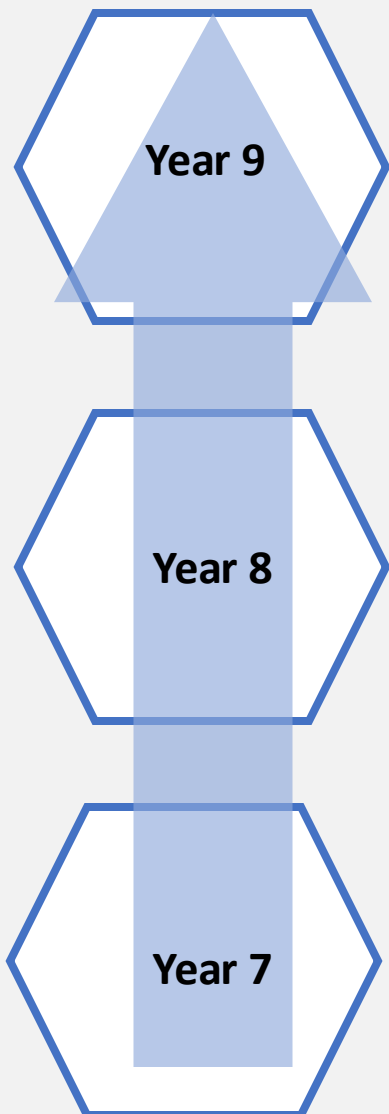


Being a musician...



Community

Rhythm, Tempo, Metre, Dynamics,

Film Music

Leitmotif, pedal note, introduction to tonality, dissonance, consonance, chromaticism, cluster chords, disjunct, conjunct, scalar melody

Sforzando, instrumental choices for screen genres, synthesisers, further music technology skills

Chicago Blues

Chicago Blues instruments, 12 bar blues structure

Improvisation, blues scale, accidentals, primary chords (I, IV, V) Treble and Bass Clef, Walking Bass

Syncopation, Triplets

The Spirit of Carnival

Note values, bars, pulse / metre, structure, repetition, ostinato, time signatures, call and response, conducting, dynamics

Craft

Melody, Harmony, Tonality

How can music tell my story?

Writing a chord sequence using primary and secondary chords, writing basslines using root notes as well as passing notes, lyric writing including hooks and verses.

Culturally specific instrumentation, sampling

Lyric writing to a beat, using building blocks of rhythm and drums in a song

Shaping my musical toolbox

Texture used in arrangement (moving together/separately - homophonic / polyphonic / canon)

Arranging with chords, secondary chords (II, III, VI), bass clef and basslines,

Applying variety of note values in arrangement

What makes a great composer?

Instruments of the orchestra

Staff notation, treble clef, what is a chord? melody, shape

Playing melodies with different rhythms

Creation

Timbre, Texture, Expression, Structure

Live Lounge

Arranging with chords, secondary chords (II, III, VI), bass clef, intervals – tones and semitones + degrees of the scale

Techniques to put expression into performance, interpretation, cover / remix, acoustic / electric, structure (middle 8 / bridge / C section)

Reading full scores – understanding time signatures in practice, performing melody and harmony rhythms accurately

Glastonbury 2

Further texture (monophonic, melody and accompaniment), articulation and playing techniques (strumming, plucked, staccato, legato, arco, pizzicato)

Combining primary and secondary chords in a song

Further harmonic rhythm

Glastonbury

Instrumental families, texture (layers), expression (crescendo, diminuendo, forte, piano), structure (verse / chorus)

Notation (TAB, lead sheets), harmony (major minor chords)

Metre developed

Music Subject Development Plan

Bristol Brunel Academy 2026 to 2027

Purpose and vision

This plan sets out how Bristol Brunel Academy will strengthen curriculum music, instrumental learning, ensembles, performance and community partnerships during 2026 to 2027. Its central aim is to create a thriving musical culture that reflects and celebrates the Academy's diverse community while ensuring that musical opportunity is available to every student.

Music at BBA develops confidence, creativity and resilience through performing, composing and listening. The curriculum is deliberately sequenced so that musical knowledge and practical skill grow together. Students encounter music from a broad range of cultures, genres and historical settings, learn to communicate as musicians and are supported to develop an enduring relationship with music.

Access and equity are fundamental to this work. The department will identify and reduce barriers affecting students eligible for Pupil Premium and students with SEND. Adaptive teaching, accessible resources, targeted encouragement, financial support where available and carefully planned performance opportunities will help more students participate, progress and feel that music belongs to them.

Plan overview

Detail	Bristol Brunel Academy position
Academic year covered	2026 to 2027
Publication date	September 2026
Review points	December 2026, March 2027 and July 2027
School music lead	Drew Salida
SLT link for music	Jenna Godsall
Local music hub and principal partner	Bristol Beacon
Other strategic partners	Cabot Learning Federation and local music, arts and community organisations
Qualification at Key Stage 4	AQA GCSE Music 8271

Current music provision at BBA

- A sequenced Key Stage 3 curriculum built around Community, Craft and Creation (more information below), with regular opportunities to perform, compose, listen and use notation.
- AQA GCSE Music at Key Stage 4, combining listening and appraising with solo and ensemble performance and two compositions.
- Instrumental and vocal tuition during the school day, including provision in drums, guitar, piano or keyboard, singing, woodwind, brass and strings subject to staffing and demand.
- Instrumental lessons charged at £14.60 for each 25-minute lesson. The department will communicate costs clearly and seek to reduce financial barriers for students who would otherwise be unable to participate.
- Ensembles, rehearsals and music-making opportunities that respond to student interest and prepare students for performances.

- Performance opportunities within BBA across the academic year and opportunities to perform beyond school in Bristol venues and community events.
- Partnership work with Bristol Beacon to widen participation, connect students with professional musicians and venues, and provide progression routes beyond the Academy. This includes leading the federation wide showcase at the main hall in Bristol Beacon.
- Support for students preparing for graded music examinations where appropriate, alongside guidance about further study and careers in music.

Part A Curriculum music

The taught curriculum gives every student a structured musical entitlement. Each project combines substantive knowledge with practical application. Listening, notation, performance and composition are revisited so that students retain important concepts and use them with increasing independence.

Key Stage 3 curriculum approach

- Community develops shared musicianship through pulse, rhythm, metre, tempo and dynamics.
- Craft develops control of melody, harmony and tonality through notation, instrumental technique and musical decision-making.
- Creation brings together timbre, texture, expression and structure through arrangement, composition and performance.
- Assessment draws on practical outcomes and listening or notation evidence. Teachers use retrieval, modelling, hinge questions and responsive feedback to identify misconceptions early.
- Tasks are chunked and scaffolded without reducing musical ambition. Adaptations may include visual notation, reduced cognitive load, modelled rehearsal steps, accessible instruments, assistive technology and alternative ways to demonstrate understanding.

Key Stage 3 curriculum sequence

The BBA sequence below follows the CLF Key Stage 3 Music curriculum map for 2026 to 2027. Knowledge is cumulative: rhythm and ensemble awareness established in Year 7 are extended through harmony, notation, arranging, technology and increasingly independent musical choices in Years 8 and 9.

Year	Curriculum strand	Project	Core learning
Year 7	Community	The Spirit of Carnival	Note values, bars, pulse and metre, repetition, ostinato, time signatures, call and response, conducting and dynamics.
Year 7	Craft	What makes a great composer	Orchestral instruments; staff notation and treble clef; chords, melody and shape; performing melodies with different rhythms.
Year 7	Creation	Glastonbury	Instrument families; layered texture; crescendo, diminuendo, forte and piano; verse and chorus; TAB and lead sheets; major and minor chords; metre and ensemble performance.
Year 8	Community	Chicago Blues	Chicago Blues instruments; 12-bar blues; improvisation; blues scale; accidentals; primary chords I, IV and V; treble and bass clef; walking bass; syncopation and triplets.
Year 8	Craft	Shaping my musical toolbox	Homophonic, polyphonic and canonic texture; arranging with primary and secondary chords II, III and VI; bass clef, basslines and varied note values.
Year 8	Creation	Glastonbury 2	Monophonic and melody-and-accompaniment textures; articulation and playing techniques; combining primary and secondary chords; harmonic rhythm; ensemble arranging.
Year 9	Community	Film Music	Leitmotif, pedal note, tonality, consonance and dissonance, chromaticism, cluster chords, conjunct, disjunct and scalar melody, sforzando, instrumental choice and music technology.
Year 9	Craft	How can music tell my story	Chord sequences using primary and secondary chords; root-note and passing-note basslines; hooks, verses and lyric writing; culturally specific instrumentation; sampling and building rhythm parts.
Year 9	Creation	Live Lounge	Arranging with secondary chords II, III and VI; bass clef; intervals, tones, semitones and scale degrees; expressive performance; interpretation, cover and remix; acoustic and electric sonority; middle 8, bridge and C section; reading full scores.

Key Stage 4 curriculum sequence

Year	Term	Main curriculum focus
Year 10	Term 1	Baseline listening and performance; elements of music; composition skills workshops.
Year 10	Term 2	Develop listening skills; begin free composition; ensemble performance development.
Year 10	Term 3	Develop listening skills; continue free composition coursework.
Year 10	Term 4	Solo performance recording window; develop and evaluate the free composition; model programme note and score or guide.
Year 10	Term 5	Develop listening skills and set-work knowledge; produce a complete first draft of the free composition.
Year 10	Term 6	Develop listening across styles; set-work study; ensemble performance development and review.
Year 11	Term 1	Listening practice; set-work recap; final free-composition work; explore the externally set composition stimulus.
Year 11	Term 2	Mock listening examination; set-work recap; develop brief composition; assessed ensemble performance window.
Year 11	Term 3	Listening practice; brief composition coursework; model programme note and supporting score, lead sheet or aural guide.
Year 11	Term 4	Complete brief composition; mock listening examination; assessed solo performance window.
Year 11	Term 5	Finalise coursework and recordings; examination papers, listening practice and public-exam preparation.
Year 11	Term 6	AQA Component 1 public examination and post-examination musical enrichment where timetabling permits.

Curriculum development priorities

- Embed the 2026 to 2027 KS3 sequence consistently so that the musical elements are explicitly revisited and assessed through listening, composition and performance opportunities.
- Strengthen the transition from Year 9 to AQA GCSE Music by making notation, listening vocabulary, rehearsal habits and composition processes increasingly independent.
- Use assessment information to plan reteaching and intervention, including specific analysis of participation and outcomes for Pupil Premium and SEND students.
- Increase opportunities for students to encounter live music, diverse musical role models and authentic creative processes through Bristol Beacon and other partners.
- Maintain a visible culture of performance so that classroom learning leads to purposeful outcomes and celebration.

Part B Co curricular music

Co-curricular music extends the entitlement provided through lessons. It offers students time to specialise, rehearse with others, develop leadership and experience the discipline and enjoyment of sustained music-making. Provision will remain responsive to student voice, staffing, facilities and performance commitments.

Instrumental and vocal tuition

Instrumental and vocal lessons are scheduled in 25-minute sessions during the Academy day. Each lesson costs £14.60. Timetabling should rotate where possible so that a student does not repeatedly miss the same curriculum lesson. Students, families and teaching staff should receive clear information about the timetable, attendance expectations and how missed learning will be managed.

- Maintain a broad offer that includes drums, guitar, piano or keyboard, singing, woodwind, brass and strings with additional instruments explored through Bristol Beacon when demand and staffing allow.
- Monitor uptake, attendance, retention and progress by year group, Pupil Premium status, SEND and other relevant groups so that gaps are visible and can be addressed.
- Promote tuition directly to students who may not otherwise see instrumental learning as an option, using demonstrations, assemblies, taster activity and personal invitation.
- Use available subsidy, Pupil Premium funding or partnership support appropriately to reduce cost as a barrier. Any financial arrangements remain subject to Academy policy and available funding.
- Support regular practice through access to instruments, rehearsal space and clear practice guidance, subject to Academy resources and safeguarding arrangements.
- Provide progression routes into ensembles, performances, graded examinations and further study.

Ensembles and participation

The department will provide an inclusive programme of ensembles and rehearsal opportunities shaped by student interest and the Academy calendar. Entry-level opportunities should sit alongside groups for more experienced musicians. Where auditions are necessary for a specific role, alternative ways to participate should be actively offered.

- Develop singing as a regular and visible part of Academy music-making.
- Support student-led bands and small ensembles with structured rehearsal expectations and staff coaching.
- Use curriculum projects such as Spirit of Carnival, Glastonbury and Live Lounge as gateways into wider participation.
- Create leadership opportunities for older musicians through mentoring, arranging, technical support and event organisation.
- Publish a simple termly rehearsal and performance calendar so students and families can plan ahead.

Part C Musical events and community engagement

BBA will offer performance opportunities throughout the year within the Academy and beyond school in the wider Bristol community. Events should celebrate different musical traditions, provide achievable first-performance experiences and give more advanced students the chance to present ambitious work. Participation in Academy and community events should not depend on a family's ability to pay.

- Maintain regular internal performance points, including seasonal festivals, showcases, assemblies and production-related work.
- Develop external performance opportunities through Bristol Beacon, CLF events and local community partnerships.
- Plan visits to live performances, workshops and music-industry or technical experiences that broaden students' understanding of pathways in music.
- Build performance programmes that represent the Academy's diverse community and involve student voice in repertoire and event design.
- Use events to celebrate progress at every level, not only the most experienced performers.
- Evaluate each event through participation data, student feedback, audience response and the quality of subsequent musical engagement.

Partnership with Bristol Beacon

Bristol Beacon is BBA's principal external music education partner. The partnership should strengthen instrumental access, professional input, progression and performance beyond the Academy. Rather than treating partnership activity as occasional enrichment, BBA will connect it to curriculum priorities and the students who will benefit most.

- Agree an annual partnership calendar covering workshops, performances, venue opportunities and progression activity.
- Prioritise opportunities that increase participation by Pupil Premium students, students with SEND and those without prior instrumental experience.
- Invite professional musicians and practitioners whose work reflects the cultures and musical interests of the BBA community.
- Use Beacon activity to support GCSE listening, composition, performance and awareness of creative careers.
- Review impact termly with evidence of reach, participation, student voice and next steps.

Development action plan 2026 to 2027

Priority	Intended outcome	Key actions	Timescale	Responsibility	Success measures
1 Build an inclusive musical culture	Increase the visibility and breadth of music across BBA; celebrate the musical identities of the community.	Publish termly ensemble and performance calendar; use student voice to shape repertoire; promote opportunities through lessons, tutor time and assemblies; celebrate participation publicly.	Termly, reviewed July 2027	Music lead with department and pastoral teams	Broader representation in events; increased and sustained participation; positive student voice; more first-time performers.
2 Reduce barriers to instrumental learning	Improve equitable access, particularly for Pupil Premium and SEND students.	Record baseline uptake; analyse participation and retention by group; target invitations and tasters; communicate £14.60 per 25-minute lesson clearly; identify available subsidy or support; make reasonable adaptations.	Baseline Term 1; review each term	Music lead, instrumental tutors	Participation data shows gaps narrowing; improved attendance and retention; students report that cost, confidence and access are less significant barriers.
3 Embed the KS3 sequence	Ensure Community, Craft and Creation build secure, cumulative musical knowledge.	Align medium-term plans and assessments to the attached CLF map; identify essential vocabulary and prior knowledge; use common retrieval and listening checks; moderate practical outcomes.	Terms 1 to 3	Music department	Curriculum documentation matches delivery; work scrutiny and lesson visits show prior knowledge being revisited; assessment informs reteaching.
4 Improve GCSE outcomes	Strengthen listening, notation, composition and performance from Year 10 into Year 11.	Use baseline and question-level analysis; protect regular coursework time; schedule performance checkpoints; teach set works cumulatively; provide targeted intervention and accessible feedback.	Across the year at each data point	Music lead and GCSE teacher	Coursework meets internal milestones; listening scores improve; intervention attendance is secure; PP and SEND gaps are tracked and addressed.
5 Deepen the Bristol Beacon partnership	Turn external partnership into sustained curriculum and progression impact.	Agree named contacts and annual activity; map workshops to curriculum; secure at least one external performance or sharing opportunity; target students least likely to access music beyond school.	Plan Term 1; deliver Terms 2 to 6	Music lead and Bristol Beacon contact	Partnership calendar in place; strong participation in activities; evidence of curriculum links, progression and student feedback.
6 Expand performance pathways	Offer regular, inclusive performance inside BBA and within Bristol.	Plan internal showcases and festivals; develop ensemble readiness; create technical and leadership roles; build links with CLF and community events; evaluate participation after each event.	At least one meaningful performance point each term	Music department and event leads	A varied annual programme; increasing performer numbers; a wider range of styles and roles; repeat participation and progression.
7 Strengthen quality assurance and staff development	Ensure teaching is adaptive, ambitious and consistent.	Use weekly QA visits and department discussion; focus on checking for understanding, intentional scaffolding, deliberate practice, accessible feedback and precise instructions; share effective resources across CLF.	Ongoing with termly review	Music lead and line manager	QA evidence shows improved consistency; misconceptions are identified promptly; students can explain what they are learning and how to improve.

Monitoring and evaluation

The music lead will review progress at the end of each long term and update the action plan using evidence rather than activity alone. Where an action has not improved access, participation or musical learning, the approach will be adjusted.

Evidence source	What will be reviewed
Curriculum evidence	Planning, student work, recordings, listening and notation assessments, retrieval outcomes and GCSE question-level analysis.
Participation evidence	Instrumental tuition, ensembles, rehearsals, trips and performances, analysed by year group, Pupil Premium and SEND where appropriate.
Quality assurance	Lesson visits, work scrutiny, student voice, department discussion and follow-up actions.
Coursework and performance	Completion against milestones, quality of feedback, standardisation and readiness for AQA requirements.
Partnership impact	Number and range of students reached, curriculum relevance, student feedback, progression and sustained participation.
Resource and access review	Instrument availability, rehearsal access, technology, cost pressures and reasonable adjustments.

Review questions

- Are more students participating regularly in music, and is participation more representative of the BBA community?
- Are Pupil Premium and SEND students accessing instrumental tuition, ensembles and performances equitably?
- Does the KS3 curriculum show clear progression and understanding of the musical elements from Year 7 to Year 9?
- Are Year 10 and Year 11 students meeting composition and performance milestones and improving in listening and notation?
- Is Bristol Beacon activity reaching the students who benefit most and strengthening curriculum or progression?
- Do students describe music at BBA as welcoming, ambitious, relevant and visible?

Longer term direction

- Establish a sustainable programme of ensembles with clear routes from beginner participation to public performance.
- Increase the proportion of students who learn an instrument or sing through structured tuition and supported access.
- Continue to lead in music curriculum curation and as subject experts across CLF.
- Broaden the range of cultures, genres and creative roles represented in curriculum and performance programmes.
- Strengthen progression into GCSE Music, post-16 study, graded examinations and creative careers.
- Continue to advocate for the curriculum time, staffing, instruments, technology and rehearsal spaces required for high-quality music education.

Further information

Bristol Brunel Academy: <https://bristolbrunelacademy.clf.uk/>

Cabot Learning Federation: <https://clf.uk/>

Bristol Beacon: <https://bristolbeacon.org/be-creative/>

Department for Education music development plan guidance:

<https://www.gov.uk/government/publications/music-development-plan-summary-template>

Music Subject Intent

Bristol Brunel Academy

Music at Bristol Brunel Academy is an inclusive and ambitious subject that enables every student to develop confidence, creativity and resilience through performing, composing and listening. Our curriculum celebrates the rich musical identities, traditions and experiences within our diverse community, creating a thriving culture in which students feel represented, valued and inspired to participate.

The curriculum is carefully sequenced so that students acquire and deepen their musical knowledge and skills over time. Through studying a broad range of cultures, genres and pivotal moments in musical history, students develop their ability to listen critically, perform expressively, compose creatively and appraise music with confidence.

We believe that every student should have meaningful access to music, regardless of background, prior experience or additional need. We are committed to removing barriers to participation and bridging the disadvantage gap, particularly for students eligible for Pupil Premium and those with SEND. Through an accessible and adaptive curriculum, instrumental opportunities and appropriate support, we empower students to become independent and enthusiastic musicians.

Students are offered a range of performance opportunities throughout the year, both within Bristol Brunel Academy and at external events and venues in the wider Bristol community. These experiences allow students to share and celebrate their musical achievements, collaborate with others and develop the confidence and skills required to perform for different audiences. Through our curriculum and wider musical opportunities, we aim to foster a lifelong appreciation and love of music.