Music curriculum map

		Autumn term	Spring term	Summer term
Year7	Unit of Work	Find Your Voice	Keyboard Skills	Rhythms of the World: Samba
	Fertile Questions	How can we use our voices and bodies as instruments?	How can keyboard technique and notation help us perform accurately?	How do rhythm, texture and ensemble playing create music from different cultures?
	Threshold Concepts / Key Knowledge	• Vocal techniques including pitch, tone, dynamics, breath control, diction and projection. • Body percussion, beatboxing, a cappella singing, layering, unison • Remixing songs using vocals, percussion and effects.	• Correct keyboard finger numbers, right-hand melodies, one-hand coordination, finger independence, C position and middle C • They read simple treble clef notation, note names, rhythms, rests, time signatures and key signatures.	• Samba techniques • Explore Samba instruments including Surdo, Agogo, Tamborim, Repenique, Caixa and Ganza, • Polyrhythms, pulse, call-and-response, rhythmic layering, dynamics and ensemble textures.
	Assessment	• Rehearsal • Performance • Evaluation • Peer and self-assessment	• Rehearsal • Performance • Evaluation • Peer and self-assessment	• Rehearsal • Performance • Evaluation • Peer and self-assessment
	Experiences/ Purposeful Fun	• Pupils perform a cappella, create body percussion patterns, experiment with beatboxing sounds, layer vocal parts and remix existing songs in groups.	• Pupils perform short keyboard melodies from notation, practice with a steady pulse or metronome, and build confidence through individual and paired performance.	• Pupils perform Samba rhythms, follow conductor or whistle cues, create layered rhythmic textures and, experience leading and performing as an ensemble.
	Skills	• Vocal control, pitch accuracy, tone, dynamics, body percussion, beatboxing, listening, blending, ensemble awareness, following cues, collaboration and constructive feedback.	• Keyboard fingering, posture, hand position, right-hand melody playing, reading treble clef notation, rhythm accuracy, sight-reading, steady tempo, phrasing, expression and responding to feedback.	• Rhythmic accuracy, pulse, polyrhythm, call-and-response, body percussion, layering, ensemble awareness, following cues, coordination, dynamics and articulation.
	Has links to... (prior and future)	• Builds confidence in performing, listening and ensemble skills that underpin all future KS3 music units. • Links forward to rhythm, performance and composition work in years 8 and 9.	• Develops notation and keyboard skills needed for year 8 film music, year 9 blues/soul, Europop composition and broader instrumental development.	• Builds on year 7 body percussion, rhythm, ensemble and performance skills. • Links forward to year 9 skills development and composition.
	Cultural/contextual knowledge	• Pupils explore a cappella singing, body percussion and beatboxing as creative performance practices across popular and vocal music traditions.	• Pupils understand the keyboard as a core instrument for performance, composition and music technology.	• Pupils explore Samba traditions, including ensemble performance practices and rhythmic textures from different musical cultures.
	Careers links	• Vocal performer, beatboxer, choir leader, vocal arranger, music director, performer and workshop leader. • Builds confidence skills that can link to any future career	• Keyboard player, composer, accompanist, music producer, arranger, performer and music teacher. • Builds confidence skills that can link to any future career	• Percussionist, ensemble performer, conductor, workshop leader, community musician and music teacher. • Builds confidence skills that can link to any future career
	Literacy elements	Key words: pitch, breath control, diction, tone, projection, beatboxing, body percussion, rhythm, tempo, layering and unison.	Key words: treble clef, rhythm, beat, tempo, dynamics, posture, crotchet, minim, melody and rest.	Key words: Samba, Surdo, agogo, Tamborim, Repenique, Caixa, Ganza, polyrhythm, pulse, call-and-response, texture, layering, dynamics and articulation

		Autumn term	Spring term	Summer term
Year8	Unit of Work	Keyboard Skills 2	Film Music	Hip-Hop
	Fertile Questions	How can we use keyboard technique and chords to perform music confidently with both hands?	How does music create mood, emotion and meaning in film?	How can digital tools be used to create an effective Hip-Hop track?
	Threshold Concepts / Key Knowledge	• Introduction to simple chords and chord patterns. • Playing with both hands together. • Understanding harmony through chords and accompaniment. • Developing fluency in reading notation and chord symbols. • Performing a complete piece with accuracy and expression.	• Musical features that create mood and emotion in horror, comedy and romance scenes. • Use of instruments, sounds, dynamics, tempo and rhythm to match film scenes • Composing short musical phrases for emotions or characters.	• Core elements of hip hop including beat-making, bass lines, melodies and vocal samples. • Use of BandLab music production software to create drum patterns, loops, MIDI parts, effects and arrangements with structures such as intro, verse, chorus, bridge and outro.
	Assessment	• Rehearsal • Performance • Evaluation • Peer and self-assessment	• Rehearsal • Performance • Evaluation • Peer and self-assessment	• Rehearsal • Performance • Evaluation • Peer and self-assessment
	Experiences/ Purposeful Fun	Pupils rehearse and perform popular songs on the keyboard, develop chord accompaniments, play melodies with both hands, and build confidence through individual, paired and group performances.	• Pupils create soundtracks for film clips, experiment with instrumental effects and compose music for horror, comedy and romance scenes.	• Pupils create hip hop tracks in BandLab, develop beats, bass lines and melodies, experiment with loops and FX, and present work digitally or live.
	Skills	• hand position, playing melodies and chords simultaneously, Reading treble clef notation and chord symbols, Maintaining a steady pulse and tempo, Rhythm accuracy, Sight-reading, Musical expression through dynamics and phrasing.	• Mood-based composing, expressive performance, timing to visual cues, listening and analysis, collaboration, use of technology, dynamics, tempo, rhythm and instrumentation.	• Beat-making, sequencing, arranging, looping, MIDI editing, FX, automation, lyric writing, flow, structure, mixing, peer review and revision.
	Has links to... (prior and future)	• Builds on year 7 keyboard and performance skills.	• Builds on year 7 keyboard and performance skills. • Links forward to year 9 Europop composition and GCSE-style composing.	• Builds on year 7 remixing and year 8 technology skills. • Links forward to Year 9 Skills Development and Europop composition using BandLab.
	Cultural/contextual knowledge	• Pupils understand the keyboard as a core instrument for performance, composition and music technology.	• Pupils explore how film music supports storytelling and how music communicates emotion, character, tension, humour and warmth.	• Pupils explore hip hop as a genre, including production techniques, track structure, beat-making and the role of rhythm, bass, samples and vocals.
	Careers links	• Keyboard player, composer, accompanist, music producer, arranger, performer and music teacher. • Builds confidence skills that can link to any future career	• Film composer, sound designer, Foley artist, music editor, media composer, performer and producer. • Builds confidence skills that can link to any future career	• Music producer, beat-maker, rapper, sound engineer, songwriter, DJ, mixing engineer and content creator. • Builds confidence skills that can link to any future career
	Literacy elements	Key words: Treble clef, Chord, Harmony, Melody, Accompaniment, Rhythm, Beat, Tempo, Dynamics, Crotchet, Minim, Rest. Performance.	Key words: film score, soundtrack, leitmotif, mood, atmosphere, tension, dynamics, tempo, rhythm, instrumentation, cue, motif and Foley.	Key words: Hip-Hop, beat, loop, bass line, sample, MIDI, FX, automation, intro, verse, chorus, bridge, outro, flow and mix.

		Autumn term	Spring term	Summer term
Year 9	Unit of Work	Skills Development	Blues/Soul (subject to change)	Europop (Composition)
	Fertile Questions	How can musicians identify, develop and evaluate their own skills over time?	How have Blues and Soul shaped popular music, and how can we recreate their musical features?	What makes an effective Europop song, and how can we compose one from scratch?
	Threshold Concepts / Key Knowledge	• How to develop musical skills effectively. • Identifying strengths and weaknesses, taking ownership of progress, building instrumental skills, developing notation understanding and extending music production skills using effects, reverb, loops and remixing.	• The history and significance of genres of music with African American origins. • Keyboard skills including chord progressions, inverted chords and walking bassline. • Reading sheet music, identify symbols, play in rhythm • Using BandLab to create a final Blues/Soul piece.	• Attributes of Europop as a genre • The history and political significance of Eurovision, identifying elements of a winning song • How to compose using rhythm, chord progression, melody, lyrics, bassline, musical keys and a four-on-the-floor beat.
	Assessment	• Rehearsal • Performance • Evaluation • Peer and self-assessment	• Rehearsal • Performance • Evaluation • Peer and self-assessment	• Rehearsal • Performance • Evaluation • Peer and self-assessment
	Experiences/ Purposeful Fun	• Pupils complete a skills audit, choose an instrument or music-production pathway, practise over time, track improvement and evaluate their progress. • Pupils have (almost) full autonomy over what instrument they choose and what song they learn	• Pupils perform and produce Blues/Soul-inspired work, create walking basslines, use chord progressions and apply genre instrumentation in BandLab.	• Pupils create a Eurovision-style Europop song, write chord progressions, melodies and lyrics, and use production software to build a full composition.
	Skills	• Self-assessment, target setting, instrumental development, notation, rhythm, effects, reverb, loops, samples, remixing, rehearsal discipline and evaluating progress.	• Keyboard technique, chord progressions, inverted chords, walking bassline, reading notation, rhythm accuracy, instrumentation, BandLab production, genre interpretation and constructive feedback.	• Songwriting, chord progression, melody writing, lyric writing, rhythm, harmony, bassline, musical keys, major/minor tonality, four-on-the-floor beat, production and arrangement.
	Has links to... (prior and future)	• Consolidates prior KS3 performance, notation, technology and composition skills. • Prepares pupils for BTEC Music (component 2) or independent musical development.	• Builds on year 7/8 keyboard skills and year 8 BandLab/production work. • Links forward to BTEC Music (component 1), composition and study of popular music genres.	• Builds on year 8 Hip-Hop production and Year 9 skills development. • Links forward to BTEC Music composition, songwriting, arranging and music technology.
	Cultural/contextual knowledge	• Pupils consider musicianship as a process of sustained development, reflection and refinement across different musical pathways.	• Pupils study the cultural and historical significance of Blues and Soul, particularly their African American origins and influence on later popular music.	• Pupils explore Europop, Eurovision, political and cultural identity in popular music, and the musical ingredients often associated with successful Eurovision songs.
	Careers links	• Instrumentalist, producer, composer, sound engineer, music educator, arts practitioner and portfolio musician.	• Performer, session musician, songwriter, producer, arranger, music historian, music journalist and music teacher.	• Songwriter, composer, pop producer, lyricist, arranger, performer, music producer and A&R/music industry roles.

		• Builds confidence skills that can link to any future career	• Builds confidence skills that can link to any future career	• Builds confidence skills that can link to any future career
	Literacy elements	Key Words: skills audit, dynamics, rhythm, time signature, crotchet, quaver, rest, pitch, chord, fret, tempo, lyrics, reverb, loops and sample.	Key Words: 12 Bar Blues, bar, beat, walking bassline, rhythm, time signature, crotchet, quaver, rest and pitch.	Key Words: four-on-the-floor, Euroglot, verse, chorus, bridge, tempo, major, minor, riff, phrase, chord progression, melody and lyrics.

		Autumn term	Spring term	Summer term
Year 10	Unit of Work	Genre Exploration	Component 1 – Activity 1	Component 1 – Activity 2
	Fertile Questions	What are the compositional and sonic features of different genres of music throughout history and the world?	What are the compositional and sonic features of different genres of music throughout history and the world and what are the impacts on the listener?	What are the compositional and sonic features of different genres of music throughout history and the world and how can I interpret them practically?
	Threshold Concepts / Key Knowledge	Students explore the following musical genres from across history, looking deeper into their context, examples and musical features. This is done through a combination of teacher-led learning, independent research, listening tasks and practical exploration: Group 1 – 1950s-60s: • Rock 'n' Roll • British Invasion • Folk Revival • Soul and Motown • Psychedelic Group 2 – 1970s-80s: • Heavy Metal • Punk • Prog Rock • Disco • Reggae • Synth Pop • Hip Hop Students follow the same structure of independent research, listening tasks and practical exploration, but have a choice of which genres to explore from each of the following groups: Group 3 – 1990s-present: • Grunge • Britpop	Activity 1 for Component 1 involves creating a portfolio of research for **four** chosen genres. **Three** genres must come from groups 1, 2 and 3. **One** genre must come from groups 4 to 7. Research for each genre will include: • Historical context and cultural impact • Examples of influential artists • Examples of famous songs • Instrumentation e.g. instrumental techniques, type of ensemble, alternative instrumentation, sonic features, electronic sounds • Texture, e.g. solo, duet, homophonic, polyphonic, unison. • Timbre, e.g. sonic features, electronic sounds, FX • Tonality, scales and modes, e.g. major scale, minor scales, blues scale, pentatonic scale, modes, ragas, exotic scales. • Scales and modes, e.g. major scale, minor scales, blues scale, pentatonic scale, modes, ragas, exotic scales. • Harmony, e.g. major and minor triads, power chords, 7th chords, sus chords, extended chords, suspensions, inversions, chord sequences, arpeggios, broken chords. • Rhythmic techniques, e.g. metre, tempo/bpm, syncopation, swing, one drop/skanking, polyrhythms, hemiola, phasing • Structure/ form, e.g. verse/ chorus, 12-bar blues, through-composed, bridge, intro, outro, ABACAD	Activity 2 for Component 1 involves the students applying their understanding of the use of techniques to create music. Based around a theme provided by the exam board (e.g. 'colour' in 2024), the students will create a second portfolio based around **three** 30-60 second musical products that they have created in the following mediums: • Live performance • Audio recording • Composition for media e.g. film, TV, adverts, computer games • Original composition • Digital Audio Workstation (DAW) In this portfolio, they will discuss each musical product, including: • How it links to the provided theme • What music realisation techniques they used to create the product • What process they went through to create the product Following the completion of Component 1, students will begin prep work for Component 2.

		• Rave • Techno • House • Drum & Bass • Nu-Metal • Pop Punk • Dubstep • Reggaeton • Grime • Trap Group 4 – World Music and Fusion: • Samba • Bhangra • African Drumming • Gamelan Group 5 – Music for Media: • Jingles • Theme Tunes • Soundscapes • Ambient Music • Foley • Diegetic • Non-diegetic • Motifs Group 6 – Western Classical: • Baroque • Classical • Romantic • Orchestral • Leitmotif • Minimalism • Serialism Group 7 – Jazz and Blues: • Delta Blues	• Melodic techniques, e.g. conjunct, disjunct, chromatic, diatonic, phrasing, repetition, sequence, ornamentation, motifs, round/canon, riffs, hooks, head, improvisation • Production, e.g. microphone use, recording styles, sampling, FX, looping, controllerism, turntablism, quantisation, sequencing, automation. Each genre section will include a 10-30 second practical example from the student, showcasing the features written about.	

		• Trad Jazz • Bebop • Swing/Big Band • Modal Jazz		
	Assessment	• Students complete a research sheet in every theory lesson that teacher collects and assesses	• Teacher will live mark and give feedback over the course of the portfolio lessons	• Teacher will live mark and give feedback over the course of the portfolio lessons • Teacher will mark the finished portfolios internally, which will be moderated internally, and will then be sent off to Pearson for external moderation.
	Experiences/ Purposeful Fun	• Pupils are given creative freedom to explore each genre practically on their chosen instrument.	• Pupils are given creative freedom to explore each genre practically on their chosen instrument.	• Pupils are given creative freedom to explore each genre practically on their chosen instrument.
	Skills	• Independent research • Listening tasks • Practical exploration of genre features	Creating a portfolio of research for four chosen genres (two from groups 1-3, two from groups 4-7) Producing a 10-30 second practical example for each genre, showcasing the features researched	Applying understanding of techniques to create music • Live performance • Audio recording • Composition for media e.g. film, TV, adverts, computer games • Original composition • Digital Audio Workstation (DAW) Discussing/evaluating musical products: how they link to the theme, the music realisation techniques used, and the process undertaken
	Has links to... (prior and future)	• Skills and knowledge required for Component 2 and Component 3	• Skills and knowledge required for Component 2 and Component 3	• Skills and knowledge required for Component 2 and Component 3
	Cultural/contextual knowledge	• Musical genres explored from across history, looking deeper into their context, examples and musical features • Genres grouped by era/style, e.g. 1950s-60s (Rock 'n' Roll, British Invasion, Folk Revival, Soul and Motown, Psychedelic), 1970s-80s (Heavy Metal, Punk, Prog Rock, Disco, Reggae, Synth Pop, Hip Hop), 1990s-present, World Music and Fusion, Music for Media, Western Classical, Jazz and Blues	• Musical genres explored from across history, looking deeper into their context, examples and musical features • Genres grouped by era/style, e.g. 1950s-60s (Rock 'n' Roll, British Invasion, Folk Revival, Soul and Motown, Psychedelic), 1970s-80s (Heavy Metal, Punk, Prog Rock, Disco, Reggae, Synth Pop, Hip Hop), 1990s-present, World Music and Fusion, Music for Media, Western Classical, Jazz and Blues	• Musical genres explored from across history, looking deeper into their context, examples and musical features • Genres grouped by era/style, e.g. 1950s-60s (Rock 'n' Roll, British Invasion, Folk Revival, Soul and Motown, Psychedelic), 1970s-80s (Heavy Metal, Punk, Prog Rock, Disco, Reggae, Synth Pop, Hip Hop), 1990s-present, World Music and Fusion, Music for Media, Western Classical, Jazz and Blues
	Careers links	• Performer, session musician, songwriter, producer, arranger, music historian, music journalist and music teacher. • Builds confidence skills that can link to any future career	• Performer, session musician, songwriter, producer, arranger, music historian, music journalist and music teacher. • Builds confidence skills that can link to any future career	• Performer, session musician, songwriter, producer, arranger, music historian, music journalist and music teacher. • Builds confidence skills that can link to any future career
	Literacy elements	Dynamics, tempo, rhythm, timbre, texture, structure, harmony, melody, instrumentation, syncopation, modal, chromaticism, polyrhythm, metre	Dynamics, tempo, rhythm, timbre, texture, structure, harmony, melody, instrumentation, syncopation, modal, chromaticism, polyrhythm, metre	Dynamics, tempo, rhythm, timbre, texture, structure, harmony, melody, instrumentation, syncopation, modal, chromaticism, polyrhythm, metre

		Autumn term	Spring term	Summer term
Year 11	Unit of Work	**Component 2 – Skills Development**	**Component 3 – Responding to a Music Brief**	**Component 3 – Responding to a Music Brief**
	Fertile Questions	How can I develop my skills as a musician?	Can I respond to a music brief?	Can I respond to a music brief?
	Threshold Concepts / Key Knowledge	Students will develop two musical disciplines through engagement in practical tasks, while documenting their progress and planning for further improvement. The students will choose **two** of the following three musical disciplines to develop their skills in: • Live performance • Original composition • DAW They will be given a brief to adhere to with these musical outcomes (e.g. 'Unity' in 2025). Students will complete a skills audit for each discipline, identifying the areas they feel weaker in. They will choose two skills from each audit to work on over the course of the component. Students will create a portfolio documenting the process of developing these skills over a set period for **both** musical outcomes. These will include: • Context – how the song links to the theme • An overall plan for development e.g. the skills they want to develop and how they plan to do it • SMART target setting – two targets fitting the 'SMART' criteria (Specific, Measurable, Attainable, Relevant, Time-bound) the students would like to have achieved by the end of the set time, including why they have chosen them and how they plan to achieve them.	Students are to develop and present music in response to a music brief. This is an opportunity for them to apply the skills they have learnt over the course of Component 1 and 2. The exam board provides students with a list of **ten** songs, from a range of styles covered in Component 1, that fit within a specific theme (e.g. 'new beginnings' in 2024). They provide a list of **four** genres. Students are to recreate one of those songs into one of those genres e.g. 'We've Only Just Begun – The Carpenters (Soft Rock/Pop) into the style of Britpop (2024 example). Students will complete an initial response that discusses how their skills, experiences and interests have influenced their choice of song and genre. This will be completed within a 2 hour, formally supervised, window. Students will use music production software to recreate their song. This can include live performance elements alongside production elements. This unit allows students to explore performing stylistically accurate covers, creating original music using existing stylistic frameworks and traits, and stylistic use of a DAW and associated hardware to create an original piece of music from a given starting point. Following the completion of the final musical product, students will produce a 300-word (minimum) evaluation of their final product and process. In this they will comment on the process of creating the final musical product, whether they deviated from their initial plan, any hardships they came across during the process, how they feel about their final product and what they would do	Students are to develop and present music in response to a music brief. This is an opportunity for them to apply the skills they have learnt over the course of Component 1 and 2. The exam board provides students with a list of **ten** songs, from a range of styles covered in Component 1, that fit within a specific theme (e.g. 'new beginnings' in 2024). They provide a list of **four** genres. Students are to recreate one of those songs into one of those genres e.g. 'We've Only Just Begun – The Carpenters (Soft Rock/Pop) into the style of Britpop (2024 example). Students will complete an initial response that discusses how their skills, experiences and interests have influenced their choice of song and genre. This will be completed within a 2 hour, formally supervised, window. Students will use music production software to recreate their song. This can include live performance elements alongside production elements. This unit allows students to explore performing stylistically accurate covers, creating original music using existing stylistic frameworks and traits, and stylistic use of a DAW and associated hardware to create an original piece of music from a given starting point. Following the completion of the final musical product, students will produce a 300-word (minimum) evaluation of their final product and process. In this they will comment on the process of creating the final musical product, whether they deviated from their initial plan, any hardships they came across during the process, how they feel about their final product and what they would do differently if they were to do the process again. They

	• Diary logs and recordings of their progress throughout the set time-period, identifying how their skills have developed using this evidence • A final performance/product • A final evaluation of their progress, discussing how they feel their skills developed, where they succeeded, what they would do differently if they could and if they hit their targets.	differently if they were to do the process again. They will use key vocabulary and music terminology throughout. The objectives of this component are as follows: • Understand how to respond to a music brief • Select and apply music skills in response to a music brief • Present a final musical product in response to a music brief • Comment on the creative process and outcome in response to a music brief	will use key vocabulary and music terminology throughout. The objectives of this component are as follows: • Understand how to respond to a music brief • Select and apply music skills in response to a music brief • Present a final musical product in response to a music brief • Comment on the creative process and outcome in response to a music brief
Assessment	• Teacher will live mark and give feedback over the course of the portfolio lessons • Teacher will mark the finished portfolios internally, which will be moderated internally, and will then be sent off to Pearson for external moderation.	• Teacher will provide exemplars and guidance throughout the process Final coursework will be externally marked and moderated by Pearson	• Teacher will provide exemplars and guidance throughout the process Final coursework will be externally marked and moderated by Pearson
Skills	Developing two of three musical disciplines: Live performance, Original composition, DAW • Completing a skills audit for each discipline and identifying weaker areas • SMART target setting (Specific, Measurable, Attainable, Relevant, Time-bound) • Diary logs and recordings tracking progress over the set time period • Producing a final performance/product • Self-evaluating progress: what succeeded, what they would do differently, whether targets were hit	Using music production software to recreate a song, which can include live performance elements alongside production elements • Performing stylistically accurate covers • Creating original music using existing stylistic frameworks and traits • Stylistic use of a DAW and associated hardware to create an original piece of music from a given starting point Writing a 300-word (minimum) evaluation of final product and process • Objective: Understand how to respond to a music brief • Objective: Select and apply music skills in response to a music brief • Objective: Present a final musical product in response to a music brief • Objective: Comment on the creative process and outcome in response to a music brief	Using music production software to recreate a song, which can include live performance elements alongside production elements • Performing stylistically accurate covers • Creating original music using existing stylistic frameworks and traits • Stylistic use of a DAW and associated hardware to create an original piece of music from a given starting point Writing a 300-word (minimum) evaluation of final product and process • Objective: Understand how to respond to a music brief • Objective: Select and apply music skills in response to a music brief • Objective: Present a final musical product in response to a music brief • Objective: Comment on the creative process and outcome in response to a music brief
Has links to... (prior and future)	• This is an opportunity for them to apply the skills they have learnt over the course of Component 1	• This is an opportunity for them to apply the skills they have learnt over the course of Component 1 and Component 2 • The exam board provides a list of ten songs, from a range of styles covered in Component 1, that fit within a specific theme	• This is an opportunity for them to apply the skills they have learnt over the course of Component 1 and Component 2 • The exam board provides a list of ten songs, from a range of styles covered in Component 1, that fit within a specific theme
Cultural/contextual knowledge	• Changing briefs from the exam board each year encourage students to seek music linking to specific themes/cultures/values and explore the context behind it	• Changing briefs from the exam board each year encourage students to seek music linking to specific themes/cultures/values and explore the context behind it	• Changing briefs from the exam board each year encourage students to seek music linking to specific themes/cultures/values and explore the context behind it

	Careers links	• Performer, session musician, songwriter, producer, arranger, music historian, music journalist and music teacher. • Builds confidence skills that can link to any future career	• Performer, session musician, songwriter, producer, arranger, music historian, music journalist and music teacher. • Builds confidence skills that can link to any future career	• Performer, session musician, songwriter, producer, arranger, music historian, music journalist and music teacher. • Builds confidence skills that can link to any future career
	Literacy elements	Dynamics, tempo, rhythm, timbre, texture, structure, harmony, melody, instrumentation, syncopation, modal, chromaticism, polyrhythm, metre, SMART target, skills audit	Dynamics, tempo, rhythm, timbre, texture, structure, harmony, melody, instrumentation, syncopation, modal, chromaticism, polyrhythm, metre	Dynamics, tempo, rhythm, timbre, texture, structure, harmony, melody, instrumentation, syncopation, modal, chromaticism, polyrhythm, metre