internet research/ background PowerPoint Musical Notation reading	Internet research/background PowerPoint Musical Notation reading Exam Questions	Exam questions
Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Vocal Evening/ Christmas Concert/ ABRSM performance Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, teamwork, confidence, responsibility, Piano Recital Evening/ community performances Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, community, teamwork, confidence, responsibility, Production/ community performances Extra-curricular ensembles
Cross Curricular Links (Authentic Connections)	History of Music	History of Music	History of Music
Key Assessment	Performance Aural skills Areas of study knowledge	Performance Aural skills Areas of study knowledge	Aural skills Areas of study knowledge



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 12 – BTEC Music Tech	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	Unit 1: Live Sound (Internal Assessment) Unit 2: Studio Recording Techniques	Unit 1: Live Sound (Internal Assessment) Unit 2: Studio Recording Techniques	Unit 1: Live Sound (Internal Assessment) Unit 2: Studio Recording Techniques
Key Retainable Knowledge & Skills	FOH, monitor and input equipment used in live sound Processing equipment used in live sound Roles related to live sound engineering Understand the equipment and processes used for a multitrack studio recording Organisational Skills Analytical Skills Composition/ arranging /sequencing Skills Aural Skills	Connecting, positioning and checking of FOH and monitor system equipment Health and safety requirements Be able to Music recording session planning to prepare for a multitrack recording Be able to carry out a musical recording using techniques and processes for. multitrack recording Organisational Skills Analytical Skills Composition/ arranging /sequencing Skills Aural Skills	Recording a live FOH mix produced in performance conditions Review the processes used in the recording of the multi track recordings Organisational Skills Analytical Skills Composition/ arranging /sequencing Skills Aural Skills
Key Technical Vocabulary	ground stacks flown line array dynamic drivers horn loading impedance output wattage (root mean square (RMS)/peak) active and passive. Poweramplifiers sound system: output wattage (RMS/peak) impedance digital and solid state designs. Crossovers active crossovers passive crossovers loudspeaker protection/active processing. Mixingdesk analogue desks digital desks gain, equalisation (EQ) (high-pass filter (HPF), semi-parametric), balance, pan, pre-fade, post-fade aux sends pre-fade listen (PFL) subgroups. FOH engineer. Monitor engineer. Backline technician. Roadmanager. Roadie. Stagemanager. Any subject specific vocabulary associated with the set works and Area of Study	ground stacks flown line array dynamic drivers horn loading impedance output wattage (root mean square (RMS)/peak) active and passive. Poweramplifiers sound system: output wattage (RMS/peak) impedance digital and solid state designs. Crossovers active crossovers passive crossovers loudspeaker protection/active processing. Mixingdesk analogue desks digital desks gain, equalisation (EQ) (high-pass filter (HPF), semi-parametric), balance, pan, pre-fade, post-fade aux sends pre-fade listen (PFL) subgroups. FOH engineer. Monitor engineer. Backline technician. Roadmanager. Roadie. Stagemanager. Any subject specific vocabulary associated with the set works and Area of Study	ground stacks flown line array dynamic drivers horn loading impedance output wattage (root mean square (RMS)/peak) active and passive. Poweramplifiers sound system: output wattage (RMS/peak) impedance digital and solid state designs. Crossovers active crossovers passive crossovers loudspeaker protection/active processing. Mixingdesk analogue desks digital desks gain, equalisation (EQ) (high-pass filter (HPF), semi-parametric), balance, pan, pre-fade, post-fade aux sends pre-fade listen (PFL) subgroups. FOH engineer. Monitor engineer. Backline technician. Roadmanager. Roadie. Stagemanager. Any subject specific vocabulary associated with the set works and Area of Study



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Opportunities for Reading	- White, P. (2014) The SOS guide to live sound: Optimizing your band's live-performance audio. United Kingdom: Taylor and Francis. - Davis, G.D., Yamaha, Jones, R. and Savoio, L. (1996) The sound reinforcement handbook. 2nd edn. Milwaukee, WI: Hal Leonard. - Gibson, B. (2011) The ultimate live sound operator's handbook. 2nd edn. Milwaukee, WI: Hal Leonard Books. - McCarthy, B. (2009) Sound systems: Design and optimization: Modern techniques and tools for sound system design and alignment. 2nd edn. Amsterdam: Focal Press/Elsevier. - Bartlett, B. and Bartlett, J. (2007) Recording music on location: Capturing the live performance. Amsterdam: Elsevier Focal Press. http://www.soundadvice.info/amplifiedlivemusic/amplifiedlivemusic-step1.htmhttp://www.soundadvice.info/amplifiedlivemusic/amplifiedlivemusic-step1.htm http://www.prosoundweb.com/live/http://www.prosoundweb.com/live/ http://www.prosoundweb.com/live/ https://www.reddit.com/r/livesound/https://www.reddit.com/r/livesound/ https://www.reddit.com/r/livesound/ http://www.soundonsound.com/http://www.soundonsound.com/ http://www.soundonsound.com/	- White, P. (2014) The SOS guide to live sound: Optimizing your band's live-performance audio. United Kingdom: Taylor and Francis. - Davis, G.D., Yamaha, Jones, R. and Savoio, L. (1996) The sound reinforcement handbook. 2nd edn. Milwaukee, WI: Hal Leonard. - Gibson, B. (2011) The ultimate live sound operator's handbook. 2nd edn. Milwaukee, WI: Hal Leonard Books. - McCarthy, B. (2009) Sound systems: Design and optimization: Modern techniques and tools for sound system design and alignment. 2nd edn. Amsterdam: Focal Press/Elsevier. - Bartlett, B. and Bartlett, J. (2007) Recording music on location: Capturing the live performance. Amsterdam: Elsevier Focal Press. http://www.soundadvice.info/amplifiedlivemusic/amplifiedlivemusic-step1.htmhttp://www.soundadvice.info/amplifiedlivemusic/amplifiedlivemusic-step1.htm http://www.prosoundweb.com/live/http://www.prosoundweb.com/live/ http://www.prosoundweb.com/live/ https://www.reddit.com/r/livesound/https://www.reddit.com/r/livesound/ https://www.reddit.com/r/livesound/ http://www.soundonsound.com/http://www.soundonsound.com/ http://www.soundonsound.com/	- White, P. (2014) The SOS guide to live sound: Optimizing your band's live-performance audio. United Kingdom: Taylor and Francis. - Davis, G.D., Yamaha, Jones, R. and Savoio, L. (1996) The sound reinforcement handbook. 2nd edn. Milwaukee, WI: Hal Leonard. - Gibson, B. (2011) The ultimate live sound operator's handbook. 2nd edn. Milwaukee, WI: Hal Leonard Books. - McCarthy, B. (2009) Sound systems: Design and optimization: Modern techniques and tools for sound system design and alignment. 2nd edn. Amsterdam: Focal Press/Elsevier. - Bartlett, B. and Bartlett, J. (2007) Recording music on location: Capturing the live performance. Amsterdam: Elsevier Focal Press. http://www.soundadvice.info/amplifiedlivemusic/amplifiedlivemusic-step1.htmhttp://www.soundadvice.info/amplifiedlivemusic/amplifiedlivemusic-step1.htm http://www.prosoundweb.com/live/http://www.prosoundweb.com/live/ http://www.prosoundweb.com/live/ https://www.reddit.com/r/livesound/https://www.reddit.com/r/livesound/ https://www.reddit.com/r/livesound/ http://www.soundonsound.com/http://www.soundonsound.com/ http://www.soundonsound.com/
Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Vocal Evening/ Christmas Concert/ Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Extra-curricular ensembles, Academy Awards
Cross Curricular Links (Authentic Connections)	Media Studies/ Art/ IT- presentation skills	Media Studies/ Art/ IT- presentation skills	Media Studies/ Art/ IT- presentation skills
Key Assessment	Examine live sound technology, equipment and roles Explore the equipment and processes used for a multitrack studio recording	Carry out the set-up and soundcheck of a live sound system to meet the needs of performers and audience Carry out music recording session planning to prepare for a multitrack recording Carry out music recording using techniques and processes for a multitrack recording	Develop live recording and mixing techniques Review the processes used in the recording of the multitrack recordings.

Year 12 – BTEC Performance	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	Unit 1: Practical Music Theory and Harmony Unit 6: Solo Music Performance	Unit 1: Practical Music Theory and Harmony Unit 6: Solo Music Performance	Unit 1: Practical Music Theory and Harmony Unit 6: Solo Music Performance
Key Retainable Knowledge & Skills	Examine the signs and symbols used in musical notation Explore the application of melodic composition based on musical elements Skills required for a solo performance Organisational Skills	Explore the application of chords and cadences for composition or arrangement Produce correct musical notation for performance. How to develop skills for a solo performance Organisational Skills	Explore the application of chords and cadences for composition or arrangement Produce correct musical notation for performance. Solo performance Organisational Skills



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



	Analytical Skills Composition/ arranging /sequencing Skills Aural Skills	Analytical Skills Composition/ arranging /sequencing Skills Aural Skills	Analytical Skills Composition/ arranging /sequencing Skills Aural Skills
Key Technical Vocabulary	Treble Bass Stave Ledger lines Accidentals Intervals Major Perfect Minor Diminished Augmented Semibreve Mimim Crotchet Quaver Semiquaver Demi semi quaver Hemidemisemiquaver Simple time Compound time Complex time Key signatures Guitar Tablature Major scale Minor scale (melodic/Harmonic) Dynamics Articulation markings Glissando Trills Major and minor pentatonic Blues scale Whole tone scale Modes Diatonic Chromatic Arpeggios Imitation Inversion Anticipation Call and response Dotted notes Syncopation Augmentation/diminution Triplets Duplets Quintuplets Sextuplets Motifs Phrases Counterpoint Intonation Dexterity Any subject specific vocabulary associated with the set works and Area of Study	Perfect V-I Plagal IV-I Imperfect I-V Interrupted V-VI Staff notation Graphic notation Tablature Lead sheet Chord chart Any subject specific vocabulary associated with the set works and Area of Study	Transposition Any subject specific vocabulary associated with the set works and Area of Study



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Opportunities for Reading	Wright, P. (2018). The shortcut to melody creation. Independently Published. Goetschius, P. (2016). Exercises in melody-writing. [s.l.]: Forgotten books. Rooksby, R. (2007). Arranging songs. New York, NY: Backbeat Books. Tomaro, M. and Wilson, J. (2009). Instrumental jazz arranging: a comprehensive and practical guide. Milwaukee, WI: Hal Leonard. https://www.youtube.com/watch?v=G4UpHaJG_Nk (how to write chords to a melody - based on guitar)	Wright, P. (2018). The shortcut to melody creation. Independently Published. Goetschius, P. (2016). Exercises in melody-writing. [s.l.]: Forgotten books. Rooksby, R. (2007). Arranging songs. New York, NY: Backbeat Books. Tomaro, M. and Wilson, J. (2009). Instrumental jazz arranging: a comprehensive and practical guide. Milwaukee, WI: Hal Leonard. https://www.youtube.com/watch?v=cDuA6RcMDw0 (How to write chords to a melody - general)	Wright, P. (2018). The shortcut to melody creation. Independently Published. Goetschius, P. (2016). Exercises in melody-writing. [s.l.]: Forgotten books. Rooksby, R. (2007). Arranging songs. New York, NY: Backbeat Books. Tomaro, M. and Wilson, J. (2009). Instrumental jazz arranging: a comprehensive and practical guide. Milwaukee, WI: Hal Leonard. https://www.youtube.com/watch?v=l1CRzIQhDsU&t=21s (transposing instruments)
Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Vocal Evening/ Christmas Concert/ Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Extra-curricular ensembles, Academy Awards
Cross Curricular Links (Authentic Connections)	Media Studies/ Art/ IT- presentation skills	Media Studies/ Art/ IT- presentation skills	Media Studies/ Art/ IT- presentation skills
Key Assessment	Understanding the signs and symbols used in music notation Understanding the application of melodic composition based on musical elements	Ability to explore the application of chords and cadences for composition and arrangement	The ability to produce correct musical notation for performance



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 13 – BTEC Music Tech	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	Unit 13: Mixing and Mastering Techniques Unit 18: Working and Developing as a Production Team Unit 6: DAW Production	Unit 13: Mixing and Mastering Techniques Unit 18: Working and Developing as a Production Team Unit 6: DAW Production	Unit 13: Mixing and Mastering Techniques Unit 18: Working and Developing as a Production Team Unit 6: DAW Production
Key Retainable Knowledge & Skills	Understand MIDI skills and techniques Understand audio Skills and techniques Application of digital mixing and use of Plug-ins Organisational Skills Analytical Skills Composition/ arranging /sequencing Skills Aural Skills	Understand MIDI skills and techniques Understand audio Skills and techniques Application of digital mixing and use of Plug-ins Organisational Skills Analytical Skills Composition/ arranging /sequencing Skills Aural Skills	Understand MIDI skills and techniques Understand audio Skills and techniques Application of digital mixing and use of Plug-ins Organisational Skills Analytical Skills Composition/ arranging /sequencing Skills Aural Skills
Key Technical Vocabulary	Mixingdesk analogue desks digital desks gain, equalisation (EQ) (high-pass filter (HPF), semi-parametric), balance, pan, pre-fade, post-fade aux sends pre-fade listen (PFL) subgroups. Chorus Reverb Compression Gating Quantisation BPM Temo map Any subject specific vocabulary associated with the set works and Area of Study	Mixingdesk analogue desks digital desks gain, equalisation (EQ) (high-pass filter (HPF), semi-parametric), balance, pan, pre-fade, post-fade aux sends pre-fade listen (PFL) Subgroups. Chorus Reverb Compression Gating Quantisation BPM Tempo MAp Any subject specific vocabulary associated with the set works and Area of Study	Mixingdesk analogue desks digital desks gain, equalisation (EQ) (high-pass filter (HPF), semi-parametric), balance, pan, pre-fade, post-fade aux sends pre-fade listen (PFL) Subgroups. Chorus Reverb Compression Gating Quantisation BPM Tempo Map Any subject specific vocabulary associated with the set works and Area of Study
Opportunities for Reading	Internet research/ background	Internet research/ background	Internet research/ background
Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Vocal Evening/ Christmas Concert/ Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Extra-curricular ensembles, Academy Awards
Cross Curricular Links (Authentic Connections)	Media Studies/ Art/ IT- presentation skills	Media Studies/ Art/ IT- presentation skills	Media Studies/ Art/ IT- presentation skills
Key Assessment	Preparation for external exam in term 3	Preparation for external exam in term 3	External Exam Unit 6: DAW Production



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Year 13 – BTEC Performance	Term 1	Term 2	Term 3
Unit(s) – As outlined in 39 week plans	Unit 6: Solo Music Performance Unit 2: Professional Practice in the Music Industry Unit 3: Ensemble Music Performance	Unit 6: Solo Music Performance Unit 2: Professional Practice in the Music Industry Unit 3: Ensemble Music Performance	Unit 2: Professional Practice in the Music Industry Unit 3: Ensemble Music Performance
Key Retainable Knowledge & Skills	How to develop skills for a solo performance Solo performance Understanding of the skills needed for rehearsals and ensemble performance How to interpret an original musical piece Understand the importance of professional practice in the music industry Understand operational requirements relevant to specific music industry organisations and practices Organisational Skills Analytical Skills Aural Skills	How to develop skills for a solo performance Solo performance Apply skills and techniques when contributing to an ensemble during rehearsal and performance Be able to contribute towards a performance as part of an ensemble Be able to reflect and make connections between responding, planning, rehearsal and performance Demonstrate the ability to apply the skills required for working in the music industry Demonstrate the requirements for professional presentation of ideas Evaluate the skills and knowledge needed for professional roles in the music industry Organisational Skills Analytical Skills Aural Skills	Apply skills and techniques when contributing to an ensemble during rehearsal and performance Be able to contribute towards a performance as part of an ensemble Be able to reflect and make connections between responding, planning, rehearsal and performance Understand the importance of professional practice in the music industry Understand operational requirements relevant to specific music industry organisations and practices Demonstrate the ability to apply the skills required for working in the music industry Demonstrate the requirements for professional presentation of ideas Evaluate the skills and knowledge needed for professional roles in the music industry Organisational Skills Analytical Skills Aural Skills
Key Technical Vocabulary	Copyright PRS for Music Performance contracts Public Liability Insurance Personal Equipment insurance Session musician Producer Service company Business plan Invoice Tax National Insurance Any subject specific vocabulary associated with the set works and Area of Study	Copyright PRS for Music Performance contracts Public Liability Insurance Personal Equipment insurance Session musician Producer Service company Business plan Invoice Tax National Insurance Any subject specific vocabulary associated with the set works and Area of Study	Copyright PRS for Music Performance contracts Public Liability Insurance Personal Equipment insurance Session musician Producer Service company Business plan Invoice Tax National Insurance Any subject specific vocabulary associated with the set works and Area of Study
Opportunities for Reading	Internet research/ background PowerPoint Musical Notation reading	Internet research/ background	Internet research/ background
Developing Cultural Capital	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Vocal Evening/ Christmas Concert/ Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Extra-curricular ensembles	Oracy, Communication, peer assessment, class community, social, appraisal, confidence, responsibility, Extra-curricular ensembles, Academy Awards
Cross Curricular Links (Authentic Connections)	Media Studies/ Art/ IT- presentation skills	Media Studies/ Art/ IT- presentation skills	Media Studies/ Art/ IT- presentation skills



Music Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids 2026-27



Key Assessment	Preparation for external assessment in term 3	Preparation for external assessment in term 3	External Exam Professional Practice in the Music Industry External Exam Ensemble Music Performance
-----------------------	---	---	---