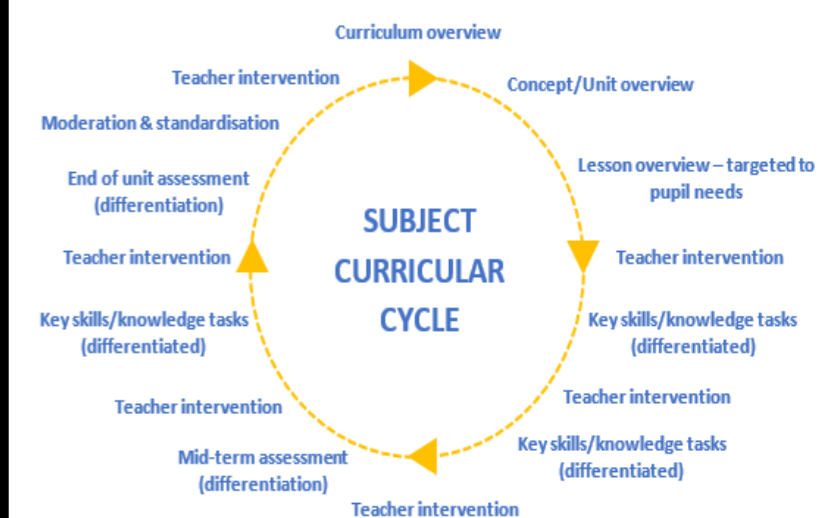
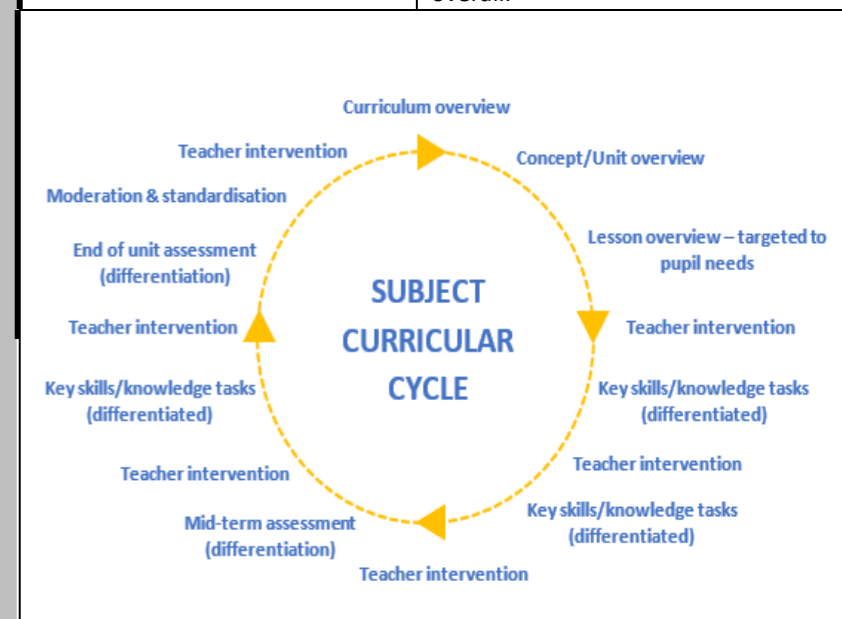


# Ian Ramsey CE Academy: MUSIC Curriculum Progression Model

CURRICULUM OVERVIEW	Curriculum What we study. Why study it. Why study it now.					How we teach the curriculum	What we expect from the curriculum	
	Setting	Designing		Planning				Delivering
YEAR 7	<b>What: Elements of Music</b> <b>What:</b> We begin with a baseline assessment to gauge pupil knowledge from KS2. Pupils will begin to develop their knowledge and understanding of the key elements of music and how they are used, through composing, performing, and appraising. <b>Why now:</b> To help plug gaps in pupil knowledge from KS2. This is the foundation for all music teaching and learning going forward.	<b>What: Treble Clef Notation</b> <b>What:</b> Pupils will develop their knowledge of pitch further by understanding how the stave works and the meaning of the treble clef. Through this they will continue to develop their musical literacy skills and learn to read and write and perform using treble clef notation. <b>Why now:</b> All pupils can read and write in music. Through this musical literacy pupils will be able to develop their performing and composing skills.	<b>What: Instruments of the Orchestra</b> <b>What:</b> This unit will develop pupils' understanding of orchestral instruments and families/section of orchestral instruments. Pupils learn about the construction, sound production, and timbres of different orchestral instruments through listening and appraising. <b>Why now:</b> Pupils will have opportunities to explore key musical elements further, as well as build on their knowledge of treble clef notation.	<b>What: Instrumental Skills and Music Technology</b> <b>What:</b> Pupils will investigate how music technology is used to create music that they hear. Pupils will develop their knowledge of music programmes we use, and use these music technology programmes to create their own compositions to a given brief. <b>Why now:</b> Pupils draw on their prior learning in Year 7 to learn to compose melodies and develop musical ideas.	<b>What: Harmony and Ensemble Performance</b> <b>What:</b> Through singing and listening and appraising activities pupils will develop their knowledge and understanding of harmony; pupils will explore primary triads, as well as melody and accompaniment. Pupils will develop this through ensemble performing. <b>Why now:</b> Pupils will revisit the elements of music and build on their use of melody in previous topics. Pupils will develop their performing skills through group performing.	Our music curriculum and related activities challenge pupils to work and think like musicians as they listen, compose, and perform. Developing musical dispositions requires attention, time, and targeted support. We embed protocols into our teaching and learning so pupils form effective music thinking habits. These habits (make – reflect – connect, what if/how else, your part, my part, hear – think – wonder) are introduced through repeated modelling and coaching.	Assessment for Learning is used in all lessons to provide evidence for use by pupils and teachers to decide where they need to go and how best to get there.  <b>Formative Assessment</b> This is used to provide information about what pupils know, understand and can do. This is used by both the teacher and the pupil to determine where pupils are in their learning and how to continue to develop their knowledge and skills within the subject. This will include: <ul style="list-style-type: none"> <li>• Questioning</li> <li>• Effective teacher feedback (written and verbal)</li> <li>• Peer feedback</li> <li>• Pupil self-assessment</li> </ul> <b>Summative Assessment</b> This is also used at key points in each year to evaluate pupils' achievement. They allow a holistic view of pupils' progress and support the identification of areas requiring additional focus to improve learning overall.	
	<b>What: Elements of Music and Bass Clef Notation</b> <b>What:</b> Understanding the elements of music and how to apply this to the key disciplines of listening and appraising, performing, and composing underpins all our musical learning. Pupils will further develop their knowledge and understanding of clefs. <b>Why now:</b> Builds on prior knowledge of the elements of music and treble clef notation from Year 7. Will help towards composition and writing down musical ideas.	<b>What: Chords and Riffs</b> <b>What:</b> Pupils will use their knowledge of bass clef notation to develop an understanding and awareness of chords and riffs. Pupils will learn how to recognise and construct primary triads, as well as perform and compose bass riffs. <b>Why now:</b> Pupils can further develop their musical literacy and extend this into chord construction. This will also help prepare for the next unit.	<b>What: Popular Music (Blues and Jazz)</b> <b>What:</b> Some of the earliest genres of popular music are blues and jazz. Through learning about the social contexts of these genres pupils will also explore how chords are used and how to create their own chord structure and use this as the basis for melodic improvisation. <b>Why now:</b> Pupils will use their knowledge of clef notation (treble and bass) to compose and perform their own blues and jazz inspired compositions.	<b>What: Film Music and Soundtracks</b> <b>What:</b> Introduction into the purpose of film music and the challenges film composers face. Pupils will explore how film composers use and develop <i>leitmotifs</i> , and they will learn how to manipulate the elements of music representation. <b>Why now:</b> Pupils develop their understanding of musical elements through considering a range of creative composition choices relating to reflect action on screen.	<b>What: Music Technology (Soundscapes)</b> <b>What:</b> Music technology plays a key role in music of the 21 <sup>st</sup> century. Pupils will discover how music technology is harnessed to devise innovative and creative forms of musical expression. Pupils will explore this by devising and creating their own soundscape pieces. <b>Why now:</b> Having already explored creative intent and how to manipulate musical elements, pupils will explore transferring these skills to music technology.			Engaged listening, composition, collaboration, inquiry, and reflection are key the skills and tools required to develop pupils' critical thinking, activate their own self-expression and musical growth, and in turn stimulate their motivation to learn. The emphasis on technical mastery must not overshadow that all pupils have creative capacities and, when allowed enough freedom, are able to successfully express their own musical ideas.
	<b>What: Popular Music (Reggae/Dance Music)</b> <b>What:</b> Pupils will explore the origins of Reggae music and they will learn about the importance of bass lines in Reggae music and how off-beat chords are a key feature of this genre. Pupils will explore strong and weak beats of the bar, syncopation, and what effect this has on the music. <b>Why now:</b> This topic extends prior learning from years 7 and 8 and allows pupils to compose in exciting styles of music using music technology.	<b>What: Music for Stage and Screen (Music for an Occasion)</b> <b>What:</b> Pupils will explore why certain musical conventions are particularly suitable for specific occasions/events (celebration, sadness, memorials, triumph, disaster, the Olympics, holocaust memorial etc.). Pupils will choose an occasion/mood and consider how to use the elements and musical resources to compose appropriate music. <b>Why now:</b> Will give pupils a taster of a key Stage 4 topic (GCSE and BTEC music) and help them to make more of an informed choice.	<b>What: Music and the Media</b> <b>What:</b> Composing for media requires the composer to identify the emotions, moods, and effects that fulfil the director's vision, and then write music that achieves this goal. Pupils will develop knowledge of the techniques and issues involved in composing music for visual media; compose music for visual media; and review the effectiveness of their compositions. <b>Why now:</b> This unit builds on skills developed in instruments of the orchestra (year 7), film music (year 8) and music for stage and screen (year 9) to critically analyse	<b>What: African Drumming</b> <b>What:</b> This unit explores the main rhythmic musical features and devices used in African music, particularly the African drumming tradition of West Africa. Pupils learn to perform different drum strokes on a drum before composing, performing, and improvising simple rhythms, turning these into cyclic rhythms. <b>Why now:</b> A fun, hands-on practical unit building on notation, syncopation, and textures.	<b>What: Computer and Video Game Music</b> <b>What:</b> Pupils will explore themes in computer and video game music before considering ways they can be developed and changed for different atmospheres and scenarios within computer and video games. Sound effects are then explored and pupils either create or perform a range of sound effects to match common actions and cues within games. <b>Why now:</b> An in-depth project which is a 'summing up' of all the skills, knowledge and understanding of music gained during KS3.			



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Year 10 and 11	<b>What:</b> Vocal Music Set Works, Free Composition exercises, Performing.		<b>What:</b> Instrumental Music 1700-1820 Set Works, Free Composition, Performing.		<b>What:</b> Instrumental Music 1700-1820 Wider Listening, Free Composition, Performing.		<p>Our music curriculum and related activities challenge pupils to work and think like musicians as they listen, compose, and perform. Developing musical dispositions requires attention, time, and targeted support. We embed protocols into our teaching and learning so pupils form effective music thinking habits. These habits (make – reflect – connect, what if/how else, your part, my part, hear – think – wonder) are introduced through repeated modelling and coaching.</p> <p>Engaged listening, composition, collaboration, inquiry, and reflection are key the skills and tools required to develop pupils' critical thinking, activate their own self-expression and musical growth, and in turn stimulate their motivation to learn. The emphasis on technical mastery must not overshadow that all pupils have creative capacities and, when allowed enough freedom, are able to successfully express their own musical ideas.</p>	<p>Assessment for Learning is used in all lessons to provide evidence for use by pupils and teachers to decide where pupils are in their learning, where they need to go and how best to get there.</p> <p><b>Formative Assessment</b></p> <p>This is used to provide information about what pupils know, understand, and can do. This is used by both the teacher and the pupil to determine where pupils are in their learning and how to continue to develop their knowledge and skills within the subject. This will include:</p> <ul style="list-style-type: none"> <li>• Questioning</li> <li>• Effective teacher feedback (written and verbal)</li> <li>• Peer feedback</li> <li>• Pupil self-assessment</li> </ul> <p><b>Summative Assessment</b></p> <p>This is also used at key points in each year to evaluation pupils' achievement. They allow a holistic view of pupils' progress and support the identification of areas requiring additional focus to improve learning overall.</p>
	<b>What:</b> Build on knowledge and experience at KS3. Consolidate basic musical vocabulary and knowledge. Explore vocal set works using pupils' knowledge and understanding of musical elements, musical contexts, and musical language to make critical judgements about the music.	<b>What:</b> Explore other settings of words to music for soloist and accompaniment looking at the relationship of the words and music. Pupils will cover the chronological period from 1600s to 1900s, with a range of structures and styles.	<b>What:</b> Explore Bach and Beethoven pieces by using the pupils' knowledge and understanding to make critical judgements about the music. Develop comparative and evaluative skills between the two pieces; link between Baroque instrumental music and dance genres, introduction to fugue, and the 19th-century Romantic sensibility in music and its application to sonata form.	<b>What:</b> Explore pieces in genres related to the two-set works looking at the relationship of the words and music, and the use of musical elements, musical contexts, and musical language. The concerto movements give a context for the Bach set work and the piano sonata movements will show a progression in the writing for piano and in the development of sonata form.	<b>What:</b> Explore Wicked and Star Wars pieces by using the pupils' knowledge and understanding of musical elements, musical context, and musical language to make critical judgements about the music. Develop comparative and evaluative skills between the two pieces, examining popular and contemporary musical theatre style and composing sound to match pictures.	<b>What:</b> Explore pieces in genres related to the two-set works looking at the relationship of the words and music, and the use of musical elements, musical contexts, and musical language. The works studied here will enhance the study of contemporary musical theatre and matching music with images undertaken in the set works.		
	<b>Why now:</b> Bridging the gap between KS3 and GCSE. Focusing on teambuilding and collaboration with peers important for ensemble work.	<b>Why now:</b> Pupils will develop their knowledge and understanding of the elements of music, musical context, and musical language, applying them analytically to set works.	<b>Why now:</b> Pupils will transfer their knowledge and understanding from their previous learning and apply them in an analytical way to unfamiliar works using wider listening examples.	<b>Why now:</b> By exploring more challenging and classical set works, pupils will develop their knowledge and understanding and apply these in an analytical way to the set works.	<b>Why now:</b> Pupils apply their learning in an analytical way to accessible pieces from the musical <i>Wicked</i> , and the film <i>Star Wars Episode IV: A New Hope</i> .	<b>Why now:</b> Pupils apply their knowledge and understanding of the elements of music, musical context, and musical language, and apply these in an analytical way to unfamiliar works.		
	<b>What:</b> Revision of Year One Areas of Study, Selection of Composition Brief, Performing.	<b>What:</b> Fusions Set Works, composing to a Brief, Performing.	<b>What:</b> Fusions Wider Listening, composing to a Brief, Performing.	<b>What:</b> Revision of all Set Works, Complete Free Composition, Complete Composing to a Brief, Record Performances.	<b>What:</b> Revision of all Set Works, Practise Wider Listening, Submission of Performing and Composing Coursework.			
	<b>What:</b> Revision of Year 10 areas of study, musical vocabulary, key concepts, and features. Selection of composition brief, individual planning, and preparation. Preparation for the performance component is ongoing.	<b>What:</b> Explore fusions set works pieces by using the pupils' knowledge and understanding of musical elements, musical context, and musical language to make critical judgements about the music. Develop comparative and evaluative skills between the set pieces.	<b>What:</b> Explore pieces where two or more styles are combined to create a fusion, The stylistic characteristics of each individual style will be isolated and then the fusion of the styles evaluated for its effectiveness.	<b>What:</b> Revisiting of all set works and consolidation of wider listening.  Complete composition to a brief and free composition.  Record performances.	<b>What:</b> Revisiting of all set works and consolidation of wider listening.  Performing and composing submitted for moderation.			
<b>Why now:</b> Composition briefs are released by the examination board, and pupils must work individually to select, plan, and prepare their choice of brief. Solo and ensemble performance will be recorded this year.	<b>Why now:</b> Pupils will develop their knowledge and understanding of the elements of music, musical context, and musical language, and apply these in an analytical way to the fusion set works.	<b>Why now:</b> Pupils apply their knowledge of the elements of music, musical context, and musical language, and apply these in an analytical way to unfamiliar works using wider listening examples.	<b>Why now:</b> Pupils will be preparing for the summer listening and appraising examination by revising all set works and wider listening examples from year 1 and 2. Composing to a brief and free composition will be completed and solo and ensemble performances recorded.					





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Year 10 and 11 BTEC Level 2	<p><b>What: Introducing Music Performance</b></p> <p><b>What:</b> Having a career as a performer requires high levels of technical ability on an instrument or voice. To achieve high levels of technical proficiency, musicians need to be able to develop an appropriate discipline and perseverance.</p> <p>Musicians need to be able to perform both confidently and accurately to an audience with a level of expression and interpretation in their work. Pupil will explore skills and make decisions as they prepare for a performance. They will develop their music performing skills and review their own practice and use their music performance skills within rehearsal and performance.</p> <p><b>Why now:</b> This unit seeks to build on the individual performing skills of our pupils and is designed to develop their technical music performance techniques in relation to their singing voice or chosen instrument. Pupils will be introduced to the notion of interpretive skills and stylistic qualities to help them gain an understanding of how to review their own strengths and areas for development.</p>			<p><b>What: Introducing Music Sequencing 1</b></p> <p><b>What:</b> Digital technology is a huge part of the music that surrounds us in the 21st century. In this unit, Pupils will be using sequencing software packages to create music in response to a realistic, music-industry-led brief. Pupil will learn how to create music using a variety of sources, including loops and software instruments.</p> <p>Pupils will edit their music by the application of different processes such as quantisation, looping and note editing, and enhance the sound by the addition of appropriate plug-in effects such as reverb, delay, and distortion. They will then learn how to create a final mix that will become a completed audio file.</p> <p><b>Why now:</b> This unit will allow pupils to further develop their music technology and composition skills from KS3. Pupils will investigate the features and purpose of music sequencing techniques through experimentation and exploration of music software packages.</p>	<p><b>What: The Music Industry</b></p> <p><b>What:</b> This unit will allow you to gain a good understanding of the scope of the music industry with a view to getting work in and using the organisations that exist. They will investigate music organisations to find out about the work they do and how they relate to and rely on one another.</p> <p>Pupils will also be given the opportunity to find out about the people who work in these organisations, from performers to people who work in technical, production and administrative roles. Pupils will understand different types of organisations that make up the music industry and understand different job roles in the music industry.</p> <p><b>Why now:</b> Pupils should know about different types of organisations in the music industry and the type of work each undertakes. Pupils have already explored music performance and sequencing, but they will now discover the full range of opportunities available and how these interrelate and why these relationships are important.</p>	<p>Our music curriculum and related activities challenge pupils to work and think like musicians as they listen, compose, and perform. Developing musical dispositions requires attention, time, and targeted support. We embed protocols into our teaching and learning so pupils form effective music thinking habits. These habits (make – reflect – connect, what if/how else, your part, my part, hear – think – wonder) are introduced through repeated modelling and coaching.</p> <p>Engaged listening, composition, collaboration, inquiry, and reflection are key the skills and tools required to develop pupils’ critical thinking, activate their own self-expression and musical growth, and in turn stimulate their motivation to learn. The emphasis on technical mastery must not overshadow that all pupils have creative capacities and, when allowed enough freedom, are able to successfully express their own musical ideas.</p>	<p>Assessment for Learning is used in all lessons to provide evidence for use by pupils and teachers to decide where pupils are in their learning, where they need to go and how best to get there.</p> <p><b>Formative Assessment</b></p> <p>This is used to provide information about what pupils know, understand, and can do. This is used by both the teacher and the pupil to determine where pupils are in their learning and how to continue to develop their knowledge and skills within the subject. This will include:</p> <ul style="list-style-type: none"> <li>• Questioning</li> <li>• Effective teacher feedback (written and verbal)</li> <li>• Peer feedback</li> <li>• Pupil self-assessment</li> </ul> <p><b>Summative Assessment</b></p> <p>This is also used at key points in each year to evaluation pupils’ achievement. They allow a holistic view of pupils’ progress and support the identification of areas requiring additional focus to improve learning overall.</p>
	<p><b>What: Introducing Music Sequencing 2</b></p> <p><b>What:</b> Through exploring music sequencing techniques pupils will gain an understanding of the roles of different software tools, leading to the production of music that uses the full functionality of the software available.</p> <p>Pupils will use their knowledge to create either original music or a creative arrangement of music already written by others.</p>	<p><b>What: Managing a Music Product</b></p> <p><b>What:</b> The survival of the music industry depends on its ability to evolve and be innovative with the products created. Live performance has always been a key part of the music industry, while online delivery of recorded music has taken over from CD sales. This unit will enable pupils to manage the planning, delivery, and promotion of a live concert, recording, or other music product. Pupils will plan, develop, and deliver a music product; promote a music product; review the management of a music product.</p>					
	<p><b>Why now:</b> Pupil have already explored and experimented with music software packages. Pupils will now demonstrate this understanding through the creation of a piece of music with attention to detail and musicality.</p>	<p><b>Why now:</b> In this unit pupils will work in defined roles to apply the specialist skills, knowledge and understanding required for the aspect of work for which they are responsible. The music industry requires teamwork at all levels of operation and this unit helps pupils to consider how they can support others to achieve their full potential.</p>					