

INTENT (OUR VISION AND AIMS) :

Music at TCEAT is inclusive, aspirational, diverse and offers high quality musical experiences for ALL students which engender a life-long appreciation of, and love for music.

Students	Lessons	Teachers	Wider Learning
<ul style="list-style-type: none"> • Are appropriately stretched / supported in the classroom • Students achieve, or exceed, their potential • Students develop a sense of curiosity about music and are keen to learn • Students are inspired and excited about Music • Develop the ability to communicate, listen and collaborate in Music: working as individuals, in pairs and in groups 	<ul style="list-style-type: none"> • Are inspiring, inclusive, and challenging for all students, whatever their musical experience • Provide a safe, inclusive space for all students to progress their musical skills in a manner appropriate to their own skillset • Demonstrate a good range of progression from KS3 to KS5 • Develop skills in all aspects: performing, composing, music technology, appraising • Explore a range of music from a diverse range of musical styles and backgrounds 	<ul style="list-style-type: none"> • Are empowered to teach, and develop as practitioners as appropriate • Are supported to become the best teacher they can through Dept-level support (peer observations, collaborative planning, shared resources), school- and Trust- wide INSET and subject-specific CPD • Are encouraged to retain their intellectual curiosity, be active musicians and challenge themselves musically 	<ul style="list-style-type: none"> • The Wider Learning programme across the Trust is fully inclusive; activities available for ALL levels of experience, but also offers the highest quality • Fosters a sense of musical and intellectual curiosity (modelled by staff – academic and peri teachers) • Trips are offered to all students which extend their 'cultural capital' and allows them to develop confidence in the musical world, and to enable them to feel comfortable attending live music events in the future • Offers opportunities for developing leadership skills (Y12 supporting ensembles, KS3 lessons etc. or Y11 prefects if no 6th form) • Opportunities for musicians to collaborate across the Trust

Subject specific skills, content and knowledge:

We believe strongly in the development of certain concrete musical skills:

- **Singing.** All students sing at assemblies and have weekly year-group singing lessons in Y7 and Y8 as well as in curriculum Music lessons. They all perform as singers in public at termly concerts, so that each student in the Trust will have sung at least six times in public in their school careers.
- **Performing.** In addition to singing, pupils are taught rudimentary skills on three instruments: keyboard, guitar (or ukulele), and djembe. This ensures that pupils have a varied, practical exposure to music and frequent performing opportunities.
- **Reading stave notation.** This is taught systematically through a differentiated scheme of work in KS3. We believe that familiarity with stave notation is an essential transferable skill in Music and allows all students to access further progression in music.
- **Melody and Rhythm Dictation.** Every lesson in KS3 and KS4 begins with melody and rhythm dictation using stave notation. This is closely integrated with performing material.

Assessment objectives:

The music curriculum at all Key Stages is derived from the national structure for GCSE and A Level Music which identifies four Assessment Objectives:

- **AO1 Perform with technical control, expression and interpretation**
- **AO2 Compose and develop musical ideas with technical control and coherence**
- **AO3 Demonstrate and apply musical knowledge**
- **AO4 Use appraising skills to make evaluative and critical judgements about music**

The curriculum for Year 7-8 additionally closely aligns with the key principles of the National Curriculum for KS3 Music:

- Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression
- Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions
- Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions
- Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
- 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, and its history

All four **Assessment Objectives** are covered in every unit of the curriculum, creating a spiral curriculum that builds on each skill through different topic areas. The topic areas in KS3 and 4 are specifically aligned with the topic areas required for the KS4 pathways (GCSE, following AQA specification, and Edexcel's BTEC Tech Award 'Music in Practice' for the Music Technology pathway) so that all skills and areas of knowledge covered in Y7 to Y8 contribute to the GCSE and BTEC courses in the long-term.

The revision

The intention is to maximise the opportunity for all students to access Music courses at KS4, a particular challenge with music, where students come into secondary school with a huge range of different experiences, from nil to highly proficient; and where KS4 courses tend to implicitly rely on students having had access to learning outside school provision.

Implementation (Key principles of unit planning)

- Skills and knowledge are built upon using a spiral approach, with fundamentals of musical understanding learnt first using the acronym 'MR D TIGHTS' to represent the key musical elements. These are then revisited and built on with greater detail in each year.
- Lessons work progressively through bronze and silver objectives, with multiple checkpoints for teachers and students to reflect on their knowledge and skills gained and allowing teachers to adapt as necessary. Most lessons are designed so that the silver and gold outcome can be demonstrated once bronze is complete, to allow for further differentiation and stretch for the most able.
- Both musical and general skills are developed through repeated experience, with each encounter being in the context of content of increasing complexity (also a spiral approach).
- Literacy is developed through systematic use of sentence starters, explicit teaching of keywords, use of key word glossaries on knowledge organisers, and systematic use of connective discussion of musical analysis and exam command words embedded from KS3 onwards.

Impact (Key assessment principles)

What assessment looks like in the classroom:

- Regular low stakes testing of key knowledge through regular opportunities for AfL in all lessons using a range of strategies such as listening tests in workbooks, peer assessment of performances leading to self- review of targets, Self and Peer assessment of compositions , MWBs, low stakes testing and should lead to adaptive teaching strategies.
- Student progress signposted by formative feedback in quarterly exams and standardised homework
- All 4 assessment objectives are formally tested at least twice each year
- December and summer exams assess cumulative recall
- Students track their progress through the skills e.g., RAG-ing skills on the front of exams / next steps reflection after exams and standardised homework
- Feedback always uses assessment grids shared with students at the start of the unit; or GCSE/A Level assessment criteria, explicitly shared with students throughout.
- Peer and self -review after every assessment.
- Composition progress is logged via a logbook document with shared access by student and teacher; regularly updated with self-reflection, target-setting and teacher feedback (*Trust-wide*).

Overview of KS3 Curriculum mapped to National Curriculum standards:

Music OVERVIEW	Year 7				Year 8			
	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4
Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression	Introduction to keyboard: Right hand fluency and focus on correct hand position and fingering <i>Pieces include: Lean on Me Super Trouper Ode to Joy</i>	Keyboard skills develop (introduce LH and chord accompaniment): Largo from the <i>New world Symphony</i> <i>When the Saints Go Marching In</i>	Singing of S. African songs in unison, 2-parts and 3-parts a cappella as a class and in small groups (e.g. <i>Shosholozza Oye Como Va</i>) Develop basic djembe techniques and patterns	Performing includes: <i>James Bond Jurassic Park Imperial March</i> on keyboards and their own instruments	Learn to play 12-bar blues chord progression, walking-bass in LH and 'Hound Dog' melody on keyboards, their own instruments and voice	Keyboard: 12-bar Blues Riffs. <i>Bebopalula Can't Buy me Love In the Mood</i>	Guitar: Four Chords in G. <i>Every Breath you Take.</i>	Photograph (Guitar and Keyboard) Developing skills in playing in groups and working independently to create a performance
<i>Weekly singing lessons developing technique, repertoire and musicality over KS3. Students perform at two public concerts each year, and sing every week in assembly, in addition to singing lessons.</i>								
Improvise & compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres & traditions		Use the pentatonic (5-note) scale to compose their own melodies for keyboard and to sing	Developing small-group performances, composing their own djembe patterns, polyrhythmic performances and working on structural and dynamic contrasts	Introduction to Cubase – composing their own film music to represent a hero or a villain	Students learn the 12- bar blues chord sequence, and then create their own version of this (creating bass lines, chord patterns). They improvise using the blues scale and work on developing stylistically accurate and appropriate improvisations around the stimulus of 'Hound dog' by Big Mama Thornton	Students compose their own songs using chords I, IV, V and VI	Students compose a dance track in an EDM style using music technology (Cubase), focusing on structure, texture and timbre	
Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions	<ul style="list-style-type: none"> C major Notes in the treble stave 4/4 	<ul style="list-style-type: none"> F major Accidentals C,F,G in the bass stave 	<ul style="list-style-type: none"> G major Box and cross notation used to notate percussion compositions, developing into staff notation 	<ul style="list-style-type: none"> A minor Chromatic scale 	<ul style="list-style-type: none"> Blues Scale Chords I,IV,V in C 	<ul style="list-style-type: none"> 12-Bar Blues in C 	<ul style="list-style-type: none"> Chords I,IV, V, VI in G Major 	Cubase sequencing skills including sequencing melodies, drum loops, automation of effects
<i>Dictation exercises completed in every lesson melodic and/or rhythmic, building in complexity throughout Y7-8 (in workbooks) enable students to develop confidence in reading/writing Western staff notation</i>								
Identify and use the inter-related dimensions of music expressively & with increasing sophistication, including use of tonalities, different types of scales & other musical devices	<i>Keywords introduced:</i> Analysis of musical elements using acronym MR D. TIGHTS, introduced across Y7 <i>Sonority - Instrumentation & Articulation Dynamics Tempo</i>	<i>Keywords added:</i> Structure, Harmony, Performing techniques (Sonority)	<i>Keywords added:</i> Texture, Rhythm, Traditional percussion	<i>Keywords added:</i> Tonality, Structure	<i>Keywords added:</i> Jazz instruments, rhythm-specific terminology (incl. swing, syncopation etc) 12-bar blues Analysis of musical elements using acronym MR D. TIGHTS,	<i>Keywords added:</i> Rock instruments Analysis of musical elements using acronym MR D. TIGHTS,	<i>Keywords added:</i> Guitar techniques, chord recognition Analysis of musical elements using acronym MR D. TIGHTS,	<i>Keywords added:</i> Production techniques, including music tech sequencing terminology linked to the practical project Analysis of musical elements using acronym MR D. TIGHTS
Listen with increasing discrimination to a wide range of music from great composers and musicians	Listening tasks include as a minimum: Young Person's Guide to the Orchestra Simple Symphony Bartok: game of Pairs Bernstein: Mambo	Listening tasks include as a minimum: Dvorak: New World Symphony Copland: Fanfare for the Common Man Gershwin: Rhapsody in Blue	Listening tasks include as a minimum: Soweto Gospel Choir: Mudimo Shosholozza Tito Puente: Oye Como Va	Listening tasks include as a minimum: The Greatest Showman Music of John Williams James Bond themes And other film themes	Listening tasks include as a minimum: Big Mama Thornton: Hound Dog Ellington: C Jam Blues Louis Armstrong: West End Blues Joplin Maple Leaf Rag	Listening tasks include as a minimum: Louis Armstrong: When the Saints Ellington: Bugle Call Rag Gene Vincent: Bebopalula E Presley: Hound Dog	Listening tasks include as a minimum: Ben E King: Stand by Me Beatles: She Loves You Jimi Hendrix: Star Spangled Banner	Listening tasks include as a minimum: Ed Sheeran: Photograph Andra Day: Rise Up Mika: Happy Ending
Develop a deepening understanding of the music that they perform and to which they listen, and its history.	Contextual discussion exploration of the topic Instruments of the Orchestra, focusing on Western art music	Developing their understanding Western art music by exploring American Orchestral Music from the 20 th century	Exploration of music from S.Africa and the Caribbean, incl. understanding of how slavery & racial segregation affected the development /experience of music in S Africa	Developing understanding of how music is integral to the genre of film.	Blues and Ragtime (1900s-1920s)	Swing and Rock'n'Roll (1930s-1950s)	Rock and Soul (1960s-1970s)	Pop and Electronic Music (1980s to present)

MUSIC	Year 9			
	Q1 Popular Music	Q2 WAM : Music of the Baroque Era	Q3 Minimalism	Q4 Songwriting
Performing	Performance – independent work in small groups to produce a ‘cover version’ of Hallelujah	Set work: Pachelbel Canon	Set work: Electric counterpoint (Steve Reich)	Students compose and perform their own songs, drawing on all the skills and knowledge they have developed in the last three years <ul style="list-style-type: none"> • Core: Arrange for keyboard/guitar using 4 chords. Modal cadence • Higher: + varying accompanying patterns for piano/guitar • Adv: + counter melodies, cross rhythms
Composing	Arrangement skills in producing cover version – look at bass lines, chord patterns, writing countermelodies etc	Ground bass composition – students create their own melodies over the ground bass (using Cubase or Sibelius) <ul style="list-style-type: none"> • Core: Melody in D major over an 8-bar ground bass • H: Homophonic 2-part melody over an 8-bar ground bass (e.g. Pachelbel canon) • Adv: Imitative 2-part melody over an 8-bar ground bass (e.g. Pachelbel canon + further variations) 	Students compose their own piece using melodic techniques suitable for minimalism <ul style="list-style-type: none"> • Core: 8-bar note-addition melody in 3-part canon • Higher: + 4 bar note-addition bass line • Adv: + 7th chords • + further variations 	
Appraising / Listening	Analysis of pop songs using MR D TIGHTS	Analysis of Pachelbel’s canon and other Baroque music using MR D TIGHTS	Analysis of Electric Counterpoint and other minimalist music using MR D TIGHTS	Analysis of songs using MR D TIGHTS
Assessment	No Q1 Performing assessment and Assessed homework (listening) marks on G4S	Q2: Trust listening assessment – 50% weighting Performing assessment based on individual school SOW – 50% weighting	Q3: Trust listening assessment – 50% weighting Composing assessment based on individual school projects – 50% weighting	Q3: Trust listening assessment – 50% weighting Composing/Performing assessment based on individual school projects – 50% weighting

MUSIC	Year 10			
	Q1 Western Classical Tradition	Q2 Mozart’s clarinet concerto	Q3 Popular Music & Little Shop of Horrors	Q4 Traditional Music
Performing	Pupils recorded on a termly basis towards quarterly assessment windows.			
Composing	Beginning a rondo for piano	Finalising the rondo for piano	Composing a pop song: melodic hooks and chord sequences	Composing to a historical GCSE brief, assessed by GCSE criteria.
Appraising / Listening	Handel Anthems Handel Oratorios Mozart Minuet Haydn Variations Beethoven Allegro	Context+Timbre Structure+Tonality Melody+Harmony Rhythm/Metre+Tempo Texture+Dynamics	Pop: Musicals Rock 60s-70s Film and Game Pop 90s- Little Shop: Prologue/Little Shop of Horrors (overture) Mushnik and Son Feed Me	Trad: Blues African/Caribbean fusion Latin American British Folk Revision

MUSIC	Year 11				
	Q1 Traditional music: Paul Simon's <i>Graceland</i>	Q2 The Western classical tradition: 1910-present	Q3 Revision		Q4 Exam practise
Performing	Solo performances recorded	Solo performances finalised	Ensemble performances recorded		N/A
Composing	GCSE Free composition completed	GCSE brief composition drafted	GCSE brief composition finalised		N/A
Appraising / Listening	Graceland Diamonds on the soles of her shoes You can call me Al	Copland Arnold/Max Britten/Tavener Kodaly/Bartok Minimalism	The piano works of Chopin and Schumann, the late-romantic requiem. Additionally, the musical elements and theory.	All prior units, with a special focus on the set works.	All prior units revised in the context of exam practise.