Our Vision:

Music is fundamental to being a human-being. It incorporates expression and creativity whilst developing key life skills such as teamwork and cooperation.

Music is commonly described as "The universal language" and this is because it is central to almost all cultures and religions throughout the world. Music is all around us, not just on the radio, in the concert halls and at festivals but also in all television and films, adverts and even as background music within shops and restaurants. It is literally everywhere!

However, Music in education is about so much more than Rock, Pop, Classical RAP etc. Music is about sounds and how they are put together.

Music is one of the most vibrant departments in our schools. It is very rare not to hear music being rehearsed and performed before and after school as well at break and lunch throughout the department area. In classroom lessons, it is about exploring all the types of Music, learning to appreciate how they are created and performed as well as experimenting through practical exercises both on instruments and using Technology. In line with the National Curriculum all our units of work fall into one or more of the following categories: -

- Performing
- Composing
- Listening and Appraising

Singing and Listening Exercises are an integral part of lessons at Key Stage 3 developing both musical and confidence skills.

Music is a unique subject in that it is scientifically proven to assist in so many areas including improved Wellbeing, Language Abilities, Emotional Resilience and Empathy. It involves working both independently and collaboratively in groups and this helps develop important life-skills that are transferred into all future careers and pathways. These develop a growth mind-set as well as social skills and self-esteem.

Exam boards: GCSE – Eduqas; KS4 Vocational – BTEC Tech Award Level 1/2 in Music Practice
                A level Music – Eduqas; A level Mus Tech - Edexcel

CURRICULUM PLANNING

This proposed curriculum brings together both the Model Music Curriculum (MMC-2021) and the Ofsted Review (2021) with the premise that "Less is More". By focussing on fewer topics in greater depth there is greater opportunity to avoid cognitive overload and for the students to gain and embed knowledge across the 3 years. All too often Music Departments try to 'cram in' many different topics, often because of the personal musical tastes of the music teacher, and, as a result, the depth of learning and retained knowledge is shallow and swiftly forgotten. This suggested curriculum endeavours to avoid this situation by spending more time on each topic, giving students the opportunity to gain an understanding that goes into longer term memory.

CLASS SINGING

Singing in the classroom as a means to perform cannot be underestimated. Throughout musical history the voice has been the primary method of musical communication from chanting through to choirs and modern pop songs. Throughout the Key Stage 3 curriculum it is important that singing is used as a meaningful part of the music learning and all students' musical skills to listen, pitch appropriately and phrase the words whilst understanding what they are singing and where it fits into the 'bigger picture'. As such singing will be an integral part of every lesson at Key Stage 3 and will be used as a musical starter.

As stated in the MMC *"Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast."*

WHAT OFSTED SAY ABOUT CURRICULUM PLANNING

"School music curriculums set out pathways for progression that enable pupils to develop their musical knowledge. Progress in music requires pupils to develop musically across 3 pillars that interrelate in musicianship"

1. The first pillar is the 'technical' development necessary for pupils to translate their intentions successfully into soun. This will often involve instrumental playing or singing but, if the resources are available, may also focus on music technology.

2. The second pillar is the 'constructive' pillar. This refers to knowledge of how musical components come together both analytically and in the creative process.

3. The third pillar, the 'expressive' pillar, is focussed on the more indefinable aspects of music: quality, meaning and creativity.

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In making decisions about curriculum content, it is important to consider how the sequence of content develops pupils' musical knowledge and competencies over time. The Ofsted review proposes these 3 pillars as the basis for progression in the musical activities of performing, composing and listening/appraising. A good music education is underpinned by robust, direct and incremental teaching that provides knowledge of music's technical and constructive aspects. This knowledge is learned in the context of music's history and provenance, allowing pupils to make increasingly sophisticated, expressive responses and gain musical meaning. Together, these pillars contribute to what could be described as 'musical understanding'.

1) TECHNICAL	2) CONSTRUCTIVE	3) EXPRESSIVE
• Competence in controlling sound *(Instrumental, vocal or with music technology)* • Use of a communication system, such as staff notation.	• Knowledge of the musical elements/interrelated dimensions of music. • Knowledge of the components of composition.	• Musical quality • Musical creativity • Knowledge of musical meaning across the world and time.

The principals of this Music Curriculum proposed for use across the West Norfolk Academies Trust is based on 'three zones of learning' :

YEAR 7: INTRODUCE
Upon arrival at secondary school the students will be introduced to the key pillars of music education through a variety of topics and tasks that cover the key skills and knowledge that the students will need to move forward. In singing the vocal range is restricted to within one octave where possible.

YEAR 8: DEVELOP AND ENHANCE
During the second year of learning the students will take the skills and knowledge experienced in year 7 and extend them further, enhancing their music education. For example, in notation, students will extend from treble clef to bass clef alongside chord inversions and different styles of tonality. In singing the vocal range is extended to a 12th and 3-part is introduced.

YEAR 9: EMBED
The third year of learning will be final year of music education for many students. This presents an opportunity to promote a lifelong understanding and appreciation of all things musical including music from other cultures from around the world. This year will also bring together many different aspects of the previous two years of learning and show how these intertwine to create the music that we all enjoy. In singing vocal range remains at a 12th but with more complex rhythms and harmony.

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Brief overview of topics, themes, skills or key questions for each year group:

Year 7	Weeks 1-4	Weeks 5-15	Weeks 16-22	Weeks 23-29	Weeks 30-35	End-of-Year Project – Weeks 36-39
Singing	Lively songs, with actions, to be performed at the School Year 6 Open Evening.	Simple Rounds/Partner Songs *(3/4 parts)* Christmas Song Competition	Songs from those suggested within the MMC, Page 45 or similar. (Range of one octave)		Introduce simple 2-Part Harmony	**Each school to devise an end-of-year project relevant to their students extending the knowledge and skills explored throughout the year.**
7 Introduce	- Initial baseline assessment *(Week 4 after Open Evening)* **Find Your Voice** - Classroom singing and whole Y7 singing session.	**Notation and Keyboard Skills Part 1** - Introduction to music notation (Treble Clef) and score reading - Introduction to Electronic Keyboards including correct hand positions etc. - Performing Melodies on keyboards	**The Orchestra** - Understanding the different instruments that make up the modern-day orchestra, how they work, what they sound like etc. - How do composers write for orchestra using the different musical elements?	**Folk Songs and an Introduction to the Ukulele** - Introductory work on how to play the Ukulele. - Introduction to chords and harmony. - Class Performance of Folk Music.	**Music Technology – Remixing J. S. Bach** - Understanding the life of J. S. Bach. - An Introduction to the Cubase software package. - Using Cubase to remix "Toccata in d minor"	
Link Back	KS2 Curriculum *(This is variable)*	KS2 Curriculum *(This is variable)*	Previous Listening and discussions on instruments at KS2 and KS3 to date	• Year 7: Notation • Year 7: Find Your Voice • KS2 learning of instruments	• Year 7: The Orchestra	
Link Forward	Whole KS3 Curriculum	• Year 7: Folk Songs • Year 8: Kbd Skills Pt.2	• Year 7: J.S. Bach • Year 8: Programme Music	• Year 8: The Blues • Year 9: Music Around the World	• Year 8: The Blues • Year 9: EDM Recording of performances throughout.	
Link to Ofsted Pillars	1,	1, 2, 3	2, 3.	1, 2, 3	1, 2, 3	

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Year 8	Weeks 1-11	Weeks 12-22	Weeks 23-33	End-of-Year Project Weeks 34-39
Singing	Songs from those suggested within the MMC, Page 48, or similar. (Range of a 12th)		Introduce 3-Part Harmony	**Each school to devise an end-of-year project relevant to their students utilising and enhancing the skills explored throughout the year.**
8 Develop and Enhance	- Retake of Baseline Test to show progress from Year 7 *(Week 1)* **Notation and Keyboard Skills Pt.2** - Introduce Bass Clef - Building on Learning from Year 7 to expand Keyboard Skills. - An Introduction to Chords, Tonality *(Major. Minor)* and how this affects Musical Moods as well as scales. - Chord Inversions explained and used. - Moving the hand around the keyboard smoothly.	**Programme Music** - How music has been used to portray moods, images, people and stories through history. - Using the skills learned in Year 7 and Year 8, Unit 1, to create a piece of Music to show a particularly person/image. - Choosing appropriate chords and tonality to show a person/image.	**The Blues** - Investigating the history of Blues Music - Learning and rehearsing for an assessed performance of a blues piece - Learning key terms relating to Blues music. **An Introduction to Music Technology – Sequencing and Production Project** - An introduction to sequencing in Cubase. - Using skills learned in previous units to sequence a Blues Performance incorporating chords, bass line, rhythm and improvised melody.	
Link Back	• Year 7: Notation and Keyboard Skills Pt.1 • Year 7: Folk Music	• Year 7: The Orchestra • Year 7/8: Notation and Keyboard Skills Pts 1 & 2.	• Year 7: Folk Music • Year 7/8: Notation and Keyboard Skills Pts 1 & 2. • Year 7: Remixing J. S. Bach	
Link Forward	• Year 8: Programme Music • Year 8: The Blues • Year 9: Musical Theatre	• Year 9: Musical Theatre • Year 9: Music from Around the World	• Year 9: Music from Around the World. • GCSE AOS 'Popular Music'	
Link to Ofsted Pillars	1, 2, 3	1, 2, 3	1, 2, 3	

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Year 9	Weeks 1-11	Weeks 12-22	Weeks 23-33	End-of-Year Project Weeks 34-39
Singing	Songs from those suggested within the MMC, Page 51, or similar in a range of styles. (Range of a 12th with more complex rhythms)		Introduce Polyphonic Harmony in 3-parts.	**Each school to devise an end-of-year project relevant to their students utilising and enhancing the skills explored throughout the year.**
9 Embed	- Retake of Baseline Test to show progress from Year 7 *(Week 1)* **Musical Theatre** - Studying the history of Musical Theatre. - Learning about key Musical Theatre composers. - How does Musical Theatre work? - What is a Vamp? Keyboard Task. Using "Hamilton" as a link into **RaP *(Rhythm and Poetry)*** - Comparing RaP styles - Writing RaP Lyrics - Rapping to a given beat *(Performance)*	**Music from Around the World** - Understanding the importance of Music Around the World, particularly 'non-Western' cultures. - Detailed look at the use of the Pentatonic Scale and Reggae through Keyboard Performances and Composition tasks. .	**Music Technology – Creating EDM** - Revise prior knowledge - Investigate more depth in how Cubase and other DAWs produce and manipulate sound - Producing a simple dance-based track using different input methods -Developing knowledge of key terms in Music technology	
Link Back	• Year 7 Folk Music • Year 7/8: Notation and Keyboard Skills Pts 1 & 2. • Year 8: Programme Music	• Year 7: Folk Music • Year 7/8: Notation and Keyboard Skills Pts 1 & 2.	• Year 7: Remixing J.S. Bach • Year 7/8: Notation and Keyboard Skills Pts 1 & 2.	
Link Forward	• GCSE AOS 'Music for Ensemble' • GCSE AOS 'Popular Music' • BTEC	• GCSE AOS 'Music from Around the World' • BTEC	• GCSE AOS 'Popular Music' • BTEC	
Link to Ofsted Pillars	1, 2, 3	1, 2, 3	1, 2, 3	

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10 GCSE	Topic: Forms and Devices (1)	Topic: Forms and Devices (2)	Topic: Popular music	Topic: Music for Ensemble	Topic: Film Music	Revisiting topics covered so far: **Musical examples**
	Musical contrast / form and structure Identifying contrasts in music using the elements. Recall scales / chords Related keys / key signatures / changing keys The Circle of 5ths

Starting points for composition: a rhythm, a melody, a chord progression

Sequence Building and extending a melody

Key as a means of musical contrast

Use of Music technology to notate compositional ideas

Performing in an ensemble (parts) | Binary, ternary and rondo forms Repetition, contrast, sequence, ostinato, dotted rhythms, conjunct and disjunct movement, broken chord/ arpeggio, melodic and rhythmic motifs, simple chord progressions

Appreciating and using the Elements of music Recapping the basics: aural, notation and listening skills

Introduction to prepared extract. An overview of periods of musical history and their distinctive features | Rock and pop Strophic form, verse, chorus, middle 8, riffs, bridge, fill, break, intros and outros, Primary and secondary chords, cadences, standard chord progressions, power chords, syncopation, driving rhythms The relationship between melody and chords

Class performance Composing with chords (and melody) Start composing 'sketchbook' Improvisation tasks

Describing a piece using the elements of music vocabulary

Listening exercises to develop notation skills

Introduction to prepared extract. | Performing in smaller ensembles (linked to area of study) Composing using texture and sonority (chords and melody) Monophonic, homophonic, unison, chordal, melody and accompaniment

Inversions, dissonance, range, intervals, pentatonic, blue notes, modulations to relative major/minor

Listening exercises | Layering, imitation, chromatic movement and dissonance in harmonic work, leitmotifs, thematic transformation

The relationship between the story and the music the effect of audience, time and place Use of sonority and dynamics to create a mood

Solo performing

Composing to a brief (a piece of film music) Producing a score

Listening exercises | Complete free composition project

Performance pieces – one solo and one ensemble

Listening exercises

Aural skills |

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10 BTEC	**Component 1 Topics** Rock 'n' Roll Trance	**Component 1 Topics** Punk Jazz and Blues	**Component 1 Topics** Music for Film and Game ***Assessment Window for Component 1***	**Component 2** Developing Instrumental Skills	**Component 2** Developing Instrumental Skills	**Component 2** Developing Instrumental Skills ***Mock Component 2 Assessment***

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11 GCSE	Topic: Forms and Devices revisited	Topic: Popular Music revisited	Topic: Music for Ensemble revisited	Topic: Revisit Film Music	Topic: Listening practice and examination	
	Variation form Strophic form in classical music Recognition of features of baroque, classical and romantic periods Imitation, pedal, canon, Alberti bass and harmonic features Revisit set work Select final pieces for performance exam. Begin work on composition set brief. Exam style listening and appraising questions	Bhangra and Fusion Loops, samples, panning, phasing, melismatic/syllabic Revisit: Set work Class project: Bhangra Work on performances – in front of class Feedback and target setting Complete set composition	Polyphonic, layered, round, canon and counter-melody Cover styles not done in Y10 Work on free composition (possibly include earlier workings from sketch book) Work on performances	Minimalistic techniques, chromatic harmonies Complete all coursework – free composition and performances	Exam practice questions Listening and appraising exam	
11 BTEC	**Component 2** Developing Instrumental Skills **Component 3** External Assessment Preparation	**Component 2** Developing Instrumental Skills ***Component 2 Assessment Window*** **Component 3** External Assessment Preparation	**Component 3** External Assessment Preparation	**Component 3** External Assessment Preparation		

12 A-Level Music	Introduction to A level course. Basic theory, harmony and analysis work	Introduction to AOS Western Classical Music: The symphony 1750-1900 Introduction to AOS Music Theatre Initial composition task. Preparation for the performance exam is ongoing.	Analysis of Haydn symphony 104 movement 1 and wider exploration of the cultural, political and social development of the symphony 1750-1800. Continue work on Music Theatre Develop compositions. Preparation for the performance exam is ongoing.	Comparison between Haydn 104 mvt 1 and Mendelssohn 4 mvt 1. Introduction to AOS Twentieth Century music. Wider listening for Musical Theatre Continue composition work Preparation for the performance exam is ongoing.	Initial analysis of Haydn 104 mvts 2,3 & 4. Analysis of Debussy 'Nuages'. Continue composition work Preparation for the performance exam is ongoing.	Symphony – Wider listening – Haydn 6, Beethoven 3 &9. Complete analysis of Debussy. Continue composition work Preparation for the performance exam is ongoing.
12 A-Level Mus Tech	Introduction to A Level Course. Microphones & Gain structure Logic X Introduction	Exploring Composition Equalisation & Time-based Effects Microphone Techniques Logic X Skills Development	Exploring Composition Modulation & Distortion Effects Recording Platforms Logic X Skills Development	History of Recording 1930-Modern Day Recording whole band parts techniques Comp 3 Exam Practice Logic X Skills Development	Comp 1 Recording Prep Comp 4 Paper Practice Synthesis- Waveforms, Parameters and History History of technological devices (Drums machines-Interfaces)	Start Comp 1 Recording Coursework Task.

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13 A-Level Music	Revisit analysis of Haydn 104. Basic analysis of Mendelssohn 4, mvts 2,3 & 4. Detailed analysis of Music Theatre scores. Discussion of set brief composition. Preparation for the performance exam is ongoing.	Symphony – wider listening – Brahms 1, Tchaik 5, Berlioz 'Harold In Italy', Mahler 2. Continued analysis of Music Theatre scores. Continuation of set brief composition. Preparation for the performance exam is ongoing.	Symphony – analysis of Mendelssohn 4, revision of Haydn. Aural question 7 practice. Revise twentieth century works Continued analysis of Music Theatre scores. Continuation of set brief composition. Preparation for the performance exam is ongoing.	Exam question practice and revision work for all areas. Composition work completed Performance exam.	Exam revision	
13 A-Level Music Tech	Comp 1- Multitrack coursework Comp 2- Composition coursework Topics- Midi & Sampling Theory	Comp 1- Multitrack coursework Comp 2- Composition coursework Topics- History of Recording Recap	Comp 1- Multitrack coursework Comp 2- Composition coursework Comp 3 & 4 exam practice Topics- Revise Microphones & Effects	Coursework completed Exam question practice and revision work for all areas.	Exam Revision	

Enrichment Activities:

Extra-Curricular: Music is the busiest department within the school for Extra-Curricular with a wide range of Choirs, Concert bands, Orchestras and Small Ensembles as well as Music Theory and Solo Performances. A wide range of events and performance opportunities are also sought to give all students the best quality musical experience possible.

Competitions: Music students are expected to take part in a variety of internal and external groups and competitions, from talent shows and gig nights through to Concert Band and Music for Youth competitions.

Trips: At least one visit to a concert of classical music per year. All GCSE and A level students encouraged to attend.

Support:

- All GCSE, A level Music and Music Technology required to purchase official revision guides.
- GCSE students required to buy official Student Guide
- A-level students (Music and Music Technology) encouraged to purchase student study guide.
- A level Music students required to purchase exam board approved Study Scores of Haydn Symphony No 104 and Mendelssohn Symphony No.4

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