

Music Curriculum Principles

Our unifying 'sentence' is: "The Creative Arts faculty is relentlessly committed to creating innovative, courageous young practitioners positioned in readiness to be the creative leaders of the future."

By the end of their education, a student of Music at Dixons Unity Academy will:

- have developed their vocal and/or instrumental fluency, accuracy and expressiveness, and understand musical structures, styles, genres and traditions.
- be able to listen with increasing discrimination and awareness to inform their practice as musicians.
- be able to use technologies appropriately and appreciate and understand a wide range of musical contexts and styles.
- know the fundamental theoretical principles of music and how these relate to a wide range of distinct musical traditions from throughout history and around the world.
- understand how to collaborate musically in performance and be able to apply musical skills to their own creative process.

To achieve a true understanding of Music, topics have been intelligently sequenced based on the following rationale:

- A high-quality musician will be able to play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression.
- Technical proficiency on an instrument (including music technology) relies on regular and sustained practise over an extended period of time. Units of work have been structured for ongoing development and practise of instrumental specialisms. They have also been structured to allow students to develop a range of instrumental skills based on interest, passion and expertise. These include units of work with increasingly demanding repertoire on instruments and production software. Musical Futures are units of work where students develop experience and expertise in a range of popular band instruments. This is a model of self-directed learning that aims to enhance student motivation, enjoyment and skill-acquisition in music lessons by tapping into the real-life learning practices of popular musicians.
- The same fundamental principles apply to all musical traditions and students will develop a gradual and increasing depth of understanding throughout the key stages. These fundamental principles will be taught through practical exploration and application for deep understanding and learning.
- The sequence of the music curriculum will enable the students to gradually build a depth of musicianship through the study of western and non-western musical traditions from throughout history. These will be explored through performance, composition, the use of music technology and listening and appraisal.

The Music curriculum will address social disadvantage by addressing gaps in students' knowledge and skills":

- Exposing students to (and engaging them in) practical music making in our rehearsal rooms, performance spaces and recording studio facilities. Financial and other related disadvantages often limit high-quality practical musicianship to children from privileged backgrounds. By engaging students in practical music-making regularly and reinforcing the need for regular consistent rehearsal, this disparity can be challenged.
- All students who demonstrate an interest will have the opportunity to access high-quality instrumental lessons delivered by instrumental specialists. These opportunities will encompass performance knowledge from a wide range of traditions and genres, including vocal skills as well as instrumental.
- A focus on ensemble and solo performances throughout their time at Dixons Unity, developing students' self-confidence and communication skills (including non-verbal). The self-confidence which privileged students develop in grammar schools is often evident in their engagement with public speaking and musical performance. Ensuring that performance (in lessons and concerts) becomes normalised for our students will be beneficial in developing self-confidence.
- The curriculum will cover a broad spectrum of musical traditions, including: western classical, Asian and African traditions, alongside 20th / 21st century popular music. This will ensure that students are simultaneously equipped with the powerful knowledge necessary for higher-level study of music and with a deeper understanding of the global, evolutionary nature of music and other art-forms / cultural and historical developments.
- All students will be exposed to the same ambitious curriculum, which will prioritise high-quality practical music-making, technical mastery and depth of musical understanding. Differentiation will stem downwards from high-level objectives, and lessons will be based around developing students' skills and understanding to enable them to achieve these objectives.
- A wide-ranging extra-curricular programme will allow all students, including those without the means at home, to access high-quality ensemble music-making and music technology in a broader context, to explore their personal musical interests in greater depth, and advance their skills further outside of a classroom context.
- At each cycle assessment point, rigorous tracking of progress for all students will ensure that no students' progress falters due to gender, EAL, SEND, or disadvantage, students' gaps are identified and addressed through intervention planning. The curriculum is



reflected on and refined after each unit of work is delivered. Regular quality assurance and coaching will aim to ensure that high aspirations for all and pedagogy drives high quality teaching and learning in the music classroom for all students

We fully believe that Music can contribute to the personal development of students at Dixons Unity Academy:

- Developing and nurturing confidence, self-expression and self-esteem through a culture of performance, both solo and collaboration, as they share their skills with their peers and the wider community. Performance opportunities will be presented in the curriculum through Cycle assessments, formative in-class assessments and wider performance opportunities such as concerts.
- Providing students with an exposure to unfamiliar cultures and traditions will nurture the development of tolerance and empathy. This development of compassion and empathy provides a bridge across cultural chasms that leads to respect of other races at an early age.
- Enhancing learning skills, communication skills, creativity, teamwork, discipline, cultural awareness, respect for others, and self-esteem through personal accomplishment.
- Learning to improve their work. Learning promotes craftsmanship, and students learn to want to create good work instead of mediocre work. Students need to independently practise and rise to the challenge of learning with discipline to master playing their instrument.
- Research indicates a positive relationship between studying music and developing spatial skills necessary for math and science learning. Long term musical training has been shown to be associated with improvements in working memory (George and Coch, 2011) and with vocabulary and verbal sequencing (Piro and Ortiz, 2009). All this research support practical music-making as an invaluable aid for cognitive development and students wider success in and out of school.

Our belief is that homework should be interleaved revision of powerful knowledge that has been modelled and taught in lessons. This knowledge is recalled and applied through a range of low stakes quizzing and practice.

Opportunities are built in to make links to the world of work to enhance the careers, advice, and guidance that students are exposed to:

- Students will have the opportunity to work alongside industry professionals, to enhance their subject knowledge as well as develop an understanding of the music industry and potential future careers in this field. For example, the academy has links with local (Armley-based) professional music facilities such as 'Greenmount Studios' and 'Interplay'. (Gatsby Benchmarks 4 and 5).
- The music department has links with Artforms and the related Music hubs to offer students more performance and rehearsal opportunities around the city. With these links, students are offered discounted instrumental lessons and the opportunity to participate in larger Artforms-led ensembles across Leeds' varied Music hubs, as well as seeing them live in concert. (Gatsby Benchmark 4).
- The music department already has links with recording studios and session musicians in the local area, and plans to develop links with Leeds College of Music, and the Leeds University School of Music to provide further opportunities to work with students and professionals in higher education. (Gatsby Benchmark 7). These links will be used to work with undergraduate students to participate in the 'composer in residence' scheme, where undergraduate university students come to the academy to support our students with developing their compositional skills. (Gatsby Benchmark 4).

A true love of Music involves learning about various cultural domains. We teach beyond the specification requirements, but do ensure students are well prepared to be successful in GCSE examinations:

- The range of musical tradition through the curriculum and wider enrichment opportunities allow a depth and breadth of musical understanding that is beyond what is necessary for BTEC Music. This will enable them to be successful musicians, whether in musical experiences outside of education, and the profession, or in further musical study and/or employment. Music teaches transferable skills to enable young people to face the demands of further and higher education, as well as the demands of the workplace.
- The music curriculum will develop transferable cognitive skills; Non-routine problem solving through expert thinking, metacognition, creativity. Systems thinking through decision making and reasoning. Critical thinking through general cognitive skills such as analysing, synthesising and reasoning skills.
- The music curriculum will develop transferable interpersonal skills; Communication skills through active listening, oral communication, written communication, assertive communication and non-verbal communication. Relationship-building skills through teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation. Collaborative problem solving through establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.
- The music curriculum will develop transferable intrapersonal skills; Adaptability through the ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures. Self-management and self-development through the ability to work remotely in teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.
- Trust-wide enrichment opportunities (for example, the Dixons massed-choir) will allow students to further explore their interests in a less formal setting beyond the scope of exam requirements, though complementary to them. This will include opportunities to explore music technology and production in greater depth, instrumental and vocal specialisms and a wider range of ensemble and performance opportunities.



Curriculum Overview

All children are entitled to a curriculum and to the powerful knowledge which will open doors and maximise their life chances. Below is a high-level overview of the critical knowledge children will learn in this subject, at each key stage from Year 7 through to Year 11, to equip students with the cultural capital they need to succeed in life. Our powerful, knowledge-rich curriculum teaches both **substantive knowledge** (facts; knowing that something is the case; what we think about) and **procedural knowledge** (skills and processes; knowing how to do something; what we think with). There are no skills without bodies of knowledge to underpin them. The curriculum is planned vertically and horizontally giving thought to the optimum knowledge sequence for building secure schema.

		Cycle 1	Cycle 2	Cycle 3
YEAR 7	New learning	Understanding, exploring and applying rhythms and rhythmic notation. · Canon in Swing · Vocal Ostinatos Understanding, exploring and applying instrumentation and the Western Classical Orchestra · Introduction to keyboard skills · Introduction to melodic notation · Class ensemble 'Nowhere Man' Beatles	Understanding, exploring and applying the development of the Orchestra and instrumentation. · Developing keyboard skills. · Reggae music Understanding, exploring and applying tonal harmony. · Melodic notation - semitones. · Major/minor chords. · Popular chord sequences.	Understanding, exploring and applying Repeated Musical Patterns. · African Drumming · Gamelan Music · Minimalism Understanding, exploring and applying STOMP! Polyrhythms. · Creating STOMP! Junk instruments · Timbres through junk instruments. · Creating, performing and notating polyrhythm
	Revisited learning	Key Stage 2 NC · Melody, Pitch, Tempo, Texture and Structure	Rhythmic notation · Ostinato, Pulse, Melody, Pitch, Time Signature, Bar line	Melodic notation · Rhythmic notation · Ensemble, Duet, Solo, Tempo, Dynamics
	Additional information	Theoretical terms to be embedded Ostinato, Rhythm, Tempo, Time Signature, Bar line, Pulse, Ensemble, Duet, Structure, Dynamics, Melody, Harmony, Pitch,	Theoretical terms to be embedded Harmony, Major/Minor Tonality, Syncopation, Riff, Chords, Semitone, Scale, Instrumentation.	Theoretical terms to be embedded through application: Polyrhythms, Texture, Timbre, Dynamics, Syncopation, Pause, Ostinato, Pulse
YEAR 8	New learning	Understanding, exploring and applying the 12 Bar Blues. · Walking Bass · Improvisation · Composing and performing 12 Bar Blues Understanding, exploring and applying Musical Futures. · 4-Chord Songs · Group Ensembles	Understanding, exploring and applying the Ground Bass · Baroque Music · Britpop · Performing a range of music from 1600 - present day with a focus on the Ground Bass. Understanding, exploring and applying Bass Riffs · Bass Clef notation · Performing and creating and notating a range of bass riffs · Creating a Rap.	Understanding, exploring and applying the Music Industry · Roles in the Music Industry (Gatsby 4) · Becoming a band · Creating own/adapting original song Understanding, exploring and applying Film Music · Ambience and underscoring · Sound effects and spot effects · Leitmotif
	Revisited learning	Syncopation, Ostinato, Melody, Harmony, Chords, Ensemble, Solo, Texture	Treble Clef Notation, Major/Minor, Texture, Melody, Rhythm, Dynamics, Bass Line	Chords, Notation, Rhythm, Tempo, Ensemble, Dynamics, Pulse. Major/Minor/7th Chords, Rif
	Additional information	Listen with increasing discrimination to a wide range of music from great composers and musicians Develop a deepening understanding of the music that they perform and to which they listen, in history. Play and perform in a range of solo and ensemble contexts. Improvise, develop and extend musical ideas by drawing on a range of musical structures, styles and traditions Identify and use the inter-related dimensions of music expressively using different types of scales.	Listen with increasing discrimination to a wide range of music from great composers and musicians Develop a deepening understanding of the music that they perform and to which they listen, in history. Play and perform in a range of solo and ensemble contexts. Compose, develop and extend musical ideas by drawing on a range of musical structures, styles and traditions Use staff notation appropriately and accurately.	Listen with increasing discrimination to a wide range of music from great composers and musicians Play and perform in a range of solo and ensemble contexts. Compose, develop and extend musical ideas by drawing on a range of musical structures, styles and traditions Use graphic notation appropriately and accurately.
YEAR 9	New learning	Completing a blog and portfolio for Component 1, to demonstrate understanding of features and theory relating to a range of	Completing a blog and portfolio for Component 1, to demonstrate understanding of features and theory relating to a range of	Practice of utilising performance and rehearsal skills / production skills in a skills portfolio. Development of Performance-



	musical genres. Music Genres studied in depth: · 60s-70s: British Invasion, Reggae, Heavy Metal · 80s-90s: Synth Pop, Britpop, Hip Hop · 00s-Present: Pop-Punk, Grime · World & Fusion: Afrobeat, Bhangra · Music for Media: Film & Video Game · Western Classical: Baroque & Minimalism · Jazz & Blues	musical genres. Music Genres studied in depth: · 60s-70s: British Invasion, Reggae, Heavy Metal · 80s-90s: Synth Pop, Britpop, Hip Hop · 00s-Present: Pop-Punk, Grime · World & Fusion: Afrobeat, Bhangra · Music for Media: Film & Video Game · Western Classical: Baroque & Minimalism · Jazz & Blue	related or production-related skills: Performance: · Pitch/Rhythmic Accuracy, Confidence, Stage Presence, Rehearsal Discipline, Musical Interaction, Projection, Learning New Repertoire (Gatsby 4 - Roles in performance) Production: · Sampling, Looping, Effects, Sequencing, Quantization, Automation	
Revisited learning	Genre Specific Instrumental or compositional techniques e.g. Palm-mute (metal), One-drop (reggae), Scratching (hip-hop) etc · Structure; Intro, Verse, Pre-Chorus, Chorus, Bridge, Outro · Rhythm; Time Signature, Tempo, BPM, Syncopation, Rest · Melody; Pitch, Tone, Semitone, Scale, Interval, Conjunct, Disjunct, Riff, Hook, Diatonic, Chromatic, Sequence, Improvisation	Recap on C1 keywords & Music Tech; · Sampling, Looping, Effects, Sequencing, Quantization, Automatio	Performance: · Pitch/Rhythmic Accuracy, Confidence, Stage Presence, Rehearsal Discipline, Musical Interaction, Projection, Learning New Repertoire Production: · Sampling, Looping, Effects, Sequencing, Quantization, Automation	
Additional information	BTEC Tech Award - Music Practice Spec, Component 1 - Musical Appreciation Blog	BTEC Tech Award - Music Practice Spec, Component 1 - Musical Appreciation Blog	BTEC Tech Award - Music Practice Spec, Component 2 - Developing Skills	
New learning	Utilising performance and rehearsal skills / production skills in a skills portfolio. Development of Performance-related or production-related skills: Performance: · Pitch/Rhythmic Accuracy, Confidence, Stage Presence, Rehearsal Discipline, Musical Interaction, Projection, Learning New Repertoire Production: · Sampling, Looping, Effects, Sequencing, Quantization, Automation	Utilising performance and rehearsal skills / production skills in a skills portfolio. Development of Performance-related or production-related skills: Performance: · Pitch/Rhythmic Accuracy, Confidence, Stage Presence, Rehearsal Discipline, Musical Interaction, Projection, Learning New Repertoire Production: · Sampling, Looping, Effects, Sequencing, Quantization, Automation	Mini-Brief-meeting practice. (Specific scenarios e.g. create performance / production work based on criteria for Component 3). *Content to be determined after first teaching of unseen brief.	
Revisited learning	Performance: · Pitch/Rhythmic Accuracy, Confidence, Stage Presence, Rehearsal Discipline, Musical Interaction, Projection, Learning New Repertoire Production: · Sampling, Looping, Effects, Sequencing, Quantization, Automation	Performance: · Pitch/Rhythmic Accuracy, Confidence, Stage Presence, Rehearsal Discipline, Musical Interaction, Projection, Learning New Repertoire Production: · Sampling, Looping, Effects, Sequencing, Quantization, Automation	Structure; Intro, Verse, Pre-Chorus, Chorus, Bridge, Outro · Rhythm; Time Signature, Tempo, BPM, Syncopation, Rest · Melody; Pitch, Tone, Semitone, Scale, Interval, Conjunct, Disjunct, Riff, Hook, Diatonic, Chromatic, Sequence, Improvisation	
Additional information	BTEC Tech Award - Music Practice Spec, Component 2 - Developing Skills (Gatsby 4 - Roles in performance/production)	BTEC Tech Award - Music Practice Spec, Component 2 - Developing Skills (Gatsby 4 - Roles in performance/production)	BTEC Tech Award - Music Practice Spec, Component 3.	
YEAR 10				
YEAR 11	New learning	Mini-Brief-meeting practice. (Specific scenarios e.g. create performance / production work based on criteria for Component 3). *Content to be determined after first teaching of unseen brief.	Component 3 Synoptic Brief - Creating/Arranging Music in a specific style based on material outlined in an unseen brief. Students can choose to perform or produce a DAW project. *Content to be determined by unseen synoptic brief.	Course Completed



Revisited learning	Performance: ·Pitch/Rhythmic Accuracy, Confidence, Stage Presence, Rehearsal Discipline, Musical Interaction, Projection, Learning New Repertoire Production: · Sampling, Looping, Effects, Sequencing, Quantization, Automation	Performance: ·Pitch/Rhythmic Accuracy, Confidence, Stage Presence, Rehearsal Discipline, Musical Interaction, Projection, Learning New Repertoire Production: · Sampling, Looping, Effects, Sequencing, Quantization, Automatio	
Additional information			



Y7 Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	Induction						Assessment Weeks						
	Rhythmic Ostinatos	Rhythmic Ostinatos	Rhythmic Notation	Rhythmic Notation	Rhythmic Notation	Rhythmic Notation	Rhythmic/Vocal Performance and Assessment	The Orchestra	The Orchestra Melodic Notation	The Orchestra Melodic Notation	To understand the historical and social context of The Beatles and their influence on popular music Nowhere Man	To understand the historical and social context of The Beatles and their influence on popular music Keyboard skills	To understand the historical and social context of The Beatles and their influence on popular music Melodic Notation
Cycle 2							Assessment Weeks						
	Chords	Reggae	Reggae	Reggae	Reggae	Reggae	Reggae Assessment	Chords & Songs	Chords & Songs	Chords & Songs	Chords & Songs	Chords & Songs	Chords & Songs
Cycle 3									Assessment Weeks				
	Chords & Songs	Chords & Songs	Chords & Songs	Chords & Songs	Chords & Songs	Chords & Songs	Chords & Songs	Chords & Songs Assessment	Repeated Patterns - Minimalism	Repeated Patterns - Minimalism	Repeated Patterns - Tubular Bells	Repeated Patterns - African Drumming	Repeated Patterns - Stomp

Y8 Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	Induction						Assessment Weeks						
	Blues	Blues Chords	Blues Improvisation	Blues Historical Context	Blues Composition	Blues Composition	Blues Performance Assessment	Ground Bass	Ground Bass	Ground Bass	Britpop	Britpop	Britpop
Cycle 2							Assessment Weeks						
	Bass Riffs	Bass Riffs	Rap	Rap	Bass Riffs	Bass Riffs	Bass Riff Assessment	British Invasion	British Invasion	Disco	Disco	Heavy Metal	Heavy Metal
Cycle 3								Assessment Weeks					
	Synth Pop	Synth Pop	Britpop	Britpop	21st Century Pop	21st Century Pop	Popular Music Assessment	Film Music	Film Music	Film Music	Film Composition	Film Composition	Film Composition

Y9 Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	Induction						Assessment Weeks						
	Reggae	Heavy Metal	Synth Pop	Britpop & Hip Hop	Hip Hop & Pop Punk	World Fusion &	Music for Media & C1 Assessment	Classical	Jazz & Blues	Elements of Music	Elements of Music	Elements of Music	Production
Cycle 2							Assessment Weeks						
	Production	Production	Component 1	Component 1	Component 1	Component 1	C2 Assessment	Component 1	Component 1	Component 1	Component 1	Component 1	Component 1
Cycle 3									Assessment Weeks				
	Component 1	Component 1	Component 1	Component 1	Component 1	Component 1	C3 Assessment	Skills Logging	Skills Logging	Skills Development	Skills Development	Skills Development	Skills Development

Y10 Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	Induction						Assessment Weeks						
	Safe Working Practices	Promotion Methods	Component 2 - Performance Skills	C1 Performance Assessment	Component 2 - Performance Skills								
Cycle 2							Assessment Weeks						
	Component 2 - Production Skills	Component 2 - Production Skills	Component 2 - Production Skills	Component 2 - Production Skills	Component 2 - Production Skills	Component 2 - Production Skills	C2 Production Assessment	Component 2 - Production Skills	Component 2 - Production Skills	Component 2 - Production Skills	Component 2 Completion	Component 2 Completion	Component 2 Completion
Cycle 3									Assessment Weeks				
	Component 3 Prep	Component 3 Prep	Component 3 Prep	Component 3 Prep	Component 3 Prep	Component 3 Prep	Component 3 Mock	Component 3 Mock	Component 3 Mock	Component 3 Mock	Component 3 Mock	Component 3 Mock	Component 3 Mock

Y11 Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	Induction						Assessment Weeks						
	Component 3 Prep	Component 3 Mock	Component 3 Mock	Component 3 Mock	Component 3 Mock	Component 3 Mock	Component 3 Mock	Component 3 Mock					
Cycle 2							Assessment Weeks						
	Component 3 Assessment												
Cycle 3									Assessment Weeks				