

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
Play and perform confidently in a range of solo and ensemble contexts, using their voice, playing instruments musically, fluently and with accuracy of expression.	Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions.	Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions.	Identify and use the interrelated dimensions of music expressively and with increasing sophistication including use of tonalities, different types of scales and other musical devices.	Listen with increasing discrimination to a wide range of music from great composers and musicians.	Develop a deeper understanding of the music that they perform and to which they listen, and its history.	Develop a working knowledge and understanding of Music Technology software in order to record/sequence coherent musical outcomes utilising the software and features creatively and musically.

Curriculum Map: Year 7 Music						
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Topic	Find My Sound (Singing, Form and Structure) Performance 1 'I'm a Believer'. Strands 1,3,5,6	Traditional Music Rhythm, Pulse, Ode to Joy, Fanfare composition. Strands 1,2,3,4,6	Music technology (EDM) Strands 2, 4, 7	Performance 2 Song TBD – Modern, recognisable and in Key of C. Primary and Secondary Chords. Strands 1,3,5	World Music (Gamelan, Indian, Chinese). Strands 1,2,4,5,6	Music technology (2 part Sequencing) Melody and Chords. (Twinkle Twinkle) Strands 1,3,5,7
Intent	This scheme of learning intends to bridge the gap between music learning and performing in primary and secondary school. It also embeds the importance of singing and performing within music and establishes this as a crucial skill to develop.	This scheme of learning intends to develop students understanding and skills to perform in time to varying time signatures, tempos and note durations. Still will be exposed to ensemble music without lyrics or pitch. Students will learn to play 'Ode to Joy' on the keyboard, and compose a fanfare. These skills will be utilised in many different schemes of learning moving forwards and establishes strong	This SoL intends to introduce students to Music technology to create and realise their music from the loops.	The scheme of learning intends to build on the performance work of Unit 1 developing the instrument specific techniques, furthering musical knowledge by playing a harder piece introducing secondary chords.	The scheme of learning intends to introduce students to music from around the world. We will look at Gamelan, Indian, and Chinese and study how these interlink, with continuity and change.	This SoL intends to develop students' music technology skills by playing in their music using note input method rather than loops.

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

		foundations within performance.				
Key Knowledge	<p>Students will understand different pitches and ranges/basic instrument specific techniques within performance.</p> <p>Students will develop their understanding of the elements of music, in particular pitch, dynamics and structure.</p>	<p>Students will understand different tempos and time signatures.</p> <p>Students will develop their understanding of the elements of music, in particular rhythm, tempo, duration and time signatures.</p> <p>Students will develop their understanding of graphic and score notation.</p>	<p>To arrange a piece of music from the given building blocks/loops</p> <p>Be able to navigate the program and problem-solving where necessary</p> <p>Understand how EDM music can be constructed and implement this with own piece</p> <p>Copy and paste parts in order to create the desired structure</p> <p>Develop your piece using music from a similar genre</p> <p>Develop an awareness of text you when creating a piece of music</p>	<p>Further develop instrument specific technique Including microphone technique adding based notes and adding bass drum</p> <p>Develop a working Knowledge of minor chords and how to construct them</p> <p>To be able to perform all parts of the song on drums voice and keyboards</p> <p>Work collaboratively with your band mates</p> <p>Keep own part going</p> <p>Develop an awareness of ensemble</p>	<p>To perform elements of Gamelan/Indian and Chinese music</p> <p>To compose elements of gamelans/Indian and Chinese music</p> <p>To understand the elements of gamelans/Indian and Chinese music</p> <p>Be able to work collaboratively on the performance and composition work</p> <p>To be able to read pitched notation</p> <p>To understand and explain the history of Gamelan/Indian and Chinese music</p>	<p>Quantise parts</p> <p>Add own Tracks</p> <p>Add percussion track</p> <p>Use Automation for Volume (Fade out).</p> <p>Save as MP3</p> <p>Record step-time and merge pats together</p> <p>Using keyboard shortcuts (hot keys) to navigate the program</p> <p>Different methods to add notes to a track: adding notes with a mouse, playing notes in with a MIDI keyboard,</p>
Key Skills	<p>Collective singing of songs with a small range.</p> <p>Call and response songs.</p>	<p>Perform in time to a pulse of varying tempi.</p> <p>Perform rhythms using rhythm grids in simple time.</p>	<p>Students will be able to:</p> <p>Arrange a new piece of music from the given Building blocks.</p>	<p>Perform as a smaller group, rather than as a whole class employing group leader which operates without teacher intervention.</p>	<p>Students will be able to:</p> <p>Identify Gamelan, India, Chinese music</p>	<p>Play, record, edit melody</p> <p>Play, record, edit chords</p>

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

	<p>Sing and play with vocal control songs with a small range.</p> <p>Sing/play tunelessly and with expression.</p> <p>Sing/play with accurate pitching and following performance directions, including dynamics.</p> <p>Sing with a sense of ensemble.</p> <p>Identify simple structure of pieces</p>	<p>Perform rhythms using staff notation in simple time.</p> <p>Compose rhythms using rhythm grids in simple time.</p> <p>Compose rhythms using rhythm grids in simple time.</p>	<p>Open, save, Loop, copy, paste, truncate</p> <p>Create own dance track using the given loops on separate tracks</p> <p>Navigate the program appropriately and creatively realising that there's more than one way to complete a function</p> <p>Develop technical and working knowledge and understanding of the sequencing program</p>	<p>Keep his or her own part going even if someone else goes wrong</p> <p>Have the confidence to perform on their own</p> <p>Perform block chords with root bass notes</p> <p>Perform broken chords with bass notes</p> <p>Section Leader (Drums/Keyboard/Voice)</p>	<p>Compose Peking, Saron, Raga, Drone, Tala, Pentatonic Improvisation</p> <p>Rehearse and perform their final pieces.</p> <p>The pupils should choose appropriate instrumentation, have a suitable structure, select which notes to use for their melody and drone.</p> <p>Piece should be creative and include improvisation.</p> <p>Developing 'performance confidence'.</p>	<p>Record in time</p> <p>Use Tempo to slow recording down</p> <p>Edit errors and wrong notes</p> <p>Use Copy and Paste functions for various sections</p> <p>Add drum loop for accompaniment.</p>
Key Vocabulary	Voice, pitch, range, high, low, melody/tune, soprano, alto, tenor, bass, posture, vocal warm-up, dynamics, soft, loud, call and response, vocal control, expression and emotion, conductor, articulation and diction, binary form,	Rhythm, pulse, beat, tempo/tempi, fast, slow, moderate, rhythm grid, staff notation, semibreve, minim, crotchet, quaver(s), semi-quaver(s), time-signature, bar, bar line, ostinato, cyclic rhythm, ensemble, dynamics, soft, loud, call and response. Orchestra, strings, woodwind,	Open, save, Loop, copy, paste, regions, truncate, tracks, structure, step-time input, real-time input, duration, note position pitch, velocity,	Tempo, Rhythm, Instruments, Articulation, Dynamics, Structure, Texture, Melody, Instrument specific terminology	Saron, Peking, Gamelan, Drone, Raga, Tala, Pentatonic Scale, Tempo, Rhythm, Instruments, Articulation, Dynamics, Structure, Texture, Melody, Instrument specific terminology	Open, save, Loop, copy, paste, regions, truncate, tracks, structure, step-time input, real-time input, duration, note position pitch, velocity,

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

	ternary form, and rondo form.	brass, percussion, tuned percussion, untuned percussion, instrumental family, conductor, pitch range for varying instruments, timbre, sonority, bowing- arco, plucking- pizzicato, bass clef staff notation/chord diagrams, major and minor, baroque, classical, romantic periods, binary, ternary,				
Key Reading						
End Point	whole class performance	<p>1 x percussion performance using rhythm grids.</p> <p>1 x percussion performance using staff notation.</p> <p>1 x percussion composition using rhythm grids.</p> <p>1 x percussion composition using staff notation.</p>	A range of sequences exemplifying :- Tracks Loops Automation, Pan, Volume	Solo performance instrument of choice Whole class performance Small group performance	whole class performance 3 x World Music compositions	Accurate sequence of Twinkle Twinkle with melody and chords
Form of Assessment	Recording of performances	Recording of performances	Recording of sequences	Recording of performances	Recording/performances of Compositions	Realisation of sequence

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

Enrichment opportunities	Choir	African Drumming Club Percussion peripatetic lessons	.	School of Rock Club Music Theory Club Keyboard peripatetic instrumental lessons.	Any music club Samba	Any after school music club
Leadership opportunities	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.	Giving feedback and sharing work	Giving feedback	Being group leader/conductor	Being a critical friend

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

Curriculum Map: Year 8 Music						
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Topic	Rhythms from around the world (African/Samba). Strands 1, 2, 4, 6		How has music narrated the struggle for racial equality? (Blues) Strands 1, 2, 3, 5, 6		Pop Song (Performance and composition) How have the Beatles influenced modern music? Strands 1, 2, 3, 4, 5,	
Intent	These schemes of learning intend to expose students to the chronology of the development of music in the West and the significance cultures from around the work have had on its development. These schemes of learning intend to develop student’s awareness of cultural identify along with acceptance, tolerance and respect for cultures that differ from our own. Emphasising the significance of music as a medium that transcends age, ethnicity, gender, tolerance and other relevant protected characteristics.					
Key Knowledge	The development of music from West Africa and how the slave trade transported African musical influences on the West.		How the slave trade influenced cultural identity in the Americas and the subsequent creation of Blues and Jazz.		How Blues and Jazz influenced modern music and the impact they had on most Western genres of modern music.	
Key Skills	<p>Identify geographic/cultural context of a piece of music.</p> <p>Perform multiple parts in time with fluency and accuracy.</p> <p>Perform rhythms using rhythm grids in simple time.</p> <p>Perform rhythms using staff notation in simple time.</p> <p>Compose rhythms using rhythm grids in simple time.</p> <p>Compose rhythms using rhythm grids in simple time.</p> <p>Perform pieces with a variety of textures.</p> <p>Compose pieces with a variety of textures.</p>		<p>Identify geographic/cultural context of a piece of music.</p> <p>Keyboard performance skills including dexterity, co-ordination, accuracy, and timing.</p> <p>Perform multiple parts in time with fluency and accuracy. Further develop sight reading skills using treble clef with an extended range.</p> <p>Understand and perform chord accompaniment – I, IV and V.</p> <p>Understand, perform and compose more complex rhythms that feature in Blues music.</p> <p>Develop understanding of different bass lines within music.</p> <p>Improvisation</p>		<p>Identify geographic/cultural context of a piece of music.</p> <p>Write lyrics to a brief.</p> <p>Develop performance skills on a range of band instruments – ukulele, guitar, bass guitar and drum kit.</p> <p>Compose a with melody, with extended range, for voice or keyboard to accompany lyrics.</p> <p>Identify tonality of a piece of music and function in a socio/cultural context.</p> <p>Demonstrate secure ensemble skills with awareness of timing and balance with other performers.</p>	
Key Vocabulary	Traditional west African instruments, djembe, djembe fola, rhythm, pulse, beat, tempo/tempi,		Layout of piano/keyboard, ‘middle C’, treble clef staff notation, stave, staff lines and spaces, scale,		Drum kit, ukulele, guitar, bass guitar, keyboard, pop song structure, primary chords, secondary	

Stand 1 Playing and Performing	Strand 2 Compose and Improvise	Strand 3 Notation	Strand 4 TRIADSTM – Listening and Implementing	Strand 5 Listening and Appraising	Strand 6 Understanding	Strand 7 (RHO) Music Technology
--	--	-----------------------------	--	---	----------------------------------	---

	fast, slow, moderate, rhythm grid, staff notation, semibreve, minim, crotchet, quaver(s), semi-quaver(s), time-signature, bar, bar line, ostinato, cyclic rhythm, ensemble, monophony, homophony, polyphony and antiphony.	left hand, right hand, melody/tune, finger position, chords, and octave, C major chord, F major chord, G major chords (and 7ths where appropriate), 12 Bar Blues chord sequence, 12 bar blues walking bass line, swinging rhythm, Blues scale in C, improvisation using Blues scale – Scat singing and keyboard.	chords, major, minor, lead sheet notation, chord diagrams (piano, ukulele, guitar, bass), ensemble awareness, timing, balance, dynamics, fluency, independent rehearsal skills, 12 bar blues chord sequence, lyric writing, melismatic, syllabic, hook, riff.
Key Reading			
End Point	1 x whole class djembe performance 1 x small group djembe performance 1 x small group djembe composition	1 x keyboard performance – 12 Bar Blues 1 x keyboard performance – 12 Bar Blues and walking bass line 1 x keyboard performance – improvisation 1 x keyboard performance – Blues piece	1 x group performance of Beatles piece 1 x group composition influenced by conventions of popular music from 1960s onwards.
Form of Assessment	Recording of performances/compositions	Recording of performances/compositions	Recording of performances/compositions
Enrichment opportunities	African Drumming Club Percussion peripatetic lessons	School of Rock Club Keyboard peripatetic instrumental lessons	School of Rock Club Keyboard peripatetic instrumental lessons
Leadership opportunities	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
-----------------------------------	-------------------------------------	---------------------	---	--	--------------------------	-----------------------------------

Curriculum Map: Year 9 Music						
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Topic	Performance 3 Song TBD, Key of C/Am or 2b or 2#. Primary and Secondary chords, or different stylistic feature. Strands 1,3,5,6	Creating a masterpiece (Theme and Variation)	Reggae Popular World Music Strands 1,3,5,6	Soundtracks (Music Technology) Music for stage and screen Strands 2,3,5,7	How do you write a No. 1 hit? Strands 1, 2,4, 6	Computer and Video game music. Strands 2, 4,5,7
Intent	The intention is to develop performance and stylistic qualities on an instrument of choice. The song will be technically more demanding with 2B's or #'s. Students are encouraged to change instruments, or alternatively get even better at their chosen instrument but playing at the same standard is not encouraged.	The scheme of learning begins by exploring basic ways to vary an existing theme using the elements of music and simple musical devices in terms of changing: pitch (octave), timbre and sonority, articulation, tempo, dynamics, rhythm and adding: pedal, drone, ostinato, rhythm, decoration (passing notes) . This is then developed by progressively exploring and using more complex variation techniques including: <i>augmentation, diminution (revision of note values), canon/round</i> and <i>adding a counter melody</i> , before pupils learn how to vary a theme using changes in tonality and investigate how <i>inversion</i> ,	This unit begins by exploring the origins of Reggae music from Mento, Ska and Rock Steady and looks at the famous Reggae musician, Bob Marley, and his influence on a worldwide audience.	The scheme of learning begins with an introduction into the purpose of film music and the decisions and challenges a composer of film music faces. Leitmotifs are an important aspect of film music and pupils explore how composers have used these to represent certain characters and situations within films and how, through the manipulation of the elements of music, these can be changed to suit different on-screen situations.	This scheme of learning begins by exploring 'What Makes a Good Song?' through practical musical investigation of two 'good' songs as case studies: <i>"Shape of You" by Ed Sheeran</i> and <i>"Shotgun" by George Ezra</i> . Pupils explore Hooks/Riffs, Structure, Melody and Lyrics through listening and analysis and performing parts of each song as short musical arrangements. Students learn about the importance of Hooks and Riffs, Popular Song Structure and the various difference components/sections within, Melodic Motion (Conjunct and Disjunct Motion) and Lyrics within both these case studies and a range of other	The unit begins by looking at Character Themes in computer and video game music before pupils move on to explore ways in which Character Themes can be developed and changed for different atmospheres and scenarios within computer and video games. The characteristic musical features of much computer and video game music: jumping bass lines, staccato articulation, chromatic movement and syncopation are included as musical knowledge through composing and performing tasks.

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

		<i>retrograde</i> and <i>retrograde inversion</i> can be applied to a theme as more advanced variation techniques.			popular songs.	
Key Knowledge	<p>Perform music to an audience with increased confidence style and fluency</p> <p>Be able to perform songs from a range of modern styles</p> <p>Demonstrate and understanding and application of notation staff cards when performing</p> <p>Explore different styles developing musical appreciation and use more appropriate musical terminology</p> <p>Develop as a student expert in an instrument of your choice</p> <p>To be able to critically evaluate your own and others' performances using technical vocabulary and your musical knowledge</p>	<p>To develop a knowledge and understanding of how the Elements of Music can be used and manipulated as a basic form of musical variation to an existing theme or melody.</p> <p>Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody.</p>	<p>The unit uses two Reggae songs as case studies to explore the musical features of the genre: "Yellow Bird": a Caribbean song, and "Three Little Birds". Pupils learn about the different textural elements that make up a Reggae song: bass line riffs, melodic hooks, offbeat chords, syncopated rhythms and the vocal melody line. Pupils harmonic language is extended and developed constructing chords I, II, IV and V in F Major ("Yellow Bird") and chords I, IV and V To recognise the stylistic conventions of Reggae music</p>	<p>How music can enhance the visual images and dramatic impact of film and can reflect the emotional and narrative messages of the drama.</p> <p>How timing is a crucial factor in the composition and performance of music for film.</p> <p>How film music can change the viewer's interpretation of a scene.</p> <p>How to create an effective musical narrative for a film scene, using appropriate techniques to create an intended effect.</p>	<p>Understand the different textural and structural elements of a song/popular song. Understand and use the different musical information given on a lead sheet in creating a Musical Arrangement of a Popular Song.</p>	<p>Understand the various ways in which music is used within a range of computer and video games from different times. • Understand, describe and use common compositional and performance features used in computer and video game music. • Understand how to vary, adapt and change a melody (character theme) for different atmospheres/scenarios . • Understand the importance of sound effects and how these are used at certain cues to enhance gameplay within a computer or video game.</p>

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

Key Skills	<p>Playing a more complex part, adding drum fills, using different inversions and adding a more complex left hand</p> <p>singing in harmony</p> <p>performing more of the song</p> <p>no doubling of parts</p> <p>develop private practice routines</p> <p>playing a more complex rhythm playing with expression</p> <p>using dynamics</p> <p>student expert</p> <p>student leader interpreting traditional staff notation.</p>	<p>Identify geographic/cultural context of a piece of music.</p> <p>Develop composition skills and an understanding of how the elements of music can be used and manipulated as a basic form of musical variation to an existing theme or melody.</p> <p>Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody.</p>	<ul style="list-style-type: none"> • How chords contribute to the texture of a song • To recognise the key features of a Reggae bass line • To understand syncopation and how it is used in Reggae music • To identify the different layers that make up Reggae music • Understand the key themes and style of Reggae lyrics 	<p>How music can enhance the visual images and dramatic impact of film and can reflect the emotional and narrative messages of the drama.</p> <p>How timing is a crucial factor in the composition and performance of music for film.</p> <p>How film music can change the viewers' interpretation of a scene.</p> <p>How to create an effective musical narrative for a film scene, using appropriate techniques to create an intended effect.</p> <p>Develop understanding of using a music sequencer.</p>	<p>Understand the different textural and structural elements of a song/popular song.</p> <p>Understand and use the different musical information given on a lead sheet in creating a musical arrangement of a popular song.</p> <p>Compose original melodies, with extended range, to a given chord sequence. Write lyrics to a brief.</p> <p>Develop performance skills on a range of band instruments – ukulele, guitar, bass guitar and drum kit.</p>	<p>Be able to describe how a Character Theme/Motif can be adapted, changed and altered at different points within a computer game by manipulating the Elements of Music and using subject specific musical vocabulary.</p> <ul style="list-style-type: none"> • Create, adapt and refine an effective character motif for use in different scenarios or atmospheres within a computer or video game. • Perform and/or create a range of effective computer and video game sound effects. • Perform with two-hands (melody and bass line parts together) a range of computer and video game music themes reading from staff notation with accurate pitch and rhythm and appropriate sounds. • Create, perform and present an original
-------------------	---	--	---	--	--	--

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

						effective complete piece of computer or video game music using appropriate notation and utilizing characteristic features of computer and video game music
Key Vocabulary	Major, minor, sharps, flats, ensemble, confidence, rehearsal, count in, root note, Instrument specific language, Tempo, Rhythm, Instruments, Articulation, Dynamics, Structure, Texture, Melody, Instrument specific terminology	Melody, theme, variation, canon/round, ground bass, pitch, tempo, dynamics, counter melody, timbre and sonority, articulation (legato and staccato), inversion, retrograde, retrograde inversions pedal note, drone, melodic decoration, ostinato, tonality, major and minor.	Reggae, Mento, Ska, Rock Steady, Rastafarianism, Lyrics, Offbeat, Strong Beats, Weak Beats, Syncopation, Riffs, Simple Harmonies: Primary Triads (Tonic, Dominant and Subdominant Chords), Textural Layers, Chords, Call and Response.	Leitmotif, soundtrack, theme song, mickey-mousing, concord/discord, chromaticism, sequencing, storyboard, 'borrowed' music, musical intervals, click tracks/timing, theme, sound effects, motif, timbre and sonority, musical cliches, diegetic and non-diegetic music.	Popular song structure, introduction, verse, strophic, link, pre-chorus, chorus, bridge, coda, lyrics, hook, riff, melody, countermelody, texture, chords, accompaniment, bass line, lead sheet, arrangement, cover version, melodic motion, conjunct, disjunct, range, melismatic, syllabic, instruments, timbre and sonority.	Sound Effect, Chiptune/8-Bit Music, Synthesiser, Sampling, Soundtrack, Music Technology, Orchestra, Cues, Ground Theme, Decision Motif, Jumping Bass Line, Disjunct, Staccato, Articulation, Chromatic Movement, Syncopation, Character Theme/Motif, Leitmotif, Orchestration, Timbre/Sonority, Texture, Pitch, Dynamics, Tempo.
Key Reading						
End Point	Whole class/ small group performances Milestone recordings along the way	1 x keyboard performance of theme. 1 x keyboard perform in retrograde	2 x performances of Reggae Milestone Performances/rehearsals	1 x composition for silent film.	1 x cover of popular song from 2015 onwards. 1 x group pop song composition	Music for video games

Stand 1 Playing and Performing	Strand 2 Compose and Improvise	Strand 3 Notation	Strand 4 TRIADSTM – Listening and Implementing	Strand 5 Listening and Appraising	Strand 6 Understanding	Strand 7 (RHO) Music Technology
--	--	-----------------------------	--	---	----------------------------------	---

		1 x keyboard perform inverted 1 x keyboard perform in augmentation 1 x keyboard perform in diminution 1 x composition based on a theme to included theme and variation techniques				
Form of Assessment	Recordings of performances	Recording of performances/compositions	Recording of performances/compositions	Sequence recorded using Music Technology	Recording of performances/compositions	Sequence/MP3 of work
Enrichment opportunities	Listening and appreciating musicians from all cultures/backgrounds Focus on musician playing own choice of instrument and study the intricacies	Watching and listening, or attending live musical concerts, that include “Theme and Variations” music. Listening to Balinese and Javanese Gamelan music in which embellishment (heterophonic textures) and variation techniques are central features of the musical style. Performing Theme and Variations from the unit within a school concert or assembly setting.	Watching further (suitable!) live performances of Reggae artists and bands such as Bob Marley and The Wailers in concert. • Inviting local musicians or Reggae groups into school to perform live to pupils.	Attending theatrical productions with live original music <i>e.g. some carefully chosen musicals</i> . Inviting local composers who may have written music for film and TV to lead workshops and talk about their technical and musical procedures behind their music. Watching musical concerts (<i>e.g. “Film Music Proms” etc.</i>) of film music being performed by an orchestra both with the moving image and also in isolation as concert suites.	Visiting a recording studio to see how a popular song is recorded in terms of different tracks, layers and channels and how music technology is used.	Attending a concert (school or other) that includes music from computer and video games performed by a live orchestra. •

Stand 1 Playing and Performing	Strand 2 Compose and Improve	Strand 3 Notation	Strand 4 TRIADSTM – Listening and Implementing	Strand 5 Listening and Appraising	Strand 6 Understanding	Strand 7 (RHO) Music Technology
--	--	-----------------------------	--	---	----------------------------------	---

Leadership opportunities	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.	Lead their group by conducting or giving feedback.
---------------------------------	--	--	--	--	--	--

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

Curriculum Map: Year 10 Music						
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Topic	Unit 1 – The Music Industry			Unit 2 – Managing a Music Product		
Intent	How many organisations are involved in getting the music from the musician to the audience? The music industry may appear to be led and dominated by just a few massive multi-national companies, and all-powerful impresarios who hold careers and contracts in the palm of their hand. But that is only half of the picture. The music industry relies on countless individuals, small industries, partnerships, local agencies and promoters who make the world of music a true industry. It includes different types of performance venue, organisations that create music products such as recordings or live shows, companies whose work involves arts administration (such as funding bodies) and businesses providing services such as transport and equipment hire.			The survival of the music industry depends on its ability to evolve and be innovative with the products created. Live performance has always been a key part of the music industry, while online delivery of recorded music has taken over from CD sales. This unit will enable you to manage the planning, delivery and promotion of a live concert, recording, or other music product. The success of your music product will rely heavily on the planning and development process. It is important that different types of audience are understood and successful promotion is able to effectively engage these audiences. Your research should introduce you to elements of industry practice.		
Key Knowledge	This unit will allow you to gain a good understanding of the scope of the music industry with a view to getting work in and using the organisations that exist. You will investigate music organisations to find out about the work they do and how they relate to and rely on one another. You will also be given the opportunity to find out about the people who work in these organisations, from performers to people who work in technical, production and administrative roles. If you wish to work in the music sector or intend to progress to higher qualification levels, you will need to understand the various business practices within the industry and the range of job opportunities that exist. You will also need to understand how the industry operates for the individual entrepreneurs, sole traders, partnerships and small organisations that predominate. This unit aims to help you gain awareness and the underpinning knowledge of the structure of the music industry, its working practices and opportunities.			You will work in a defined role to apply the specialist skills, knowledge and understanding required for the aspect of the work for which you are responsible. For example, on a recording (either traditionally or performing with technology such as DJing), or you could be taking on the technical role of producing recordings or online product. Whichever role you take, you must demonstrate appropriate planning skills for the creation of your product. Your planning will lead to the final delivery of your product and its presentation to others. You will be required to work with others as well as achieving your personal goals, ensuring the product reflects your work and the qualities you show. The music industry requires teamwork at all levels of operation and you must support others to achieve to their full potential. Your work will also include the promotion of the music product, reflecting the fact that the industry does not depend purely on what happens on stage, but also on what happens in the market place, in retail and in audience generation and engagement.		
Key Skills	Exam techniques, advantages vs disadvantages, identifying opportunities and challenges, prioritising, evaluating.			Make a significant and imaginative contribution to the planning of a music product, making considered and insightful decisions in relation to the demands of the work.		

Stand 1 Playing and Performing	Strand 2 Compose and Improve	Strand 3 Notation	Strand 4 TRIADSTM – Listening and Implementing	Strand 5 Listening and Appraising	Strand 6 Understanding	Strand 7 (RHO) Music Technology
--	--	-----------------------------	--	---	----------------------------------	---

		Demonstrate a sustained and effective input into the development and delivery of a music product, making a significant contribution to the success of the work. Create imaginative promotional material appropriate to the product that communicates information effectively to the target audience and shows awareness of industry practice.
Key Vocabulary	<p>Job roles – Musician, Composer, Songwriter, Record producer, Conductor, Live Sound Technician, Roadie, Instrument Technician, Artistic Manager, Promoter, Marketeer, A&R, Sound Engineer, Session Musician, Mastering Engineer, Manufacturer, Music Journalist, Blogger, Broadcaster, Software Programmer, DJ, Retailer, Distributer</p> <p>Employment – Full-time, Part-time, Freelance, Self-employed, Permanent, Casual</p> <p>Venues – Large, Medium, Small, Health and Safety, Security</p> <p>Organisations – Recording Companies, Record Labels, Major Labels, Sub Labels, Independent Labels, Music Publishing, Self-publishing, Promotion Companies, PR and Marketing, Hire and Transport</p> <p>Agencies, Unions, Trade Bodies.</p>	Product, CD, Target Audience, Venue, Artistic Intention, Purpose, Repertoire, Technical and Logistical, Copyright, Planning, Development, Research, Timekeeping, Preparedness, Strengths and Weaknesses, Audience, Customer, Questionnaire.
Key Reading	BTEC Revision Guide	
End Point	1-hour external examination	Plan, develop and deliver a music product from conception to completion. Promote a music product to an intended target audience. Review the management of the process and final product.
Form of Assessment	1-hour external examination	Marked internally, externally moderated
Enrichment opportunities	Revision sessions, intervention	Revision sessions, intervention
Leadership opportunities	Peer assessment and support	Lead their group by directing or giving feedback

Stand 1 Playing and Performing	Stand 2 Compose and Improvise	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---	----------------------------	---	--	---------------------------------	--

Curriculum Map: Year 11 Music – Recording Pathway					
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5
Topic	Unit 6 – Introducing Music Recording	Unit 1 – The Music Industry (Revision)	Unit 7 – Introducing Music Sequencing		Unit 1 – The Music Industry (Revision)
Intent	The ability to create audio recordings is essential for anyone with a desire to work in the music industry in a technical role. In this unit, you will use music technology to create multi-track recordings.	How many organisations are involved in getting the music from the musician to the audience? The music industry may appear to be led and dominated by just a few massive multi-national companies, and all-powerful impresarios who hold careers and contracts in the palm of their hand. But that is only half of the picture. The music industry relies on countless individuals, small industries, partnerships, local agencies and promoters who make the world of music a true industry. It includes different types of performance venue, organisations that create music products such as recordings or live shows, companies whose work involves arts administration (such as funding bodies) and businesses providing services such as transport and equipment hire.	Digital technology is a huge part of the music that surrounds us in the 21st century. In this unit, you will be using sequencing software packages to create music in response to a realistic, music-industry-led brief		How many organisations are involved in getting the music from the musician to the audience? The music industry may appear to be led and dominated by just a few massive multi-national companies, and all-powerful impresarios who hold careers and contracts in the palm of their hand. But that is only half of the picture. The music industry relies on countless individuals, small industries, partnerships, local agencies and promoters who make the world of music a true industry. It includes different types of performance venue, organisations that create music products such as recordings or live shows, companies whose work involves arts administration (such as funding bodies) and businesses providing services such as transport and equipment hire.
Key Knowledge	You will record from audio sources such as acoustic instruments, amplified instruments, electronic instruments and vocals. You will learn how to control the input signals from real sound sources using gain and microphone placement. Once the tracks have been recorded successfully, you will mix these sounds together into a finished recording using some basic processing such as reverb, chorus and EQ. Studio engineers and producers work with a range of technology, so it is important	This unit will allow you to gain a good understanding of the scope of the music industry with a view to getting work in and using the organisations that exist. You will investigate music organisations to find out about the work they do and how they relate to and rely on one another. You will also be given the opportunity to find out about the people who work in these organisations, from performers to people who work in technical, production and administrative roles. If you wish to work in the music sector or intend to progress to higher qualification levels, you will need to	You will learn how to create music using a variety of sources, including loops and software instruments. You will edit your music by the application of different processes such as quantisation, looping and note editing, and enhance the sound by the addition of appropriate plug-in effects such as reverb, delay and distortion. You will then learn how to create a final		This unit will allow you to gain a good understanding of the scope of the music industry with a view to getting work in and using the organisations that exist. You will investigate music organisations to find out about the work they do and how they relate to and rely on one another. You will also be given the opportunity to find out about the people who work in these organisations, from performers to people who work in technical, production and administrative roles. If you wish to work in the music sector or intend to progress to higher qualification levels, you will need to understand the various business practices within the industry and the range of

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

	that you learn how to use this technology correctly and safely. Knowledge of health and safety is essential to ensure that equipment is maintained and risks to individuals are minimal. Recording professionals also need to be very organised and efficient in their use of recording time. You will learn how to make the most of your session time and record effectively and efficiently.	understand the various business practices within the industry and the range of job opportunities that exist. You will also need to understand how the industry operates for the individual entrepreneurs, sole traders, partnerships and small organisations that predominate. This unit aims to help you gain awareness and the underpinning knowledge of the structure of the music industry, its working practices and opportunities.	mix that will become a completed audio file. As you learn through experiencing and using the software, you will gain an understanding of the roles of different software tools, leading to the production of music that uses the full functionality of the software available. You will use your knowledge to create either original music or a creative arrangement of music already written by others.	job opportunities that exist. You will also need to understand how the industry operates for the individual entrepreneurs, sole traders, partnerships and small organisations that predominate. This unit aims to help you gain awareness and the underpinning knowledge of the structure of the music industry, its working practices and opportunities.
Key Skills	<p>How to plan an execute a recording session.</p> <p>Use recording equipment safely to produce multi-track recordings.</p> <p>How to edit a recording to a professional standard.</p>	Exam techniques, advantages vs disadvantages, identifying opportunities and challenges, prioritising, evaluating.	<p>Explain the features of music sequencing techniques in relation to note input and editing and the use of effects and their potential applications.</p> <p>Select and apply sequencing techniques in the production of a piece of music, with attention to detail and musicality.</p> <p>Select and apply mixing techniques that enhance the final mix.</p>	Exam techniques, advantages vs disadvantages, identifying opportunities and challenges, prioritising, evaluating.
Key Vocabulary	Solo-musicians, multi-tracked instrumentalists, vocals, live ensembles, pop, rock, folk, jazz ensembles, Equipment, computer, mixing desk, microphones, auxiliary equipment, cables, stands, DI box,	Job roles – Musician, Composer, Songwriter, Record producer, Conductor, Live Sound Technician, Roadie, Instrument Technician, Artistic Manager, Promoter, Marketeer, A&R, Sound Engineer, Session Musician, Mastering Engineer, Manufacturer, Music	Solo-musicians, multi-tracked instrumentalists, vocals, live ensembles, pop, rock, folk, jazz ensembles, Equipment, computer, mixing desk, microphones,	Job roles – Musician, Composer, Songwriter, Record producer, Conductor, Live Sound Technician, Roadie, Instrument Technician, Artistic Manager, Promoter, Marketeer, A&R, Sound Engineer, Session Musician, Mastering Engineer, Manufacturer, Music Journalist,

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

	audio interface, monitors, amplifiers, headphones, scheduling, space, line of sight, noise, studio, audio editing, panning, reverb, levels, stereo field, EQ, effects, compression, bouncing down.	Journalist, Blogger, Broadcaster, Software Programmer, DJ, Retailer, Distributer Employment –Full-time, Part-time, Freelance, Self-employed, Permanent, Casual Venues – Large, Medium, Small, Health and Safety, Security Organisations – Recording Companies, Record Labels, Major Labels, Sub Labels, Independent Labels, Music Publishing, Self-publishing, Promotion Companies, PR and Marketing, Hire and Transport Agencies, Unions, Trade Bodies.	auxiliary equipment, cables, stands, DI box, audio interface, monitors, amplifiers, headphones, scheduling, space, line of sight, noise, studio, audio editing, panning, reverb, levels, stereo field, EQ, effects, compression, bouncing down, quantizing, region editing, brief, volume balance.	Blogger, Broadcaster, Software Programmer, DJ, Retailer, Distributer Employment –Full-time, Part-time, Freelance, Self-employed, Permanent, Casual Venues – Large, Medium, Small, Health and Safety, Security Organisations – Recording Companies, Record Labels, Major Labels, Sub Labels, Independent Labels, Music Publishing, Self-publishing, Promotion Companies, PR and Marketing, Hire and Transport Agencies, Unions, Trade Bodies.
Key Reading		BTEC Revision Guide		BTEC Revision Guide
End Point	Analyse the planning requirements for a recording project. Select and use recording equipment correctly and safely producing an effective multi-track recording. Select and apply mixing techniques that enhance the final mix.	1-hour external examination	Evidence of exploring sequencing techniques. Final bounces down piece that meets initial brief.	1-hour external examination
Form of Assessment	Internally marked, externally moderated.	1-hour external examination	Internally marked, externally moderated.	1-hour external examination
Enrichment opportunities	Music ensembles	Revision sessions, intervention	Music ensembles	Revision sessions, intervention
Leadership opportunities	Peer feedback, assessment and support.	Peer assessment and support	Peer feedback, assessment and support.	Peer assessment and support

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

Curriculum Map: Year 11 Music – Performing Pathway					
	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5
Topic	Unit 5 – Introducing Music Performance	Unit 1 – The Music Industry (Revision)	Unit 7 – Introducing Music Sequencing		Unit 1 – The Music Industry (Revision)
Intent	Have you ever thought about all of the things that need to happen before a concert? Having a career as a performer requires high levels of technical ability on an instrument or voice. In order to achieve high levels of technical proficiency, musicians need to be able to develop an appropriate discipline and perseverance. Musicians need to be able to perform both confidently and accurately to an audience with a level of expression and interpretation in their work.	How many organisations are involved in getting the music from the musician to the audience? The music industry may appear to be led and dominated by just a few massive multi-national companies, and all-powerful impresarios who hold careers and contracts in the palm of their hand. But that is only half of the picture. The music industry relies on countless individuals, small industries, partnerships, local agencies and promoters who make the world of music a true industry. It includes different types of performance venue, organisations that create music products such as recordings or live shows, companies whose work involves arts administration (such as funding bodies) and businesses providing services such as transport and equipment hire.	Digital technology is a huge part of the music that surrounds us in the 21st century. In this unit, you will be using sequencing software packages to create music in response to a realistic, music-industry-led brief		How many organisations are involved in getting the music from the musician to the audience? The music industry may appear to be led and dominated by just a few massive multi-national companies, and all-powerful impresarios who hold careers and contracts in the palm of their hand. But that is only half of the picture. The music industry relies on countless individuals, small industries, partnerships, local agencies and promoters who make the world of music a true industry. It includes different types of performance venue, organisations that create music products such as recordings or live shows, companies whose work involves arts administration (such as funding bodies) and businesses providing services such as transport and equipment hire.
Key Knowledge	Over the course of this unit, you will explore skills and make decisions as you prepare for performance. Planning and practising are both vital parts of a successful performance; you should be aware of when your performances are due to take place so that you are able to plan your preparation time. You should be encouraged to choose your own pieces for performance to an audience. You should work with a specialist teacher to improve your technique and should keep a	This unit will allow you to gain a good understanding of the scope of the music industry with a view to getting work in and using the organisations that exist. You will investigate music organisations to find out about the work they do and how they relate to and rely on one another. You will also be given the opportunity to find out about the people who work in these organisations, from performers to people who work in technical, production and administrative roles. If you wish to work in the music sector or intend to progress to higher qualification levels, you will need to	You will learn how to create music using a variety of sources, including loops and software instruments. You will edit your music by the application of different processes such as quantisation, looping and note editing, and enhance the sound by the addition of appropriate plug-in effects such as reverb, delay and distortion. You will then learn how to create a final		This unit will allow you to gain a good understanding of the scope of the music industry with a view to getting work in and using the organisations that exist. You will investigate music organisations to find out about the work they do and how they relate to and rely on one another. You will also be given the opportunity to find out about the people who work in these organisations, from performers to people who work in technical, production and administrative roles. If you wish to work in the music sector or intend to progress to higher qualification levels, you will need to understand the various business practices within the industry and the range of

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

	practice/production log that details how you have improved over the duration of the unit. If appropriate, you should organise your own accompaniment, whether this is a single accompanist or a band. You should practise and rehearse your chosen pieces so that you present polished performances. Some people find performing to an audience daunting. Therefore, you should be given plenty of opportunities to perform to audiences.	understand the various business practices within the industry and the range of job opportunities that exist. You will also need to understand how the industry operates for the individual entrepreneurs, sole traders, partnerships and small organisations that predominate. This unit aims to help you gain awareness and the underpinning knowledge of the structure of the music industry, its working practices and opportunities.	mix that will become a completed audio file. As you learn through experiencing and using the software, you will gain an understanding of the roles of different software tools, leading to the production of music that uses the full functionality of the software available. You will use your knowledge to create either original music or a creative arrangement of music already written by others.	job opportunities that exist. You will also need to understand how the industry operates for the individual entrepreneurs, sole traders, partnerships and small organisations that predominate. This unit aims to help you gain awareness and the underpinning knowledge of the structure of the music industry, its working practices and opportunities.
Key Skills	Develop your musical performance skills and review your own practice. Use your music performances skills within rehearsal and performance.	Exam techniques, advantages vs disadvantages, identifying opportunities and challenges, prioritising, evaluating.	Explain the features of music sequencing techniques in relation to note input and editing and the use of effects and their potential applications. Select and apply sequencing techniques in the production of a piece of music, with attention to detail and musicality. Select and apply mixing techniques that enhance the final mix.	Exam techniques, advantages vs disadvantages, identifying opportunities and challenges, prioritising, evaluating.
Key Vocabulary	Accuracy of pitch and intonation Rhythm and timing Scales Arpeggios Slurs Paradiddles	Job roles – Musician, Composer, Songwriter, Record producer, Conductor, Live Sound Technician, Roadie, Instrument Technician, Artistic Manager, Promoter, Marketeer, A&R, Sound Engineer, Session Musician, Mastering Engineer, Manufacturer, Music	Solo-musicians, multi-tracked instrumentalists, vocals, live ensembles, pop, rock, folk, jazz ensembles, Equipment, computer, mixing desk, microphones,	Job roles – Musician, Composer, Songwriter, Record producer, Conductor, Live Sound Technician, Roadie, Instrument Technician, Artistic Manager, Promoter, Marketeer, A&R, Sound Engineer, Session Musician, Mastering Engineer, Manufacturer, Music Journalist,

Stand 1 Playing and Performing	Stand 2 Compose and Improve	Stand 3 Notation	Stand 4 TRIADSTM – Listening and Implementing	Stand 5 Listening and Appraising	Stand 6 Understanding	Stand 7 (RHO) Music Technology
--	---------------------------------------	----------------------------	---	--	---------------------------------	--

	Expression and dynamics Phrasing Range Sight reading/singing Improvisation Breath control Vibrato Confidence Tuning Accompaniment Structure Metre Texture Tonality Timbre Harmony	Journalist, Blogger, Broadcaster, Software Programmer, DJ, Retailer, Distributer Employment –Full-time, Part-time, Freelance, Self-employed, Permanent, Casual Venues – Large, Medium, Small, Health and Safety, Security Organisations – Recording Companies, Record Labels, Major Labels, Sub Labels, Independent Labels, Music Publishing, Self-publishing, Promotion Companies, PR and Marketing, Hire and Transport Agencies, Unions, Trade Bodies.	auxiliary equipment, cables, stands, DI box, audio interface, monitors, amplifiers, headphones, scheduling, space, line of sight, noise, studio, audio editing, panning, reverb, levels, stereo field, EQ, effects, compression, bouncing down, quantizing, region editing, brief, volume balance.	Blogger, Broadcaster, Software Programmer, DJ, Retailer, Distributer Employment –Full-time, Part-time, Freelance, Self-employed, Permanent, Casual Venues – Large, Medium, Small, Health and Safety, Security Organisations – Recording Companies, Record Labels, Major Labels, Sub Labels, Independent Labels, Music Publishing, Self-publishing, Promotion Companies, PR and Marketing, Hire and Transport Agencies, Unions, Trade Bodies.
Key Reading		BTEC Revision Guide		BTEC Revision Guide
End Point	Demonstrate competent use and control of technical and interpretive music performance skills, incorporating stylistic qualities and a high level of focus, response and effort in practice and development. Present a review of music performance skills, making qualitative judgements about own strengths and areas to develop.	1-hour external examination	Evidence of exploring sequencing techniques. Final bounces down piece that meets initial brief.	1-hour external examination
Form of Assessment	Internally marked, externally moderated.	1-hour external examination	Internally marked, externally moderated.	1-hour external examination
Enrichment opportunities	Music ensembles	Revision sessions, intervention	Music ensembles	Revision sessions, intervention

Stand 1 Playing and Performing	Strand 2 Compose and Improve	Strand 3 Notation	Strand 4 TRIADSTM – Listening and Implementing	Strand 5 Listening and Appraising	Strand 6 Understanding	Strand 7 (RHO) Music Technology
--	--	-----------------------------	--	---	----------------------------------	---

Leadership opportunities	Peer feedback, assessment and support.	Peer assessment and support	Peer feedback, assessment and support.	Peer assessment and support
---------------------------------	--	-----------------------------	--	-----------------------------