



# **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
	General musicianship	General musicianship	General musicianship	General musicianship	General musicianship	General
	Instrumental and vocal	Instrumental and	Instrumental and	Instrumental and	Instrumental and	musicianship
	skills	vocal skills	vocal skills	vocal skills	vocal skills	Instrumental and
	Ensemble skills	Ensemble skills	Vocabulary and	Ensemble skills	Vocabulary and	vocal skills
Relevant core	Vocabulary and context	Vocabulary and	context	Vocabulary and	context	Vocabulary and
concepts		context		context	Composition and	context
		Composition and		Composition and	improvisation	Composition and
		improvisation		improvisation	Music technology	improvisation





Relevant end points	G1, G4, G7, G8, G9, G10, G11 I2, I3 E1, E2, E3 V1, V2, V6	G1, G2, G4, G5, G7, G8, G9, G10, G11 I1, I3 E1, E2, E3, E4 V1 C2, C5	G1, G4, G6, G7, G8, G9, G10, G11 I1, I2, I3 V3	G1, G2, G4, G7, G8, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4 V1, V2, V3, V4, V5, V6 C2, C6	G1, G10, G11  I1  V1  C3  M1, M2	G1, G2, G3, G4, G5, G7, G8, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4, V1, V2, V3, V4, V5, V6, V7
Core tacit knowledge  the knowledge gained through experience that is often difficult to put into words	Developing a sense of:  - the power of communal singing - the feelings that singing can provoke - typical song structures and melodies - how rehearsal leads to musical progression	Developing a sense of: - how rehearsal leads to musical progression - how ensembles play effectively together	Developing a sense of: - how rehearsal leads to musical progression - how pitch is represented on a keyboard — right/high, left/low	Develop a sense of: - how singing can draw people together or tell a story - how melodies and accompaniments work togehter	Develop a sense of: - how pitch is represented by MIDI recording	Develop a sense of: - how musical parts fit together - how music can convey feelings or tell a story
Core declarative knowledge facts or information stored in the memory	Gaining knowledge of: - dynamics - melody - harmony - polished performance	Gaining knowledge of: - pulse - crotchets, quavers, minims, rests, semiquavers - polished performance - dynamics	Gaining knowledge of: - rehearsal techniques - bass lines, riffs, melodies, chords - note names	Gaining knowledge of:  the purpose and meaning of a range of traditional African songs  the aural tradition dynamics call and response structure harmony	Gaining knowledge of:  - loops  - sequencing     including     recording, editing,     quantize, copy     and paste, trim,     metronome  - structure     riff, bass line,     chord	Gaining knowledge of: - 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 the knowledge exercised in the performance of a task	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 -





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	The Fusions of Reggae	Reggae Ensemble Performance
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	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 Vocational knowledge	General mu Instrumental a Ensemb Vocabulary a	nd vocal skills le skills





	T	1	T	T	
	G1, G4, G6, G7, G9, G10, G11	G1, G2, G3, G4, G5, G7, G8, G9, G10, G11	G1, G4, G6, G7, G8, G9, G10, G11	G1, G7, G8, G9, G10, G11	G1, G4, G6, G7, G8, G9, G10, G11
	11, 12, 13	I1	11, 12, 13	11, 12	11, 12, 13   E1, E2, E3, E4
Relevant end points	E1, E2, E3, E4	V1, V3, V4, V5, V6, V7	E1, E2, E3, E4,	V1, V2, V3, V7	V1, V4, V5, V6
	V3, V8	C1, C2, C5, C6	V1, V3, V8	C1, C2, C3, C4, C5	C1, C2, C3, C5, C6
	C2, C5	M1, M2			
Core tacit knowledge  the knowledge gained through experience that is often difficult to put into words	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:  How off-beat rhythms are performed.  How parts fit together in a band.  How chords and bass lines are performed using syncopated rhythms.  How to play a chord progression fluently.  How ensemble rehearsals can run effectively.
Core declarative knowledge	Gaining knowledge of: - chords and riffs - tab notation and chord charts	Gaining knowledge of:  The Orchestra Haydn Melody, harmony,	Gaining knowledge of: - ensemble and individual rehearsal	Gaining knowledge of: - how musical elements and features represent	
facts or information stored in the memory	- Guitar techniques: picking and strumming	bass line - arrangement - sequencing including	techniques - bass lines, riffs, melodies, chords	feelings, thought or action	<ul> <li>musical instruments related to Reggae.</li> <li>ensemble and individual rehearsal with an arrangement on chosen Reggae piece.</li> </ul>





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		recording, editing, quantize, copy and paste, trim, metronome	<ul> <li>melody and accompaniment</li> <li>structure</li> <li>contrast including dynamics, articulation and use of texture</li> </ul>	- ostinato, pedal, fanfare, texture, dynamics	
Core procedural knowledge  the knowledge exercised in the performance of a task	Getting better at: - 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	Getting better at: - playing in time with a pulse - playing melodies - editing work - sequencing including recording, editing, quantize, copy and paste, trim, metronome - giving and receiving feedback	Getting better at: - 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	Getting better at: - playing in time with a pulse - composing short musical ideas within set structures - sequencing including recording, editing, quantize, copy and paste, trim, metronome, automation	<ul> <li>Getting better at: <ul> <li>playing chosen instrument accurately, fluently and in time with others in chosen style</li> <li>Improvising instrumental skills during independent rehearsals.</li> <li>Developing understanding and skills on bass line, chords, riffs and melodies.</li> <li>Developing further understanding on structure and implementing this into our group work.</li> <li>Identifying use of contrast, implementing this into our group work.</li> <li>Developing performance skills.</li> <li>Giving and responding to feedback.</li> <li>Regular reflection activities whilst recognising targets for future rehearsals/lessons.</li> </ul> </li> </ul>





# 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 5<sup>th</sup> 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		I1, I2, I3 E1, E2, E3, E4,		G1, G4, G6, G7, G8, G9, I1, I2 V1, V2, V3, V4, V6, V8 C1, C2, C3, C4, C5	G10, G11





	V1, V3, V8	C1, C2, C6	C1, C2, C3, C6	M1, M2
		M1, M2	VK1	VK1, VK2
Core tacit knowledge the knowledge gained through experience that is often difficult to put into words	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 - how rehearsal leads to musical progression	Developing a sense of:  - the power of orchestral music  - melodies  - how melodies fit together  - how pitch is represented by MIDI recording	<ul> <li>Developing a sense of: <ul> <li>how jazz sounds</li> <li>how parts fit together in a band</li> <li>how bass lines, chords, melodies and riffs sound</li> <li>how ensemble rehearsals can run effectively</li> <li>the power of music to affect social change and express experiences of oppression</li> <li>how songs can express a feeling, tell a story or share a message</li> </ul> </li> </ul>	Develop a sense of:
Core declarative knowledge facts or information stored in the memory	Gaining knowledge of: - rehearsal techniques - contrast including dynamics, articulation and use of texture - bass lines, riffs, melodies, chords - instrumental techniques	Gaining knowledge of:  The Orchestra  Beethoven  Melody, harmony, bass line, texture  arrangement  sequencing including recording, editing, quantize, copy and paste, trim, metronome	Gaining knowledge of:  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: - 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





	Getting better at:	Getting better at:	Getting better at:	Getting better at:
	<ul> <li>playing chosen</li> </ul>	- playing in time	- playing chosen instrument accurately,	- composing chord sequences, riffs,
	instrument	with a pulse	fluently and in time with others	melodies, bass lines and drumbeats
	accurately, fluently	<ul> <li>counting rests</li> </ul>	- playing in a jazz style	- composing in pop song structure
Core procedural	and expressively	<ul> <li>playing melodies</li> </ul>	- improvising in a jazz style	- composing in a given key
knowledge	<ul> <li>playing in time</li> </ul>	<ul> <li>editing work</li> </ul>	<ul> <li>rehearsing independently and with others</li> </ul>	- writing lyrics
	with an ensemble	- sequencing	- identifying features of jazz including swung	- sequencing including recording, editing,
the knowledge	<ul> <li>playing with others</li> </ul>	including	rhythms, improvisation, syncopation and	quantize, copy and paste, trim,
exercised in the	<ul> <li>rehearsing</li> </ul>	recording, editing,	the blues scale	metronome and recording and editing
performance of a task	effectively in small	quantize, copy and	- identifying musical structures	audio
	groups	paste, trim,	- composing	
	- giving and	metronome.	- writing lyrics	
	responding to	- giving and	- composing musical ideas in a jazz style	
	feedback	receiving feedback	within given structures	





### 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	Auti	umn 1	Autumn 2 and Spring 1	Spring 2	Sum	mer 1	Summer 2	
Unit	Making the	Developing	African Drumming, Rock 'n'	Componen	Music Skills	Music Skills	Music skills	Music skills
	band (whole	sequencing skills	Roll, Punk	t 1	Development:	Development:	development:	development:
	class)		Jazz, Hip Hop & Grime	Exploring	Developing as a	Developing as a	Developing as a	Developing as
		1 hour per week		Musical	music producer	performer	composer	a solo
	2 hours per		Preparation for Component 1	Products				performer
	week				2 hours per	1 hour per week	2 hours per	
				Task 1 +2	week		week	1 hour per
				(externally				week
				set by				
				Pearson)				
	General	General	General musicianship		General	General	General	General
	musicianship	musicianship	Instrumental and vocal skills		musicianship	musicianship	musicianship	musicianship
Relevant	Instrumental	Vocabulary and	Ensemble skills		Vocabulary and	Instrumental and	Vocabulary and	Instrumental
core	and vocal skills	context	Vocabulary and context		context	vocal skills	context	and vocal skills
concepts	Ensemble skills	Music technology	Composition and		Music	Ensemble skills	Composition	Vocabulary
	Vocabulary and		improvisation		technology	Vocabulary and	and	and context
	context		Music technology			context	improvisation	





			Vocational Knowledge	Vocational	Vocational	Music	Vocational
				Knowledge	knowledge	technology	knowledge
						Vocational	
						knowledge	
	G1, G6, G7, G8, G9, G10	G1, G9, G10	G1, G2, G3, G4, G8, G10	G1, G9, G10	G1, G3, G5, G10	G1, G2, G9, G10	G1, G3, G5, , G10
		V1	12, 14	V1	11, 13	V1, V3, V7	
	11, 12, 13, 14						11, 13
	F4 F2 F2 F4	M1, M2	E1, E2	M1, M2	E1, E2, E3, E4	C1, C2, C3, C4,	V4 V7
Relevant	E1, E2, E3, E4		V1, V3, V4, V5, V7	VK1, VK3, VK4,	V1, V7	C5, C6, C7	V1, V7
end points	V1, V3, V7		v1, v3, v4, v3, v7	VK1, VK3, VK4, VK6, VK7	V1, V7	M2	VK1, VK2, VK4
	, -,		C1, C2, C3	-,	VK1, VK2, VK4,		VK6, VK7
					VK6, VK7	VK3, VK4, VK5,	
			M1, M2			VK6, VK7	
			VK1, VK5				
	Developing a	Developing a	Developing a sense of:	Developing a	Developing a	Developing a	Developing a
	sense of:	sense of:	- the importance of music	sense of:	sense of:	sense of:	sense of:
Core tacit	- how	- how	in expressing and	- how	- how effective	- personal	- how
knowledge	effective	melodies,	forming culture	melodies,	rehearsal	musical	effective
the knowle	ensemble rehearsal	chords, bass lines and	<ul> <li>the way that different cultures, histories and</li> </ul>	chords, bass lines and	leads to musical	style and preference	independe nt
dge gained	leads to	drum beats fit	places are expressed	drum beats	progress	- self as a	rehearsal
through	musical	together	through music	fit together	- how to	composer	leads to
experience	progress	- how pitch is	- how African drumming,	- how pitch is	prepare for a	how songs	musical
that is	- how to	represented	Rock n' Roll, Punk, Jazz,	represented	performance	can	progress
often	prepare for	by MIDI	Hip Hop and Grime	by MIDI	deadline with	express a	- how to
difficult to	a	recording	sound	recording	others	feeling, tell	prepare fo
put into	performance			- how sound		a story or	a
words	deadline			can be		share a	performar
	with others			modified		message	ce deadlin
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	Gaining	Gaining	Gaining knowledge of:	Gaining	Gaining	Gaining	Gaining
	knowledge of:	knowledge of:	<ul> <li>cultural and historical</li> </ul>	knowledge of:	knowledge of:	knowledge of:	knowledge of:
	- fluency,	- Melody,	context, musical	- Melody,	- fluency,	<ul> <li>Briefs and</li> </ul>	- routines
	accuracy,	harmony,	features,	harmony,	accuracy,	how to fulfil	for
	expression,	bass line,	instrumentation, use of	bass line,	expression,	them	developm
	dynamics,	texture	music technology and	texture	dynamics,	- compositio	ent
	articulation,	- sequencing	composers and	- sequencing	articulation	nal	- technical
	ensemble	including	performers in African	including	- rehearsal	techniques	exercises
	awareness	recording,	drumming, Rock n' Roll,	using audio	technique	- techniques	for
Core	and	editing,	Punk, Jazz, Hip Hop and	and	- professional	for	developm
declarative	sensitivity	quantize,	Grime sound	software	skills	developing	ent
knowledge	- ensemble	copy and	- Success criteria for	tools,	- audits and	musical	- audits and
Miowicage	rehearsal	paste, trim,	Component 1	manipulatio	target setting	ideas	target
facts or	technique	metronome	component 1	n	target setting	- keys and	setting
informatio	teerinque	metronome		techniques,		scales	- music
n stored in				inputting		- song	performan
the				and editing		structure	ce skills
memory				and editing audio and		- instrument	and
memory				using effects		ation and	technique
				- audits and		instrument	·
							S
				target		al	- methods
				setting		techniques	of
						- methods of	capturing
						capturing	musical
						musical	developm
						developme	ent
_						nt	
Core	Getting better	Getting better at:	Getting better at:	Getting better	Getting better at:	Getting better	Getting better
procedural	at:	- playing in	- playing a range of	at:	- practicing	at:	at:
knowledge	<ul> <li>practicing</li> </ul>	time with a	instruments in given styles	- playing in	with an	- composing	- practicing
	with an	pulse	- rehearsing in a range of	time with a	ensemble	chord	- playing
the	ensemble	<ul> <li>counting rests</li> </ul>	ensembles	pulse	- playing	sequences,	chosen
knowledge	- playing	- playing	<ul> <li>playing sensitively with</li> </ul>	- counting	chosen	riffs,	instrumen
exercised in	chosen	melodies	others in small and large	rests	instrument	melodies,	t
the	instrument	<ul> <li>editing work</li> </ul>	ensembles in a range of	- playing	accurately	bass lines	accurately
performanc	accurately	- sequencing	styles	melodies	and fluently	and drum	and
e of a task	and fluently	including		<ul> <li>editing work</li> </ul>	- performing	beats	fluently





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<ul> <li>performing</li> </ul>	recording,	- improvising and	<ul> <li>sequencing</li> </ul>	- reviewing	<ul> <li>composing</li> </ul>	- performin
with others	editing,	composing in given styles	including	own progress	using song	g
<ul> <li>giving and</li> </ul>	quantize,	using set rhythms, scales	using audio		structure	<ul> <li>reviewing</li> </ul>
receiving	copy and	and structures	and		<ul> <li>exploring</li> </ul>	own
feedback	paste, trim,	<ul> <li>sequencing including</li> </ul>	software		and	progress
	metronome	recording, editing,	tools,		extending	- music
	<ul> <li>giving and</li> </ul>	quantize, copy and paste,	manipulatio		ideas	skills and
	receiving	trim, metronome	n		- using	technique
	feedback	<ul> <li>identifying, describing and</li> </ul>	techniques,		structure	s: tuning,
		giving examples of musical	inputting		effectively	learning
		features in given styles	and editing		- using	repertoire
		<ul> <li>giving and receiving</li> </ul>	audio and		rhythmic	, physical
		feedback	using effects		and melodic	preparatio
			<ul> <li>reviewing</li> </ul>		patterns	n and
			own		- developmen	exercises,
			progress		t of	instrumen
					harmony	tal or
					- sequencing	vocal
					including	technique,
					recording,	practise
					editing,	routines
					quantize,	such as
					copy and	scales,
					paste, trim,	etc.,
					metronome,	following
					automation	accompan
					and	iment and
					recording	stage
					and editing	presence
					audio	'
					<ul> <li>sharing and</li> </ul>	
					communicat	
					ing musical	
					developmen	
					t	
	1				•	





	Whole class	Sequenced	Sequenced Hip Hop track	BTEC	Sequenced/pro	Ensemble	Composition	Solo
	band	project		Componen	duction	performance		performance
	performance		Grime composition	t 1 Task 1	recording		Music creation	
•			·	and 2		Professional skills	development	Music skills
Assessmen			Song analysis		Music	development	review	and
t					production	review		techniques
					development			development
					review			review





### **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	Component 3	Component 2	Creating and performing	Component 3	
	Products MOCK	Preparation	<b>Exploring Musical</b>	arrangements	Responding to a	
		Genre revision	Products	Component 3 preparation	Music Brief	
	Two hours per week		(externally set by		(externally	
		One hour per week	Pearson)		assessed)	
	General musicianship	General musicianship		General musicianship		
	Instrumental and vocal skills	Instrumental and vocal		Instrumental and vocal skills		
	Vocabulary and context	skills		Vocabulary and context		
	Composition and Improvisation	Ensemble skills		Composition and improvisation		
Relevant	Music Technology	Vocabulary and context		Music technology		
core concepts	Vocational Knowledge	Composition and		Vocational Knowledge		
concepts		improvisation				
		Music technology				
		Vocational Knowledge				
Relevant	G1, G2, G4, G6, G7, G8, G9, G10	G1, G2, G3, G4, G8, G10		G1, G2, G3, G4, G8, G10		
end points						
	11, 12, 13	12, 14		11, 12, 13 14		





	V1, V3, V7	E1, E2	V1, V3, V4, V5, V7	
	C2, C3, C4, C5, C6, C7	V1, V3, V4, V5, V7	C1, C2, C3, C5	
	M1. M2	C1, C2, C3	M1, M2	
	VK1, VK2, VK3, VK4, VK5, VK6, VK7	M1, M2	VK1, VK2, VK3, VK4, VK5, VK6, VK7	
		VK1, VK5		
Core tacit knowledge  the knowle dge gained through experience that is often difficult to put into words	<ul> <li>Developing a sense of: <ul> <li>how solo rehearsal leads to musical progress</li> <li>how to prepare for a performance deadline</li> <li>how melodies, chords, bass lines and drum beats fit together</li> <li>personal musical style and preference</li> <li>self as a composer</li> <li>how songs can express a feeling, tell a story or share a message</li> </ul> </li> </ul>	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 styles are constructed and deconstructed - self as performing, arranger, producer	
Core	Gaining knowledge of: - fluency, accuracy, expression,	Gaining knowledge of: - cultural and	Gaining knowledge of: - features of a music brief	
declarative	dynamics, articulation,	historical context,	- how to plan to meet the	
knowledge	ensemble awareness and	musical features,	demands of a brief	
facts or	sensitivity - routines for development	instrumentation, use of music	<ul><li>constraints and intentions</li><li>how to refine musical material</li></ul>	
informatio	- technical exercises for	technology and	- how to refine musical material	
n stored in	development	composers and	- how to review work based on	
the	- audits and target setting	performers in	client needs	
memory	- music performance skills and	African drumming,	- creative process and outcome	
	techniques	Rock n' Roll, Punk,	reviews	





	- Melody, harmony, bass line,	Jazz, Hip Hop and				
	texture	Grime sound				
	- sequencing including	- arrangements				
	recording, editing, quantize,					
	copy and paste, trim,					
	metronome					
	- how to compose within a given					
	style					
	Getting better at:	Getting better at:	-	Getting better at:		
	- practicing with an ensemble	- playing their given		- Planning to meet the demands		
	<ul> <li>playing chosen instrument accurately and fluently</li> </ul>	instrument in given styles		of a music brief - Developing and producing a		
	- performing with others	- rehearsing in a		response to a brief		
	- giving and receiving feedback	range of ensembles		- Creating, performing and		
Core	Getting better at:	- playing sensitively		producing in given styles		
procedural	- playing in time with a pulse	with others in small		- Refining musical material		
knowledge	- counting rests	and large ensembles		- Personal management		
	- playing melodies	in a range of styles		- Reviewing work based on client		
the	- editing work	<ul> <li>improvising and</li> </ul>		needs		
knowledge	- sequencing including	composing in given		- Commenting on the creative		
exercised in	recording, editing, quantize,	styles using set		process and outcome		
the	copy and paste, trim,	rhythms, scales and				
performanc	metronome	structures				
e of a task	- giving and receiving feedback	- identifying,				
		describing and				
		giving examples of				
		musical features in				
		given styles - giving and receiving				
		feedback				
	Solo performance	Performance in the	BTEC Component	Component 3 mock assignment	BTEC	
	·	given style	2 – Externally		Component 3 –	
Accoccmon	Composition (creation of original		Assessed		Externally	
Assessmen t	music)		Assignment		Assessed	
					Assignment	
	Skills audit and development					
	review					



