

Swindon Academy MUSIC Curriculum Map 2020-21

Intent

Our mission in Music is to provide students with secure musical understanding and a life-long appreciation of the art form. Music of all genres and cultures are embraced in the curriculum and it is designed to scaffold practical music making activities from Year 7 through to Year 13. Through the study of music, students develop transferable skills such as communication, confidence and teamwork which are imperative to everyday life. They will know how to discuss stimulus material and have a growing appreciation of how to apply musical devices when composing and performing music. They will have freedom to explore ideas in abstract ways in a mature and thoughtful manner and perform as part of a group or individually with confidence and focus. Every student should be able to work effectively and cooperatively in a group as a collaborative member. They will be able to give supportive and developmental feedback to their peers as well as being able to reflect upon their own work. Through working together, students will develop trust when taking direction from others and over time will grow in maturity by way of independent tasks. Underpinning the music curriculum are the three key disciplines, composing, performing and evaluating. Student creativity is encouraged and developed over time through creative tasks to a brief or stimulus. Being able to understand and apply an evaluative process and take on board feedback is embedded in every unit of work preparing students for life outside of the classroom.

We aim to enable students to deliver exceptional music performances and students are pushed to achieve vocational and academic excellence. Students are consistently encouraged to showcase their skills and receive excellent opportunities to do this. Our facilities are a perfect place to enable them to achieve this, in our purpose-built music practice rooms, Apple Mac computer suite with the latest music software and a recording studio equipped to industry standard. Students have opportunities to attend cultural trips and visits to broaden their knowledge and our expansive enrichment programme provides students with additional learning experiences. Students compete in National competitions and are given the opportunity to learn leadership skills. All students are encouraged to participate in the annual whole school musical production, whether that be through singing, playing an instrument, creating tickets, designing make-up or becoming part of our technical team. Musicians are given the opportunity to work collaboratively with the actors and dancers in school in a vocational approach to learning. Other calendared performance opportunities include a Battle of the Bands competition, Young Musician of the Year competition, Christmas Carol concerts and a Summer showcase. There are many weekly clubs on offer: Uke Group, Music Theory and General Musicianship, Samba Band, Singing Stars, Recorder Consort, Tech Club, and Orchestra. We regularly welcome professional musicians into school. These professionals host engaging workshops, which culminate in performances for and with our students introducing our students to the possibilities with music careers. Many of the musicians perform in our Lunchtime Live Lounge sessions.

The Music Department organises visits to some of the most prestigious music colleges and concert halls in the UK. We have visiting music teachers from Swindon Music Cooperative offering specialist tuition in singing, guitar, bass guitar, ukulele, drum kit, flute, clarinet, saxophone, oboe, trumpet, trombone, tenor horn, cello, violin, viola and piano. These lessons are heavily subsidised enabling many students to enrol on the extra-curricular instrumental programme. Instruments, music and accessories are provided on loan to students at no additional cost. The music department prides itself on its all-inclusive approach and open-door policy for rehearsal spaces allowing students to use the school facilities outside of timetabled hours.

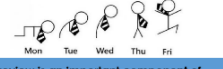


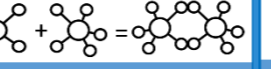






A comprehensive mastery curriculum programme includes a variety of topics and embedded throughout them all are the rudiments of music and evaluating and listening to music appraising tasks. With a focus on performing and composing students learn singing techniques and how to play a variety of musical instruments. Rehearsal and performance play key roles in the prep set within the music department. This enables students to develop their knowledge and understanding alongside their classroom learning. Weekly set independent written tasks are designed to enhance the learning experience and prepare students for further study.

Lessons are planned sequentially to embed subject knowledge and the curriculum is current and in line with modern trends within the music industry. Students of all ability levels are catered for in engaging units of work which are considerate to all cultural backgrounds. Teachers devise personalised practical and written tasks to cater for students with special education needs whilst implementing an ambitious programme of study. A contextual understanding of music is gained through the study of the historical styles and key music practitioners.

- At the end of KS3, a Swindon Academy music student will demonstrate a range of instrument techniques to include piano keyboard, guitar, ukulele and classroom percussion as well as singing. They will be accustomed to composing music, performing as a singer and instrumentalist and know how to communicate meaning in a performance. They will understand subject specific terminology and the appropriate behaviour in performance areas as both a performer and a spectator.
- At the end of KS4, a Swindon Academy music student will effectively demonstrate a wide range of practical music making techniques and be able to confidently communicate meaning during a performance. They will be able to effectively use and understand subject specific terminology and be able to model appropriate behaviour in the performance areas as both a spectator and a performer due to their knowledge of performance etiquette.
- At the end of KS5, a Swindon Academy music student will have built on KS4 knowledge to use a wider range of practical music making techniques to a semi-professional level being confident in rehearsal and performance. They will be able to explore abstract concepts and semiotics as well as composing and performing music. Students will act as mentors to younger year groups during performance events and teaching appropriate behaviour in the studio spaces as both a spectator and performer.

NB: Throughout all year groups we deliver the same units of work with all ability groups. Individual lessons are differentiated by ability and individual student skills set and needs. Differentiated work is accessible in all key stages through resources, questioning and teaching.

Implementation – Rosenshine principles of instruction – please write one or two sentences to describe the implementation for each of the Rosenshine principles below these must be subject specific and observable in lessons.

| Daily Review | New Material in Small Steps | Ask Questions | Provide Models | Guide Student Practice | Check Student Understanding | Obtain High Success Rate | Scaffolds for Difficult Tasks | Independent Practice | Weekly and Monthly Review |
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|  <p>Daily review is an important component of instruction. It helps strengthen the connections of the material learned. Automatic recall frees working memory for problem solving and creativity.</p> |  <p>Our working memory is small, only handling a few bits of information at once. Avoid its overload—present new material in small steps and proceed only when first steps are mastered.</p> |  <p>The most successful teachers spend more than half the class time lecturing, demonstrating and asking questions. Questions allow the teacher to determine how well the material is learned.</p> |  <p>Students need cognitive support to help them learn how to solve problems. Modelling, worked examples and teacher thinking out loud, help to clarify the specific steps involved.</p> |  <p>Students need additional time to rephrase, elaborate and summarise new material in order to store it in their long-term memory. More successful teachers build in more time for this.</p> |  <p>Less successful teachers merely ask "Are there any questions?" no questions are taken to mean no problems. False. By contrast, more successful teachers check on all students.</p> |  <p>A success rate of around 80% has been found to be optimal, showing students are learning and also being challenged. Better teachers taught in small steps followed by practice.</p> |  <p>Scaffolds are temporary supports to assist learning. They can include modelling, teacher thinking aloud, cue cards and checklists. Scaffolds are part of cognitive apprenticeship.</p> |  <p>Independent practice produces "overlearning" - a necessary process for new material to be recalled automatically. This ensures no overloading of students' working memory.</p> |  <p>The effort involved in recalling recently-learned material embeds it in long-term memory. And the more this happens, the easier it is to connect new material to such prior knowledge.</p> |
| <ul style="list-style-type: none"> Starting each class with a 'DO NOW' recap on the previous lesson or to introduce a new topic or technique to see what the students already know. Repeated use of key words. Recap prior knowledge in prep booklets. | <ul style="list-style-type: none"> I DO, WE DO, YOU DO, when teaching routines or the way a line may be said. Once shown by the teacher, all together and then on their own. NAME THE STEPS – teachers introduce new work in stages, particularly during practical work where each stage of the music is introduced at a time suited to the individual. Mastery planning builds on knowledge and skills learnt in previous unit of work. | <ul style="list-style-type: none"> NO OPT OUT and COLD CALL questioning so that students have to remain engaged and focused when questioning is taking place. STRETCH IT for those that have understood the topic or skill being studied by developing on the original question. PEPPER– fast paced teacher questioning throughout skills lessons, ensuring understanding at all levels. | <ul style="list-style-type: none"> SHOW CALL – students demonstrate to each other and analyse each other's work. Using the visualizer for written work and for music keyboard work – teacher demonstrations. Live modelling and of performance skills and techniques with clear explanations and questioning to check understanding. Outstanding exemplar work provided for students to aim high. | <ul style="list-style-type: none"> At BATS – continued practice of key skills and techniques. Mastery planning ensures these are embedded throughout the stages of learning. NAME THE STEPS – teachers introduce new work in stages, particularly during practical work where each stage of the music is introduced at a time suited to the individual. BREAK IT DOWN – deliberately chosen/modelled wrong answers/techniques then asking students to identify and correct the errors. Students are encouraged to reflect on their independent practice through self-assessment, peer assessment, rehearsal diaries and written evaluations. | <ul style="list-style-type: none"> TRACKING NOT WATCHING - Teachers check on all students throughout the lesson to address misconceptions and give feedback CIRCULATE – teachers ensure all students are checked during their written work through walking the classroom and during practical group work all practice rooms are visited. NORMALISE ERROR – teachers create learning environments where students feel comfortable taking risks answering questions and demonstrating practically knowing that mistakes are accepted as a way of moving forward and improving their work. This way misconceptions are quickly identified. | <ul style="list-style-type: none"> TRACK & SLANT – instant student attention and focus to optimise learning time. NO OPT OUT – all students are expected to respond to questioning and are returned to later in the lesson to check they have the correct answer. STRETCH IT – students are encouraged to add more depth to their answers. RIGHT IS RIGHT – teachers hold out for the correct answer. TIGHT TRANSITIONS – teachers ensure swift transitions between practical and written activities. Rooms and resources are planned for this efficiency. Tasks broken down into small steps, building up difficulty and differentiated appropriately Students practice and succeed at each stage in their learning before moving on. | <ul style="list-style-type: none"> Differentiated student workbooks created alongside the teacher Power Point presentation of the lesson with support/scaffolded tasks and stretch and challenge tasks. WAIT TIME – teachers give students processing time. Live Modelling through demos of practical skills and techniques Outstanding exemplars made by teachers, downloaded from exam board websites/produced by high ability students. | <ul style="list-style-type: none"> BUILD STAMINA - gradually build up extended independent practice of skills and techniques and practical lessons give students the opportunity to work independently to practice skills repeatedly. | <ul style="list-style-type: none"> Starting lessons with a 'DO NOW' recap on the previous unit of work to see what the students can recall. EXIT TICKET – used often to review/recap student learning at the end of the unit of work. Prep booklets at the end of a unit of work are devised to recall information from the long-term memory. Revisiting key skills throughout all units of work. |

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| Year 7 | FUNDAMENTALS OF MUSIC: Elements & Notation Students will develop good communication skills, trust, teamwork and maturity. They will explore ways to express emotions and feelings through music and learn to evaluate through peer and self-assessment tasks. Students will gain an understanding of the basic concepts of music and put them into practice during listening, performing and composing tasks using body and classroom | FUNDAMENTALS OF MUSIC: Exploring Music Performance and Instruments Students are introduced to the instruments of the orchestra as they explore music performance in more depth. Instrumental families and the structure of the orchestra and the roles of the conductor and composer are studied. Students appraise orchestral music to include Canon in D by Pachelbel which introduces the concept of ground bass and ostinato. Developing reading music and | FUNDAMENTALS OF MUSIC: The Art of Composition Students begin learning ways of composing more extended pieces of music. They begin by using ground bass and ostinato leading on from the previous unit of work and then gradually explore other compositional devices. There is a focus on structure such as binary and ternary forms and students are taught how to use melodic and rhythmic variations. They are encouraged to develop their own musical ideas through the use of real instruments and the | Review and reteach | THE STAGE: Musical Theatre Students learn of the origins of music for the stage and are introduced to the world of musical theatre and the role of telling a story through the medium of music. They study the links between Opera and Musical Theatre and using the knowledge learnt during The Fundamentals of Music study in terms 1, 2 & 3, students analyse the music of well-known musicals. They then learn to play some of these songs on the piano keyboard. Reading music notation is further developed and in doing so students are encouraged to | THE STAGE: Blues Music Students investigate the origins of live music. They study the Blues as a fusion of West African Music and Western music, focusing on improvisation and structure. They learn of its origins and historical context. The slave trade is studied, and this prepares students for the study of Musical Cycles of the World - Unit 1 in Year 8. Links are made back to Unit 2; the ostinato through the study of West African rhythmic music and the mood of music is again touched upon through the study of work songs and the meaning of "the blues". | THE STAGE: Creative Ideas Students will learn how to conduct the correct professional behaviour during rehearsing and performing a piece of live music as a larger ensemble. They will combine the skills and knowledge learnt throughout Year 7 to create a performance piece. They will learn about the elements of a successful performance and research what makes a successful ensemble in order to deliver a final performance after a productive and well-planned rehearsal schedule. Students will be encouraged to take ownership of | Review and reteach |

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| | percussion, and singing techniques. They begin learning to play the piano keyboard beginning with treble clef (right hand only) and basic keyboard technique. A firm foundation in the fundamentals of music is crucial to the success of a musician. These fundamentals are firmly embedded throughout the KS3 music programme. | keyboard skills, the bass clef in the left hand is introduced and they explore the art of improvisation. Students learn about performing with dynamic expression and how to analyse the 'mood' of the music through the study of major and minor tonalities. Knowledge of keyboard skills is beneficial to the study of KS4 music theory and is studied throughout KS3 music programme. | implementation of loops using the garage band music software programme. Composing music is an essential part of any KS4 music course and building confidence in this skill early on in KS3 is crucial in preparing students for KS4 composition tasks. | | plays right hand melodic lines with left hand bass notes on the piano keyboard. Singing is a large part of this unit and there is a focus on how to use the singing voice correctly. Breathing techniques and building stamina are studied as is the necessity for professional singers in the world of music for the stage. For any aspiring musician, an understanding of the singing voice is essential as it aids auditory theory skills and prepares students well for further music studies at KS4. | Developing an understanding of features of blues music, students compose and perform using the 12-bar blues structure. They compare styles of music using the fundamentals of music as analysis tools and they perform as a group. Students develop the invaluable skills of learning to play by ear, whilst also furthering their reading of music. They are introduced to chords and to the blues scale and learn how to play these on the ukulele and the guitar. This unit is an important foundation for arranging and song writing tasks in KS4 GCSE & BTEC courses. | this task, and will be required to peer and self-evaluate throughout, keeping a rehearsal logbook and setting targets in order to refine and prepare their performance for a live audience. A final written evaluation of the performance will complete this unit. This unit prepares students well for further development of skills and for the longer-term aim of studying music in KS4 where both GCSE & BTEC courses are weighted heavily in ensemble performance work |
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| Year 8 | <p>DEVELOPING SKILLS: Musical Cycles of the World Learning continues to build on Year 7 work; ostinatos, rhythmic patterns improvisation and the elements of music are all revisited through the exploration of the structures and main characteristics of African and Brazilian music. There is reference back to Unit 5 in Year 7 in terms of the origins of Blues music being firmly rooted in West African music tradition. Whilst being introduced to West African instruments and the instruments of the Brazilian Samba, students learn of these world music origins and the historical and geographical context for each style. Students study musical cycles, signals, call and response and rhythmic and melodic improvisation. They learn how to communicate and respond to each other whilst playing, and further develop the ability to and self-appraise effectively.</p> | <p>DEVELOPING SKILLS: Stylistic Focus on Minimalism Continuing from Unit 1 there is an emphasis on repetition in music. Ostinatos and Ground Bass were introduced during Year 7, studied further in the previous unit about musical cycles, and are now revisited during this stylistic focus on Minimalism. Contrast is explored through the development of a musical idea. Students learn to compose music using the key features of minimalism. There is a focus on ICT music software leading on from Unit 2 in Year 7 where loops in garage band were first introduced. During performance work they refer back to music for the stage studied during Year 7, as students consider artistic interpretations of visually engaging performances. This unit introduces alternative approaches to composition and performance work and prepares students for KS4 courses including music technology.</p> | <p>DEVELOPING SKILLS: Commissioned to Compose Drawing on knowledge of the fundamentals of music students compose music based on key musical devices and stylistic features from the previous 2 units of work; musical cycles and minimalism. Students learn more musical devices and in addition to the traditional structures of binary and ternary studied in Year 7, they study other musical forms. Students compose using instruments and/or music software. They are encouraged to use vocal skills and work effectively to a brief. Through listening and appraising tasks, they study the works of famous composers and reference is made to Unit 2 Year 7- instrumental families and the orchestra. Following a vocational brief prepares for KS4 assignment work and gives an industry insight into the role of a composer. This is revisited in more depth during Year 9. The unit prepares students for both GCSE & BTEC KS4 courses and the vocational approach is in line with the setting of BTEC assignment work.</p> | <p>MUSIC & MEDIA: The Power of Advertising These units focus on music for the screen which leads on from units 4, 5 & 6 during Year 7 where the focus was on music for the stage. This natural progression through the units teaches students the development of music as a performance art. Mood music first introduced as a concept in Unit 2 Year 7 is now studied in more depth as students study the role music plays in telling a story and conveying a message. Beginning with studying the role of music in marketing and learning about incidental music, students learn how music is used in television and radio advertisements and explore the musical characteristics of jingles. They learn to play well known jingles using keyboard, ukulele and guitar and an array of classroom instruments. This unit culminates in composing and performing their own Jingle composition and serves to further develop composition skills required for KS4 music courses.</p> | <p>MUSIC & MEDIA: Film Music Continuing with how music is used within the media context students study the art of film music. Students are introduced to this medium through a timeline of the history of film, beginning with the silent movie. They learn how to compose a soundtrack to a given film clip by experimenting with various musical devices explored throughout KS3 and there are performance opportunities to play iconic movie theme tunes. Further development of music theory knowledge and composition skills enable students to learn about specific musical devices which are used to create drama e.g. leitmotifs, discords and atonal music. Using ICT music software Sibelius, students create their own horror music soundtrack. Listening to, appraising & evaluating music in a media context, they research and study composers of film music and the genres of films they are associated with. There is further study of how music conveys a message & how music affects the way we interpret visual images. Film music is an area of study linked to GCSE courses and this unit also gives an insight into the media music industry for those wishing to study BTEC music at KS4.</p> | <p>MUSIC & MEDIA: Performing Music for Screen Students learn how to conduct the correct professional behaviour during rehearsing and performing a music for screen. They will perform solo and ensemble music suitable for screen, including television theme tunes and music for films of various genres. Encouraged to complete peer and self-evaluation ensuring students all have an input on how the final performances will come together. The unit explores in more depth why and how music is used in film. It builds on student's skills in performing, as well as providing opportunities for appraising. Students will contextualise their knowledge through listening to various film music examples and have the opportunity to arrange and perform both existing examples as well as their own compositions. Students have already been introduced to themes and to the concept of film music in previous units of work and have explored minimalism, which has many parallels with film music (including technology). Film music is an area of study linked to GCSE courses and this unit also gives an insight into the media music industry for those wishing to study BTEC music at KS4.</p> |

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| Year 9 | <p>THE MUSIC INDUSTRY Roles & Responsibilities During this unit students will gain knowledge of the operation of the various organisations in the music 'industry. This unit aims to enable students to gain awareness and knowledge of the basic structure of the music industry, taking into consideration the responsibilities of the organisations and how they work collaboratively.</p> <p>Research tasks lead to discovery about music organisations including production companies, those that provide services to the industry and arts administration organisations. Students will consider the roles of people working in these organisations, specifically exploring those involved in the administration, promotion, performing and production of music events and products.</p> <p>This unit focuses on roles and responsibilities within The Music Industry, in preparation for the Learning Aim A of the BTEC Level 2 qualification</p> | <p>THE MUSIC INDUSTRY Practitioners Students will study job roles in The Music Industry. They will investigate their job descriptions and the impact these roles have had on performance from the past to the present day. With a focus on the historical development of the music industry, students will learn about key practitioners and famous industry names with regards to their pivotal roles in defining the industry as we know it today.</p> <p>The practical aspect of this unit is delivered in terms of a vocational brief where students prepare for an audition as a session musician.</p> <p>This unit focuses on specific job roles within the Music Industry, in preparation for the Learning Aim B of the BTEC Level 2 qualification.</p> | <p>THE MUSIC INDUSTRY Creating a Music Product Putting into practice the knowledge gained in the first 2 units of Year 9, students form production teams and work collaboratively to plan a music festival. They assume job roles and undertake responsibilities in a vocational context. Tasks include the implementation of budget control, preparing contracts, logistical planning and promotional strategies. In addition to forming their production companies, students also prepare an musical ensemble performance to perform at the music festival. This involves careful planning including a rehearsal schedule, target setting and peer and self-assessment tasks. Students learn to consider their target audience and time constraints and how to produce effective promotional material. This unit serves as valuable preparation for the mandatory Unit 2 of the BTEC Level 2 qualification.</p> | Review and reteach | <p>THE MUSICIAN The Developing Musician through the study of Disco Music This unit provides students with the opportunity to a more in-depth study instrumental and vocal skills. Through the study of Disco music there is a focus on strong melodic lines, interesting rhythm and bass grooves and other musical devices such as hooks and orchestrated arrangements. Musical forms such are revisited, and other structures are introduced. Students research the key skills required to learn in order to begin improving their performance ability and are given the opportunity to put these improvements into practice with the time to rehearse and perform. They further develop their reading of music skills and their ability to play and sing "by ear", all whilst learning about the historical concept and distinct musical characteristics of Disco music.</p> <p>This unit prepares students for both GCSE and BTEC further study where in both cases performance skills and the analysis of musical structures and devices are a focus.</p> | <p>THE MUSICIAN The Rehearsal Process through Popular Song Students will develop their listening and appraising skills through picking out features of popular music and evaluating and assessing their own and others work. Students will study the stylistic elements of popular songs including structure and genres. They will investigate the role of Pop Music within society and how instruments and technology helped shape the way of popular song They will learn how to compose a pop song and perform a Pop Song either as a soloist or in an ensemble. This links well to the Unit 5 performance unit in the BTEC Level 2 qualification.</p> | <p>THE MUSICIAN Compose & Perform to a Brief Students use their knowledge of song forms and structures, melody and rhythm to compose their own song in small groups. Students explore the context in which song writing appears. In a vocational context, composing to a brief is given a commissioned to compose industry approach. This links well to the Unit 4 composition unit in the BTEC Level 2 qualification.</p> | Review and reteach |

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| Year 10 | <p>UNIT 2 MANAGING A MUSIC PRODUCT <i>Learning Aim A: plan, develop and deliver a music product</i></p> <p>Students are required to plan a CD. Students will work collaboratively with a team of peers to prepare for the production of the work.</p> <p>UNIT 1 THE MUSIC INDUSTRY <i>Learning Aim A: Understand different types of organisations that make up the music industry</i></p> <p>Venues and live performance Students should consider the advantages and disadvantages of each type of venue, and what makes them suitable or unsuitable</p> | <p>UNIT 2 MANAGING A MUSIC PRODUCT <i>Learning Aim A: plan, develop and deliver a music product</i></p> <p>Students are required to develop the CD. Working collaboratively, they will consider the factors that affect the nature of the CD as well as technical and logistical requirements and constraints.</p> <p>UNIT 1 THE MUSIC INDUSTRY <i>Learning Aim A: Understand different types of organisations that make up the music industry</i></p> <p>Production and promotion Students should consider the organisations within production and promotion in terms of who does what, why it is done and when it is done for new music products.</p> | <p>UNIT 2 MANAGING A MUSIC PRODUCT <i>Learning Aim A: plan, develop and deliver a music product</i></p> <p>Students are required to deliver the CD. During their work Students will consider and employ appropriate team-working and personal management skills.</p> <p>UNIT 1 THE MUSIC INDUSTRY <i>Learning Aim A: Understand different types of organisations that make up the music industry</i></p> <p>Unions Students should consider the issues that unions are skilled in resolving and supporting. Consideration should be given to who is involved and what their responsibilities are, why and when they are needed.</p> <p>• MU, EQUITY, BECTU</p> | Review and reteach | <p>UNIT 2 MANAGING A MUSIC PRODUCT <i>Learning Aim B: promote a music product</i></p> <p>When considering methods that might be used to promote their musical product, Students study and research promotional strategies in the music industry.</p> <p>UNIT 1 THE MUSIC INDUSTRY <i>Learning Aim B: Understand job roles in the music industry</i></p> <p>Performance/creative roles Students should consider the skills and responsibilities of each performer or creative role in terms of who does what and why it is important. They study the links between performers and creative roles and how the industry is built upon the relationships between skilled practitioners across the disciplines.</p> | <p>UNIT 2 MANAGING A MUSIC PRODUCT <i>Learning Aim B: promote a music product</i></p> <p>Students will develop material to be included in a promotional pack for their CD music product.</p> <p>UNIT 1 THE MUSIC INDUSTRY <i>Learning Aim B: Understand job roles in the music industry</i></p> <p>Recording roles Students should consider the skills and responsibilities of recording and production roles in terms of who does what and why it is important. Consideration should be given to the links between recording and production roles and how the industry relies on skilled practitioners across the disciplines.</p> <p>Media and other roles</p> | <p>UNIT 2 MANAGING A MUSIC PRODUCT <i>Learning Aim C: review the management of a music product</i></p> <p>Students will review work undertaken by themselves & their peers. Students should consider the purpose of planning and preparation processes in order to review strengths and weaknesses.</p> <p>UNIT 1 THE MUSIC INDUSTRY <i>Learning Aim B: Understand job roles in the music industry</i></p> <p>How and why workers are employed in the industry Employment patterns:</p> <ul style="list-style-type: none"> • full-time/part-time/freelance contracts (short, long-term) when employing performance, production and front of house staff | Review and reteach |

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| <p>for different types of live music event.</p> <p>Health, safety and security at venues Students should know about health and safety in the workplace and the responsibility of venues to ensure the health and safety of the audience.</p> | <ul style="list-style-type: none"> • recording companies • music publishing • promoters • broadcasting • marketing and distribution <p>Service companies and agencies Students should consider what equipment might be needed/available from service companies and agencies. How their products support the music industry and why they are important and the pros and cons for musicians of working with agencies.</p> <ul style="list-style-type: none"> • royalty collection agencies • artists representation • hire companies • transport companies | <p>How organisations interrelate and why these relationships are important</p> <p>Students consider the wider range of personnel within the music industry in terms of who they are, what their areas of interest is, why their organisations exist and when they might be needed by others working in the music industry. They study the links between organisations and the support each organisation can help provide.</p> | | <p>Management and promotion roles Students should consider the skills and responsibilities of management and promotional roles in terms of who does what and why it is important. Consideration should be given to the links between management and promotional roles.</p> | <p>Students should consider the skills and responsibilities of media roles and the wider world of employment opportunities in related areas in terms of who does what and why it is important. Consideration should be given to the links between these roles and how the industry relies on skilled practitioners across the disciplines.</p> | <ul style="list-style-type: none"> • permanent and casual staff for specific projects or performances • self-employed, entrepreneurial • volunteers <p>How the industry relies on entrepreneurs, the self-employed and small enterprises The nature of employment patterns and why a quickly changing and highly competitive industry relies on individuals for its intelligence, products and progress</p> <p>How to get paid Students consider the advantages and disadvantages of each type of contract and employment pattern and consider why they are used in the music industry and what makes them suitable or unsuitable for different circumstances, Tax & NI.</p> |
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| <p>Year 11</p> | <p>UNIT 4 INTRODUCING MUSIC COMPOSITION <i>Learning Aim A: explore creative stimuli to meet a brief</i></p> <p>This unit is about the creation of music in the here and now. Students will be introduced to a range of compositional concepts and techniques both past and present and will use these in the context of a client-driven music industry. Students will be provided with a brief as a starting point for their compositional work. They will explore musical ideas and should take inspiration from at least two different starting points.</p> <p>UNIT 1 THE MUSIC INDUSTRY <i>Learning Aim B: understand job roles in the music industry</i></p> <p>Getting a break and starting out Research & case studies</p> <p>Importance of individual roles and responsibilities</p> <ul style="list-style-type: none"> • specific roles and responsibilities before, during and after gigs, sessions or recordings • undertaking of duties and impact on the production process of decisions made • within the performance process <p>How individual roles and responsibilities interrelate</p> <ul style="list-style-type: none"> • roles within the same area of an organisation, within the same organisation, from different organisations • how and why specific roles are interdependent. • why these relationships are important | <p>UNIT 4 INTRODUCING MUSIC COMPOSITION <i>Learning Aim B: develop, extend and shape music for performances</i></p> <p>Students should take ideas further than experimentation and exploration, extending and developing two of their musical ideas showing use of compositional techniques.</p> <p>UNIT 1 THE MUSIC INDUSTRY <i>Learning Aim A: plan, develop and deliver a music product</i></p> <p><i>Learning Aim B: Understand job roles in the music industry</i></p> <p>Revise all areas of the course in preparation for the external exam in January.</p> | <p>UNIT 4 INTRODUCING MUSIC COMPOSITION <i>Learning Aims B & C: develop, extend and shape music for performances</i> <i>present compositions appropriately</i></p> <p>One of the extended musical ideas should be developed into a fully completed composition. When completing their composition Students should consider techniques commonly used to shape musical ideas into full compositions.</p> <p>Compositions should be presented using an appropriate format to ensure clarity and support communication of musical ideas to others.</p> <p>UNIT 5 INTRODUCING MUSIC PERFORMANCE <i>Learning Aim A: develop your music performance skills and review your own practice</i></p> <p>Techniques Students should take part in regular rehearsal activities designed to develop their technical music performance techniques in relation to their singing voice or chosen musical instrument.</p> <p>Interpretation Students should be introduced to the notion of interpretive skills and stylistic qualities relevant to the music material, so that they can use them to improve their technique.</p> <p>Review To review their own practice, Students identify their strengths and areas for development, e.g. using and responding to teacher feedback, using and responding to feedback from peers and reviewing their own work on video.</p> | | <p>UNIT 5 INTRODUCING MUSIC PERFORMANCE <i>Learning Aim B: students should demonstrate their skills in the rehearsal and performance of at least two contrasting pieces</i></p> <p>Music rehearsal skills Students should use music rehearsal techniques</p> <p>Personal management skills To effectively operate as a musician, Students will be required to demonstrate professional and personal management skills</p> <p>Music skills in rehearsal and performance Students should develop and demonstrate relevant skills during the rehearsal and performance process.</p> <p>Interpretive skills and stylistic qualities Students should develop and demonstrate relevant musical qualities during the rehearsal and performance process.</p> |

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| <p>Year 12</p> <p>WORKING & DEVELOPING AS A MUSICAL ENSEMBLE <i>Learning Aims:</i> Understand the elements of musical ensembles Be able to plan as a musical ensemble</p> <p>Students research Elements: band members; organisation; communication; musical interaction, interaction with audience, listening skills; co-operation; rehearsal; repertoire; strengths and weaknesses. Students form ensembles. They Choose repertoire: resources and roles and plan work together in their musical ensembles.</p> <p>MUSIC & SOCIETY <i>Learning Aims 1 & 2</i> Know the functions of music in society Know how technology affects music making and consumption in society</p> <p>Students investigate how music relates to and interacts with society. They gain an insight into the two-way relationship that informs how we function as musicians and how we behave as consumer. Students learn about the various functions of music in society. They study Historical functions Entertainment, Social and political commentary, Performance art and avant garde movements. Identity and expression in youth culture Leading on from this students research the development, effects and impact of music technology. They study the historical background of music technology, the influence on music making and the influence on music consumers</p> | <p>WORKING & DEVELOPING AS A MUSICAL ENSEMBLE <i>Learning Aims:</i> Be able to develop as a musical ensemble Be able to perform as a musical ensemble</p> <p>Students develop abilities to work together in musical ensembles</p> <p>They study ways of rehearsing, effective use of equipment; practice methods and how to be reflective in their approach to practical work. Students learn about consideration for target audience, development of music communication with each other and with the audience. They work at Stage presentation including image, and spacial awareness on stage. They develop musical competency, technical proficiency and critical listening skills.</p> <p>MUSIC & SOCIETY <i>Learning Aims 3 & 4</i> Know how politics affects music-makers and users Know how business and industry affect music-makers and user</p> <p>Students investigate how music relates to and interacts with society. They gain an insight into the two-way relationship that informs how we function as musicians and how we behave as consumer. Students learn about the government aims & initiatives, national, regional and local funding sources music-related legislation and censorship and political history factors relating to music. Bringing things to current day issues students look into the business side of music in our society. They further research historical factors, learn about music as commodity, market forces, corporate sponsorship & charitable bodies and foundations</p> | <p>MUSIC PERFORMANCE TECHNIQUES <i>Learning Aim:</i> Know effective instrumental or vocal technique through a structured practice routine</p> <p>As further development of the skills learnt in Unit 40, This unit enables students to develop their techniques for both solo and group performance, from practice through to performance. They learn about effective and SMART practice time in order to develop techniques specific to their instrument and/or voice, With a focus on a structured practice regime students do regular individual practice & planning & take part in group rehearsals, leading rehearsals & taking direction.</p> <p>CONCERT PRODUCTION & STAGING <i>Learning Aim 4</i> Know the key organisational roles and responsibilities and legal considerations involved in concert performance</p> <p>Students are introduced to the broad spectrum of roles in the area of sound, necessary for successful concert production and staging; the organisation and management, technical requirements, set-up and rigging and the health and safety legislation and issues surrounding this area of the industry.</p> <p>SOLO MUSIC PERFORMANCE SKILLS <i>Learning Aim 1</i> Know how to choose appropriate pieces for an extended programme of music</p> <p>Leading on from Unit 23 Music Performance Techniques, students continue to develop the specific skills required by a solo performer.</p> <p>They learn how to develop a varied repertoire that will be appropriate for their target</p> | <p>MUSIC PERFORMANCE TECHNIQUES <i>Learning Aims:</i> Be able to apply effective instrumental or vocal technique in solo performance Be able to apply effective instrumental or vocal technique in group performance</p> <p>As further development of the skills learnt in Unit 40, this unit enable students to develop their techniques for both solo and group performance, from practice through to performance. Students develop the ability to play or sing with fluency, dexterity and the authority of a seasoned performer, arriving there through a logical and structured practice routine. They work at tone production, timing and rhythmic control and with a reflective and dedicated approach to practice performers will be able to maximise their improvements. Students will be encouraged to use technical skills creatively and apply them to enhance artistic expression as both a soloist and in ensembles.</p> <p>CONCERT PRODUCTION & STAGING <i>Learning Aims 1, 2 & 3</i> Be able to safely establish appropriate electrical power to concert systems Be able to safely set up and rig sound for concert performance Be able to set up stage and backline systems for concert performance</p> <p>The focus is on safety, backline, stage and sound system components, interconnection and operation in music performance. Students will look at methods for safe handling, rigging and setting up of staging and equipment. Students will learn how to safely establish power supplies for sound equipment, set up basic backline, monitoring and sound systems and operate them, safe procedures for handling, rigging and staging and be able to function in a team alongside musicians and other performers.</p> <p>SOLO MUSIC PERFORMANCE SKILLS <i>Learning Aim 2</i></p> | <p>SOLO MUSIC PERFORMANCE SKILLS <i>Learning Aim:</i> Know the processes required in preparation for the performance of an extended programme of music</p> <p>Leading on from Unit 23 Music Performance Techniques, students continue to develop the specific skills required by a solo performer. Students will be given opportunities to perform to an audience on a regular basis. They will learn to understand the technical & physical preparation processes required in the lead-up to an extended concert performance & how to evaluate the strengths and weaknesses of their preparatory work and final performance.</p> <p>MUSIC IN THE COMMUNITY <i>Learning Aims 1 & 2</i> Know the context and purpose of community music-making including practitioners and organisations Be able to lead practical music-making activities</p> <p>Students explore the context and function of community music-making and investigate case studies of practitioners and organisations within community music. They will examine the phenomenon of community music-making and the rationale for taking music into the community and the social and cultural benefits for doing so. Students will develop practical skills in running workshop activities and in doing so will explore what it means to be a 'community musician'.</p> | <p>MUSIC IN THE COMMUNITY <i>Learning Aims:</i> Be able to lead practical music-making activities Be able to plan and participate in a community music-making project for a specific community group and/or venue Know how to monitor and evaluate a community music-making project</p> <p>Students develop practical skills in running workshop activities and contribute to a real-life community project. They will plan and monitor the project and gain a 'workshop leader's toolbox' through investigating the practical, creative and evaluative skills needed to devise projects and encourage community groups to create and perform music. This is real-life community music project where students will be working at a 5 day music residential camp in East Sussex tutoring approximately 100 Year 8 students in song and samba workshops.</p> <p>MUSIC PROJECT <i>Learning Aims 1, 2 & 3</i> Be able to prepare and work as a member of a team towards a successful live even Be able to prepare individually for the delivery of a successful live music event, undertaking appropriate responsibilities throughout the project Be able to contribute to a performance to a technically acceptable level appropriate to context</p> <p>Students are required to plan, prepare for and deliver a large-scale music project. Students will undertake appropriate responsibilities, working both individually and as part of a team. They will take on roles involved in putting on a successful live performance. The emphasis of this unit is on an active contribution across several areas, including, but at the same time going beyond, rehearsal and performance. Focus on commercial considerations, marketing and target audience, other factors, such as the budget and projected expenditure, will also need to be examined before the project gets under way. Students will need to keep records as evidence of their input collected into a project portfolio. The emphasis is on practical, rather than written, work and central to the project will be the performance itself. Students</p> | <p>Review and reteach</p> | <p>Review and reteach</p> | <p>Review and reteach</p> |

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| | | | | <p>audience. They are taught about the factors for</p> | <p><i>Be able to perform an extended programme of music to an audience</i></p> <p>Leading on from Unit 23 Music Performance Techniques, students continue to develop the specific skills required by a solo performer. They will practise regularly and rehearse their chosen pieces thoroughly, in order that they can present performances of the highest standard they can achieve through the study of elements of musicianship & musical communication.</p> | | | <p>will be assessed on their performing or creative role as well as their support/technical role. For Students whose prime focus is composition, compositions may be performed as part of the live event.</p> <p>This is real-life live music event where students will be performing at a music festival in East Sussex for approximately 100 Year 8 students at the end of the weeklong community music project for Unit 21 Music in the Community.</p> <p>As a performer this links to Units 40, 23 & 33, where students will continue to work at technical instrumental skills & musical competence, working as an ensemble selection of repertoire and stage presence & image. Composers can use this unit to explore their creative ideas and arrange songs to be included in the live performance. This is in good preparation for Unit 34</p> | |
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| Year 13 | <p>UNIT 21 MUSIC IN THE COMMUNITY <i>Learning Aim 4</i> <i>Know how to monitor and evaluate a community music-making project</i></p> <p>Following the implementation of the community music project, students will refer to their planning and monitoring documentation in order to evaluate the planning process, implementation, success and potential of the community music project.</p> <p>UNIT 24 MUSIC PROJECT <i>Learning Aim 4</i> <i>Understand the complete process when preparing for and delivering a live music event</i></p> <p>At the end of the project students will review the complete process. They will review the live performance as well as the whole process, from the very first meeting through to the get-out and debrief.</p> <p>UNIT 11 MUSIC EVENTS MANAGEMENT <i>Learning Aims 1 & 2</i> <i>Know the factors that define a music event 2</i> <i>Know the factors that will influence the success of a music event</i></p> <p>The aim of this unit is to further develop the skills and knowledge needed to manage music events. By way of progression from their work in Unit 24, students will become more familiar with administrative tasks, strategies and factors involved in planning and managing a music event; safety legislation, safe working practice, promotion, teamwork, time and people management, the allocation of roles and keeping financial records.</p> | <p>UNIT 11 MUSIC EVENTS MANAGEMENT <i>Learning Aims 3 & 4</i> <i>Be able to apply planning procedures for a proposed music event</i> <i>Be able to manage a music event</i></p> <p>Whilst continuing to research what goes into a music event and what affects the success of the event, students will plan and manage a music event from start to finish taking on roles and allocating roles where appropriate. Students will review the success of personal roles and the process at its conclusion.</p> <p>UNIT 43 SPECIAL SUBJECT INVESTIGATION <i>Learning Aims 1, 2 & 3</i> <i>Know how to identify an appropriate subject area for investigation</i> <i>Be able to plan a research project</i> <i>Be able to carry out research</i></p> <p>The unit enhances both academic and vocational skills and provides valuable preparation for students wishing to progress to higher education. Many of the units are focused around team work, but the self-directed nature of the unit will encourage students to work with independence. It serves as grounding for students who might wish to progress to careers in writing, journalism, teaching, publicity or promotion.</p> <p>Students will carry out an in-depth and practical investigation into a chosen area of musical interest. They will submit a proposal, identifying their choice of subject matter along with intended resources and materials and then work independently in identifying information sources, extracting, collating and interpreting information and keeping a record of their research trail.</p> | <p>UNIT 43 SPECIAL SUBJECT INVESTIGATION <i>Learning Aim 4</i> <i>Be able to produce and present results of an investigation</i></p> <p>The eventual presentation of student research, findings and conclusions of their Special Subject Investigation topic will be delivered to others in the cohort, encouraging sharing of knowledge and information.</p> <p>UNIT 39 THE SOUND & MUSIC INDUSTRY <i>Learning Aims 1 & 2</i> <i>Know about the sound and music industries and how they relate to the broader entertainment industry</i> <i>Know the professional roles within a chosen area of the music industry</i></p> <p>This unit enables students to gain a knowledge and awareness of where their career choices fit into the 'big picture' of the industry. It includes an examination of working conditions, practices and approaches to employment. Students begin by studying the main organisations within the music industry and the many roles within those organisations. They learn of the music industry expectations and the possibilities of freelance work.</p> <p>UNIT 25 or UNIT 34: Students are able to choose between these two creative units, in relation to their skill set as a musician.</p> <p>UNIT 25 MUSIC PRODUCTION TECHNIQUES <i>Learning Aim 1</i> <i>Understand manufacturers' specifications for a range of audio recording equipment</i></p> <p>This unit is ideal for students considering a career in the recording industry. They will learn about the equipment and techniques used in recording studios and produce a complete studio recording. Students will learn about manufacturers' specifications for a range of audio recording equipment, including microphones, mixing desks and recording devices.</p> <p>UNIT 34 CONTEMPORARY SONGWRITING TECHNIQUES <i>Learning Aim 1</i> <i>Know how, in a range of contexts, different songwriters construct songs</i></p> <p>This unit is perfectly suited to aspiring composers. Students will explore, analyse and practise the musical techniques required for effective song writing. Students begin by analysing iconic songs and song writing techniques.</p> | <p>UNIT 39 THE SOUND & MUSIC INDUSTRY <i>Learning Aims 3 & 4</i> <i>Be able to create a business plan for a product or service</i> <i>Know the importance of royalties in the sound and music industry</i></p> <p>In a continued and more in depth investigation of the music industry, students learn how to write contracts and business plans and study the importance of royalties and the licensing of music.</p> <p>UNIT 25 or UNIT 34: Students are able to choose between these two creative units, in relation to their skill set as a musician.</p> <p>UNIT 25 MUSIC PRODUCTION TECHNIQUES <i>Learning Aims 2, 3 & 4</i> <i>Be able to set up the equipment required for a recording session</i> <i>Be able to capture audio sources using multitrack recording techniques</i> <i>Be able to mix multitrack recordings</i></p> <p>Students will be required to demonstrate every aspect of the recording process. Setting up the equipment appropriately, and with an awareness of the health and safety issues involved and capturing performances as multitrack recordings. Students will also learn mixing techniques to a format suitable for distribution to a non-technical audience.</p> <p>UNIT 34 CONTEMPORARY SONGWRITING TECHNIQUES <i>Learning Aims 2, 3 & 4</i> <i>Be able to write or adapt material for use as effective lyrics</i> <i>Be able to compose music for lyrics to create effective songs</i> <i>Be able to produce a portfolio of original songs showing a range of genres and styles</i></p> <p>Students will practise the skills required in combining lyrics and music effectively in a range of contexts, culminating in a independent portfolio of their own songs.</p> | <p>UNIT 42 or UNIT 22 Students are able to choose between these two performance units, in relation to their skill set as a musician.</p> <p>UNIT 42 SINGING TECHNIQUES & PERFORMANCE <i>Learning Aims 1, 2, 3, 4 & 5</i> <i>Understand how vocal exercises can contribute to the development and maintenance of vocal technique</i> <i>Be able to follow a regular practice routine</i> <i>Be able to realise a vocal line presented using staff notation</i> <i>Be able to perform an individual line within an ensemble</i> <i>Be able to design and perform a programme of songs as a soloist</i></p> <p>Perfect for singers, this unit encourages the development and maintenance of the voice through regular and sustained practice. Singing at sight is also introduced and developed through the realisation of elementary vocal lines. Students can choose to study any vocal style and repertoire can be selected to suit the needs of the singer. They will have opportunities to perform as a soloist and in vocal ensembles.</p> <p>UNIT 22 MUSIC PERFORMANCE SESSION STYLES <i>Learning Aims 1, 2 & 3</i> <i>Understand the stylistic elements across a wide range of musical genres</i> <i>Be able to develop stylistically accurate musical material for contrasting genres</i> <i>Be able to apply stylistically accurate elements to a range of musical genres in different performance situations</i></p> <p>In a true vocational setting, students will fulfil the role of session musician in recording and live situations. They will gain an understanding of the stylistic elements that comprise a wide range of genres and through personal practice and group rehearsals, they will be expected to develop their own style or voice by preparing musical material in chosen genres. Students will further develop musicianship skills improvisation, sight reading and jamming, all of which reflect the typical experience of a session musician.</p> |

Impact

To ensure students achieve mastery, students are assessed formatively throughout Key Stage 3 against age-appropriate Key Performance Indicators (KPIs) set out by the United Learning Curriculum for Music. Students in Key Stages 4 & 5 are assessed in line with the BTEC Grading Criteria. Teaching and planning is continuously adapted accordingly in response to data analysis. Through careful analysis progress grids are generated and these show evidence of gradual progression through the key stages.

The extent to which the curriculum intent and outcome has been met is measured on Key Stage 3 students' data, and by results attained at Key Stage 4 and Key Stage 5. These results are consistently above the National average.

The proportion of students choosing music at KS4 has shown a yearly increase in numbers which in turn has a positive impact on the number of those choosing to study music at KS5. Currently, roughly 15% of each year group study music at KS4.

Our music curriculum serves to improving student focus and improve their communication and organisational skills through the implementation of sound and rhythmic patterns. The curriculum is designed to support the needs, abilities and skills of all students; the impact of which can be seen by the popularity of the subject holistically throughout school.

Students can further their musical awareness, communication and teamwork skills by taking part in the extensive extra-curricular opportunities and instrumental programme.