



Music Department Curriculum Map

A coherent, spiral curriculum from Year 7 to Year 13 — building musically literate, creatively confident performers, composers and listeners.

1 INTENTION

Our Curriculum Vision

Why we teach Music — the disciplinary aims shaping every lesson from Year 7 to Year 13.

CONFIDENT PERFORMERS

Pupils who perform with fluency and control on keyboard, voice and digital tools, individually and in ensemble — building discipline, precision and artistic sensibility that transfer far beyond music.

CREATIVE COMPOSERS

Pupils who create original music using acoustic instruments, DAW software and compositional techniques drawn from a wide range of styles — making musical decisions, not just executing instructions.

CRITICAL LISTENERS

Pupils who listen with increasing discrimination, analyse music using the elements of music and a structured critical framework, and build a broad knowledge of musical history and cultural context.

PERFORMING

COMPOSING

LISTENING & APPRAISING

NOTATION & THEORY

DIGITAL PRODUCTION

CULTURAL CONTEXT

ENSEMBLE & PROFESSIONAL PRACTICE

A Spiral Curriculum

Performing, Composing, and Listening & Appraising — the three pillars of the music curriculum — are introduced in Year 7 at their simplest and grow in complexity every year. Keyboard technique, first built through Havana, deepens through Pachelbel's Canon and Für Elise in Year 8 and is formalised through staff notation in Year 9, before underpinning GCSE Component 1 performance. Digital composition moves from BandLab through Soundtrap to full YuStudio genre production, then into Eduqas Free Composition and BTEC portfolio work. The elements of music, introduced in Year 7, are tested with increasing rigour through MAD T SHIRTT at GCSE and criterion-referenced Pass/Merit/Distinction assessment at A Level.

2 IMPLEMENTATION

THE MUSIC JOURNEY — YEARS 7 TO 13. Each unit is sequenced to build on prior knowledge. Performing, Composing and Listening & Appraising spiral across all seven years alongside an ambitious, knowledge-rich body of notation, theory and cultural understanding — with PATHS feedback and pupil response at every formal assessment.

KEY STAGE 3 — MUSIC · SIX UNITS ACROSS YEARS 7-8 THEN TWO BRIDGING ROTATIONS IN YEAR 9 · TECHNICAL FOUNDATIONS TAUGHT FIRST, THEN APPLIED AND DEEPENED IN EVERY SUBSEQUENT UNIT

7
KS3

Performing Skills + Havana

Hand position, note reading and singing posture established first; treble and bass clef; Havana applies notation in a motivating keyboard context — both hands together, solo and ensemble

8
KS3

Pachelbel's Canon & the Baroque

The Baroque period and ground bass principle; the Canon's chord sequence performed in ensemble; rebuilding the harmony in Soundtrap — loops, MIDI, sampling and a finished mixed track

9
KS3

Piano & Theory (Rotation 1)

Play Piano! Teenage Book 1: notation, rhythm, hand independence, key signatures, harmony, scale and tonality, structure — culminating in performance and GCSE-facing listening analysis via MADTSHIRT

Digital Music + The Global Musician

BandLab DAW skills — loops, MIDI, mixing and effects; original composition; world music traditions of India, China and Indonesia — raga, pentatonic scale and ostinato improvisation

Film Music + Piece of the Week

Composing film music using leitmotif, ostinato and dissonance; a structured listening programme across five landmark works from Lennon to Bach, building Tier 3 analytical vocabulary

Video Game Music & EDM

Iconic game themes performed and composed for contrasting levels; House music structure and production — beat, bassline, synth melody, filter automation, mixing and mastering

Music & the Modern World (Rotation 2B)

Stems, loops and lyric writing exploring identity; melody writing via Music Notepad; planning and producing an original song — verse, chorus, bridge, mix and artist statement

KEY STAGE 4 — EDUQAS GCSE MUSIC · COMPONENTS 1-3 (PERFORMING, COMPOSING, APPRAISING) · MAD T SHIRTT ANALYTICAL FRAMEWORK ESTABLISHED IN YEAR 10 AND APPLIED WITH INCREASING RIGOUR THROUGHOUT YEAR 11

10
GCSE Y1

Performing Foundations + Popular Music

The MAD T SHIRTT framework established alongside early solo performance rehearsal; Popular Music — Rock 'n' Roll, Rock Anthems and Pop Ballads — with extended 8-mark comparative writing

11
GCSE Y2

Composition, Performance Foundations + Appraising

Component 2 (Composing to a Set Brief) completed against its internal deadline; Component 1 performance technical foundations established; Component 3 appraising vocabulary introduced from week one

Chamber & Ensemble + Film Music

Orchestral, Jazz and Blues, and Musical Theatre; Film Music with a 10-mark extended response; MAD T SHIRTT applied to progressively more demanding, unfamiliar listening material

Set Work + Free Composition

Africa by Toto studied in deep, quotable, exam-ready detail; Free Composition begins using Soundtrap and is developed to a complete first draft ready for refinement in Year 11

Component 3 Exam Practice

Entirely dedicated to Component 3 exam practice and preparation — intensive listening paper practice, exam technique and full past-paper conditions ahead of the terminal examination

KEY STAGE 5 — PEARSON BTEC LEVEL 3 NATIONAL EXTENDED CERTIFICATE IN MUSIC PERFORMANCE (360 GLH) · VOCATIONAL, PORTFOLIO-BASED · ASSESSED AGAINST INDUSTRY-RECOGNISED PASS/MERIT/DISTINCTION CRITERIA THROUGHOUT · CULMINATING IN A LIVE SYNOPTIC ENSEMBLE PERFORMANCE

12
BTEC Y1

Unit 1 — Practical Music Theory and Harmony

Mandatory, internally assessed unit delivered from the first week: harmony, notation and practical theory that supports every other unit, including early groundwork for the synoptic Unit 3

13
BTEC Y2

Optional Unit (Semester 3)

One specialist unit — Composing Music, Music Performance Session Styles, Solo Performance, or Improvising Music — chosen to match individual strengths, feeding directly into ensemble work

Unit 2 — Professional Practice in the Music Industry

Mandatory, externally assessed unit delivered in parallel: research into industry roles and business structures (Part A) and a written task applying that research (Part B)

Unit 3 — Ensemble Music Performance (Semester 4)

The externally assessed, synoptic unit delivered last: three songs chosen from the exam board's published list, performed within an ensemble of three to eight performers under controlled conditions

External Assessment + Retake Window

Unit 2 externally assessed at the end of Year 12, balancing the assessment load across the two years, with a retake opportunity built into January of Year 13 if required

Final Assessment + Progression

A live ensemble performance to an audience as the culminating, most highly weighted assessment; overall grading combines Units 1-3 and the optional unit into the final BTEC outcome

3 IMPACT

How We Measure Success

What our pupils know, can do, and go on to achieve.

ACADEMIC OUTCOMES

- Strong GCSE outcomes in Eduqas Music with high attainment across Components 1-3.
- Year-on-year improvements in PATHS assessment data demonstrating genuine pupil progress.
- High-quality composition coursework and performance recordings demonstrating genuine musical craft.
- Strong BTEC outcomes with high attainment at Merit and Distinction across all units.
- Successful progression of Year 11 pupils into A Level and BTEC Music pathways.

WIDER IMPACT

- Pupils perform, compose and appraise with precision and accurate musical vocabulary from Year 7 onwards.
- Industry-standard digital tools — BandLab, Soundtrap and YuStudio — embedded as core musical skills, not optional extras.
- Culturally diverse repertoire spanning Western classical, popular, world and film music at every key stage.
- Professional habits — rehearsal discipline, criterion-referenced self-evaluation and ensemble awareness — embedded across all seven years.
- Careers links named in every unit, from Screenskills-style creative roles to conservatoire and industry pathways.

KNOWLEDGE

A coherent body of musical knowledge — notation, harmony, cultural context, genre and repertoire — built, revisited and deepened across seven years.

SKILLS

Keyboard and ensemble performance, digital composition and production, critical listening, extended analytical writing and independent musical decision-making.

DISPOSITION

Discipline, teamwork, precision and artistic sensibility; curiosity about musical traditions; resilience through rehearsal and iteration.

DESTINATIONS

A Level and BTEC Music, conservatoire training, higher education, apprenticeships and careers across the music and creative industries.

THRESHOLD CONCEPTS
ALL SEVEN YEARS

Pulse & Rhythm

Melody & Harmony

Texture & Structure

Dynamics & Expression

Timbre & Tone Colour

Musical Notation

Cultural & Historical Context

Composition & Arrangement

Digital Production

Performing & Ensemble Skills

Professional Practice

MUSIC DEPT · CARSHALTON BOYS SPORTS COLLEGE · CURRICULUM MAP 2026-27 · EDUQAS GCSE MUSIC | PEARSON BTEC LEVEL 3 NATIONAL EXTENDED CERTIFICATE IN MUSIC PERFORMANCE