

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 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 'Interplay'.
- 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: Polyrythms, 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 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	Completing a blog and portfolio for Component 1, to demonstrate understanding of features and theory relating to a range of 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	Practice of 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 (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

YEAR 10

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 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
C1	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
C2							Assessment Weeks						
	To recognise, create and perform major and minor chords To listen to and analyse Reggae Music To develop performance skills through Reggae Music	To recognise, create and perform major and minor chords To listen to and analyse Reggae Music To develop performance skills through Reggae Music	To understand the historical and social context of Reggae Music To analyse and appraise Reggae Music To develop performance skills through Reggae Music To understand melody and diatonic harmony	To understand the historical and social context of Reggae Music To analyse and appraise Reggae Music To develop performance skills through Reggae Music To understand melody and diatonic harmony	To understand the historical and social context of Reggae Music To analyse and appraise Reggae Music To develop performance skills through Reggae Music To understand melody and diatonic harmony	To understand the historical and social context of Reggae Music To analyse and appraise Reggae Music To develop performance skills through Reggae Music To understand melody and diatonic harmony	To understand the historical and social context of Reggae Music To analyse and appraise Reggae Music To develop performance skills through Reggae Music To understand melody and diatonic harmony	Recognising major and minor chords Creating and performing major and minor chord	Recognising major and minor chords Analysing and performing the chord sequence 'Next To Me' by Emile Sande	Recognising major and minor chords Analysing and performing the chord sequence 'Next To Me' by Emile Sande	Analysing and performing 'Forget You' chord sequence by Cee Lo Green Understanding and practical application of chords through performing a chord sequence	Recalling and performing major and minor chords Development keyboard skills and technique through performing a riff and chord sequence	Understanding live and studio performances To follow the chord sequence to Price Tag by Jessie J To continue to develop keyboard skills and technique through performing a riff and chord sequence
C3									Assessment Weeks				
	Recalling knowledge and understanding of rhythm Exploring the musical genre 'Minimalism' Creating and performing rhythmic and melodic ostinatos.	Recalling knowledge and understanding of rhythm Exploring the musical genre 'Minimalism' Creating and performing rhythmic and melodic ostinatos.	To explore and perform the minimalist piece of music 'Tubular Bells' Recalling knowledge and understanding of rhythm and notations through the pentatonic scale	To explore and perform the minimalist piece of music 'Tubular Bells' Recalling knowledge and understanding of rhythm and notations through the pentatonic scale	To explore the origins of African Drumming and their use of ostinatos and polyrhythms Creating and performing rhythmic and melodic ostinatos.	To explore the origins of African Drumming and their use of ostinatos and polyrhythms Creating and performing rhythmic and melodic ostinatos	To assess rhythmic/melodic skills through knowledge, understanding and application	Exploring the musical concept of STOMP Exploring the use of junk/everyday objects to create percussive ostinatos	Exploring the musical concept of STOMP Exploring the use of junk/everyday objects to create percussive ostinatos	Linking the concepts of minimalism to a STOMP performance Understanding the structure of composition Creating and performing rhythmic and melodic ostinatos and polyrhythms	Linking the concepts of minimalism to a STOMP performance Understanding the structure of composition Creating and performing rhythmic and melodic ostinatos and polyrhythms	Creating and performing rhythmic and melodic ostinatos and polyrhythms using traditional and non-traditional instruments Perform and maintain a strong sense of pulse	Creating and performing rhythmic and melodic ostinatos and polyrhythms using traditional and non-traditional instruments Perform and maintain a strong sense of pulse



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	
C1	Induction						Assessment Weeks							
	Studying the structure of 12-Bar Blues To successfully play the 12 bar chord sequence	Understanding and performing a Blues Scale Exploring improvisation using the notes of the Blues Scale	Understanding the social and historical context of Blues music Understanding and exploring the walking bass	Listening to and analysing the structure of Blues Lyrics. Creating blues lyrics with emotional context	Listening to and analysing the structure of Blues Lyrics. Creating blues lyrics with emotional context	Creating group blues compositions and performance Developing vocal and instrumental performance skills	Creating group blues compositions and performance Developing vocal and instrumental performance skills	To assess listening, compositional and performance skills through the knowledge, understanding and application of Blues music.	Recognising major and minor chords Creating and performing major and minor chords	Recognising major and minor chords Analysing and performing the chord sequence 'Next To Me' by Emile Sande	Understanding and being able to create chord inversions Performing the chord sequence 'Next To Me' by Emile Sande	Analysing and performing 'Forget You' chord sequence by Cee Lo Green Understanding and practical application of chords through a chord sequence	Recalling and performing major and minor chords Development keyboard skills and technique through performing a riff and chord sequence	
C2							Assessment Weeks							
	Recalling and performing major and minor chords Development keyboard skills and technique through performing a riff and chord sequence	To be able to recognise and perform a Ground Bass To be able to listen and analyse 'Go West'	The Ground Bass; Baroque– Brit Pop To be able to recognise the sound of a Harpsichord To understand the historical context of the Harpsichord and its place in the Baroque period of musical history To listen to, analyse and perform Pachelbel's Canon	To understand the influence of Pachelbel's Canon on popular music. To develop performance skills through Pachelbel's Canon	To understand Britpop and how the music of popular music is influenced by the Ground Bass from the Baroque era	To assess listening and performance skills through the knowledge, understanding and application of a Ground Bass and melodic lines	Identifying, defining and listening to bass riffs in popular music. Introduction to the Bass Clef	Identifying, defining and listening to bass riffs in popular music. Introduction to the Bass Clef	Developing understanding of Bass Riffs through performing and composing. Identifying bass riffs in popular music To understand and perform a G blues scale Improvising and creating bass riffs using the G blues scale	Developing understanding of Bass Riffs through performing and composing. Identifying bass riffs in popular music To understand and perform a G blues scale Improvising and creating bass riffs using the G blues scale	Develop an understanding of Rap music Creating a rap	Develop an understanding of Rap music Creating a ra	To assess performance skills through the knowledge, understanding and application of bass riffs	



	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
									Assessment Weeks				
C3	To understand how British popular music invaded the US To listen to and perform popular British music from the 1960s	To understand how British popular music invaded the US To listen to and perform popular British music from the 1960s	To understand the evolution of music through 1970s Disco To listen to and appraise 1970s Disco To perform a 4 on the floor disco rhythm	To understand the evolution of music through 1970s Disco To listen to and appraise 1970s Disco To perform a 4 on the floor disco rhythm	To understand the evolution of music through 1970s Heavy Metal To listen to, appraise and perform 1970s Heavy Meta	To assess listening, and performance skills through the knowledge, understanding of the evolution of music.	To understand the evolution of music through 1980s Synth Pop To listen to, appraise and perform 1980s Synth Pop	To understand the evolution of music through 1980s Synth Pop To listen to, appraise and perform 1980s Synth Pop	To understand the evolution of music through 1990s Britpop To listen to, appraise and perform 1990s Britpop	To understand the evolution of music through 1990s Britpop To listen to, appraise and perform 1990s Britpop	To understand the evolution of music through 21st Century Pop To listen to and appraise 21st Century Pop	To understand the evolution of music through 21st Century Pop To listen to and appraise 21st Century Pop	To assess listening, and performance skills through the knowledge, understanding of the evolution of music.



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
C1	Induction						Assessment Weeks						
	L1 - intro to course. C1 Introduction	L1 - intro to course. C1 Introduction	L1 - Heavy Metal 70s/80s (C1)	L1 - 50s/60s: Motown and Soul (C1)	L1 - 80s/90s: Hip Hop Project (C1)	80s/90s Hip Hop Project (C1)	L1 - Comp 1 Assessment (LOA)	L1 -Comp 1 Assessment (LOB)	L1 - DIRT session on C1 Assessment.	L1 - Pop Punk (C1)	L1 - World Music: African Drumming	L1 - Music for Film & TV - Jingles	L1 - Music Theory (Melody Workshop)
	L2 - Practical Lesson (Instrument Choice)	L2 - Practical Lesson (Instrument Choice)	L2 - Practical lesson (C2/3)	L2 - Practical lesson (C2/3)	L2 - DAW Lesson (C2/3)	L2 - DAW Lesson (C2/3)	L2 - Comp 1 Assessment (LOA)	L2 - Comp 1 Assessment (LOB)	L2 - Practical Lesson (C2/3)	L2 - Practical lesson (C2/3)	L2 - Music Creation (Bandlab Production Project)	L2 - Music Creation (Bandlab Production Project)	L2 - Music Creation (Bandlab Production Project)
C2							Assessment Weeks						
	L1 - Music Theory (Arrangement workshop(Hip Hop Project))	L1 - Music Theory (Dynamics workshop (Hip Hop project))	L1 - Music Theory (Mixing workshop(Hip Hop Project))	L1 -Component 1 Aim A	L1 -Component 1 Aim A	L1 -Component 1 Aim A	L1 -Component 1 Aim A	L1 -Component 1 Aim A	L1 -Component 1 Aim A	L1 -Component 1 Aim A	L1 -Component 1 Aim A	L1 -Component 1 Aim A	L1 -Component 1 finish & Hand in
	L2 - Music Creation (Bandlab Production Project)	L2 - Music Creation (Bandlab Production Project)	L2 - Music Creation (Bandlab Production Project)	L2 - Component 1 Aim B	L2 - Component 1 Aim B	L2 - Component 1 Aim B	L2 - Component 1 Aim B	L2 - Component 1 Aim B	L2 - Component 1 Aim B	L2 - Component 1 Aim B	L2 - Component 1 Aim B	L2 -Component 1 finish & Hand in	L2 -Component 1 finish & Hand in
C3							Assessment Weeks						
	L1 - Songwriting (Bandlab creation project)	L1 - Songwriting (Bandlab creation project)	L1 - Songwriting (Bandlab creation project)	L1 - Songwriting (Bandlab creation project)	L1 -Comp 2: Professional Skills in the music Industry	L1 -Comp 2: Professional Skills in the music Industry	L1 -Comp 2: Planning and Communicatin gskills.	L1 -Comp 2: Planning and Communicatin gskills.	L1 -Comp 2: Planning and Communicatin gskills.	L1 -Comp 2: Professional Skills in the music Industry	L1 -Comp 2: Professional Skills in the music Industry	L1 -Comp 2: Professional Skills in the music Industry	L1 -Comp 2: Professional Skills in the music Industry
	L2 - Songwriting (Bandlab creation project)	L2 - Songwriting (Bandlab creation project)	L2 - Songwriting (Bandlab creation project)	L2 - Songwriting (Bandlab creation project)	L2 -Comp 2: DAW / Ensemble Development	L2 -Comp 2: DAW / Ensemble Development	L2 -Comp 2: DAW / Ensemble Development	L2 -Comp 2: DAW / Ensemble Development	L2 -Comp 2: DAW / Ensemble Development	L2 -Comp 2: DAW / Ensemble Development	L2 -Comp 2: DAW / Ensemble Development	L2 -Comp 2: DAW / Ensemble Development	L2 -End of Year Celebrations

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	
C1	Induction						Assessment Weeks							
	- Comp 2 Prep - Intro to professional Skills. L2 - Comp 2 Prep - Skills in the industry L3- Performance Task L3- Comp 2 prep - Song choice	- Comp 2 Prep - Intro to professional Skills. L2 - Comp 2 Prep - Skills in the industry L3- Performance Task L3- Comp 2 prep - Song choice	L1 - Comp 2 - Production/ stems / microphone choice L2 - Comp 2 - Practice Routines L3- Comp 2 - Performance Task	L1 - Comp 2 - Production/ stems L2 - Comp 2 - Practice Routines L3- Comp 2 - Performance Task	L1 - Comp 2 - Production/ stems L2 - Comp 2 - Practice Routines L3- Comp 2 - Performance Task	L1 - Comp 2 - Production/ stems L2 - Comp 2 - Practice Routines L3- Comp 2 - Performance Task	L1 - Comp 2 - Production/ stems L2 - Comp 2 - Practice Routines L3- Comp 2 - Performance Task	L1 - Comp 2 - Production/ stems L2 - Comp 2 - Practice Routines L3- Comp 2 - Performance Task	L1 - Comp 2 - Production/ stems L2 - Comp 2 - Practice Routines L3- Comp 2 - Performance Task	L1 - Comp 2 - Production/ stems L2 - Comp 2 - Practice Routines L3- Comp 2 - Performance Task	L1 - Comp 2 - Production/ stems L2 - Comp 2 - Practice Routines L3- Comp 2 - Performance Task	1 - Comp 2 L2 - Comp 2 L3- Comp 2	Comp 2 Hand In L2 - Comp 2 L3- Comp 2 Hand In	L1 - Comp 2 Resubs / Comp 1 prep L2 - Comp 2 Resubs / Comp 1 prep L3 - Comp 2 Resubs / Comp 1 prep
C2							Assessment Weeks							
	L1 - Comp 2 Resubs / Comp 1 prep L2 - Comp 2 Resubs / Comp 1 prep L3 - Comp 2 Resubs / Comp 1 prep	L1 - Comp 1 Introduction Lesson. L2 - Comp 1 prep L3 - Comp 1 prep	L1 - Comp 1 prep L2 - Comp 1 prep L3 - Comp 1 prep	L1 - Comp 1 prep L2 - Comp 1 prep L3 - Comp 1 prep	L1 - Comp 1 prep L2 - Comp 1 prep L3 - Comp 1 prep	L1 - Comp 1 prep L2 - Comp 1 prep L3 - Comp 1 prep	L1 - Comp 1 aim A L2 - Comp 1 Aim B L3 - Comp 1 prep	L1 - Comp 1 aim A L2 - Comp 1 Aim B L3 - Comp 1 prep	L1 - Comp 1 aim A L2 - Comp 1 Aim B L3 - Comp 1 prep	L1 - Comp 1 aim A L2 - Comp 1 Aim B L3 - Comp 1 prep	L1 - Comp 1 aim A L2 - Comp 1 Aim B L3 - Comp 1 prep	L1 - Comp 1 aim A L2 - Comp 1 Aim B L3 - Comp 1 prep	L1 - Comp 1 aim A L2 - Comp 1 Aim B L3 - Comp 1 prep	L1 - Comp 1 aim A L2 - Comp 1 Aim B L3 - Comp 1 prep
C3							Assessment Weeks							
	L1 - Comp 1 aim A L2 - Comp 1 Aim B	L1 - Comp 1 aim A L2 - Comp 1 Aim B	L1 - Comp 1 aim A L2 - Comp 1 Aim B	L1 - Comp 1 aim A L2 - Comp 1 Aim B	L1 - Comp 3 prep L2 - Comp 3 prep L3 - Comp 3 prep	L1 - Comp 3 prep L2 - Comp 3 prep L3 - Comp 3 prep	L1 - Comp 3 prep L2 - Comp 3 prep L3 - Comp 3 prep	L1 - Comp 3 prep L2 - Comp 3 prep L3 - Comp 3 prep	L1 - Comp 3 prep L2 - Comp 3 prep L3 - Comp 3 prep	L1 - Comp 3 prep L2 - Comp 3 prep L3 - Comp 3 prep	L1 - Comp 3 prep L2 - Comp 3 prep L3 - Comp 3 prep	L1 - Comp 3 prep L2 - Comp 3 prep L3 - Comp 3 prep	L1 - Comp 3 prep L2 - Comp 3 prep L3 - Comp 3 prep	L1 - End of year Celebrations L2 - End of Year Ce L3 - Comp 3 prep

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	
C1	Induction						Assessment Weeks							
	Comp 2 prep: 1 – Skills Audit/ Re-introduction to Comp 2	L1 -Comp 2: Music Skills Developmen Assignment	L1 -Comp 2: Music Skills Developmen Assignment	L1 -Comp 2: Music Skills Developmen Assignment	L1 -Comp 2: Music Skills Developmen Assignment	L1 -Comp 2: Music Skills Developmen Assignment	L1 -Comp 2: Music Skills Developmen Assignment	L1 -Comp 2: Music Skills Developmen Assignment	L1 -Comp 2: Music Skills Developmen Assignment	L1 -Comp 2: Music Skills Developmen Assignment	L1 -Comp 2: Music Skills Developmen Assignment	L1 -Comp 2: Music Skills Developmen Assignment	Comp 2: Music Skills Development Assignment (Finishing, hand in and marking)	
	L2- Elements of music recap & Rehearsal Planning	L2 -Comp 2: Music Skills Developmen Assignment	L2 -Comp 2: Music Skills Developmen Assignment	L2 -Comp 2: Music Skills Developmen Assignment	L2 -Comp 2: Music Skills Developmen Assignment	L2 -Comp 2: Music Skills Developmen Assignment	L2 -Comp 2: Music Skills Developmen Assignment	L2 -Comp 2: Music Skills Developmen Assignment	L2 -Comp 2: Music Skills Developmen Assignment	L2 -Comp 2: Music Skills Developmen Assignment	L2 -Comp 2: Music Skills Developmen Assignment	L2 -Comp 2: Music Skills Developmen Assignment		
	L3 – Component 1: Aim A	L3 – Component 1 Aim A	L3 – Component 1 Aim A	L3 – Component 1 Aim A	L3 – Component 1 Aim A	L3 – Component 1 Aim A	L3 – Component 1 Aim A	L3 – Component 1 Aim A	L3 – Component 1 Aim A	L3 – Component 1 Aim A	L3 – Component 1 Aim A	L3 – Component 1 Aim A	L3 – Component 1 Aim A	
C2							Assessment Weeks							
	Comp 1/2 hand in and intro to prep for Comp 3	Prep for Comp 3	Prep for Comp 3	Prep for Comp 3	Comp 3: Responding to a Musical Brief – Brief Response	Comp 3: Responding to a Musical Brief – Brief Response	Comp 3: Responding to a Musical Brief – Brief Response	Comp 3: Responding to a Musical Brief – Brief Response	Comp 3: Responding to a Musical Brief – Brief Response	Comp 3: Responding to a Musical Brief – Brief Response	Comp 3: Responding to a Musical Brief – Brief Response	Comp 3: Responding to a Musical Brief – Brief Response	Comp 3: Responding to a Musical Brief – Brief Response	
		Prep for Comp 3	Prep for Comp 3	Prep for Comp 3										
		Prep for Comp 3	Prep for Comp 3	Prep for Comp 3										
C3									Assessment Weeks					
	Comp 3: Responding to a Musical Brief – Brief Response	Comp 3: Responding to a Musical Brief – Brief Response	Comp 3 hand in and submission	Course Finished										