

Curriculum Principles

By the end of their all-through education, a student of music at Dixons Trinity Chapeltown will:

- 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 globe. Students will know how to analyse and recreate music through sound and notation.
- understand how to collaborate musically in performance, in a range of contexts, and how to apply universal musical skills and theory to their own creative process. Students will understand the interrelated and evolutionary nature of musical traditions.

Our unifying ‘sentence’ is: “the Music department equipped young people with the tools to realise their creative instincts through sound, expand their worldview through understanding a breadth of musical traditions and develop pride in their own musical heritage.”

In order to achieve a true understanding of music, topics have been intelligently sequenced based on the following rationale:

- a high-quality musician will have vocal skill; a range of technical proficiencies; a deep understanding of musical principles and an ability to apply all of these in a range of creative contexts.
- the voice is the most universal and accessible means of making music. It is also fundamental to all-round musicianship through the aural skills that it develops. Students will start their musical journey in Base Camp primarily through this medium and vocal music-making will be central to the curriculum through to KS4.
- technical proficiency on an instrument (including music technology) relies on regular practice over an extended period of time. Topics from Y2-Y11 have been structured to allow for ongoing development and practice of instrumental specialisms. They have also been structured to allow students to develop a range of instrumental skills, including percussion, string, keyboard and wind instruments.
- the same fundamental musical principles apply to all musical traditions. From KS1 onwards, students will develop a gradually increasing depth of understanding of these principles. Rhythm and pitch will be explored from EYFS, with the introduction in KS2 of texture and structure. More complex harmonic and melodic principles will be introduced in KS3 and all of these will be explored in greater depth in KS4. Notation, as a crucial tool for accessing and understanding music, will be used from KS2 onwards. Crucially, all of these principles will be explored musically through sound – all musical concepts and theories can, and should, be taught through practical exploration for deep and embedded learning.
- fundamentally, the curriculum has been sequenced to allow students to gradually build a depth of musicianship through the application of this procedural and declarative knowledge in a wide range of musical contexts. These encompass western and non-western traditions from throughout history and will be explored through performance, composition, use of music technology and appraisal.

The music curriculum will address social disadvantage by addressing gaps in students’ knowledge and skills:

- the curriculum is designed to expose students to, and engage them in, practical music-making from an early age. Financial and other demands often limit high-quality practical musicianship to children from privileged backgrounds. By engaging students early and consistently in practical music-making, this disparity can be challenged.
- all students will have the opportunity to access funded, high-quality instrumental lessons from KS2 delivered by instrumental specialists. These opportunities will encompass a wide range of orchestral and non-orchestral instruments in order to allow students to access the opportunities that are often reserved for children from privileged backgrounds. Instrumental (including vocal) mastery is fundamental to well-rounded musicians and providing these opportunities early will allow students achieve a high-level of practical musicianship.
- the focus on regular solo and ensemble performance from KS1 will help students to develop their self-confidence and their ability to communicate with groups of others in a public setting. The self-confidence that privileged students develop in independent and grammar schools is often evident in their engagement with public speaking and musical performance. Ensuring that performance (in lessons and public) becomes normalised for them will be beneficial for the development of this self-confidence.
- the curriculum will cover a broad spectrum of musical traditions equally, including: western art music, Asian and African traditions, and twentieth- and twenty-first-century popular traditions. This will ensure that students are simultaneously equipped with the powerful knowledge necessary for higher-level study of music and with a deep understanding of the global, evolutionary nature of music and other art-forms.
- 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, with progress gauged by their progress towards those objectives, rather than their progress beyond a low-level objective.

- a wide-ranging co-curricular and 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 musical interests in more depth and advance their musical specialisms further outside the classroom.
- rigorous ongoing tracking of progress will be analysed with regard to gender, disadvantage, English as an additional language and SEND to ensure that no group of students is progressing more slowly than others. Curriculum and teaching practices will be systematically reflected on and adapted in relation any patterns evident from this tracking.

We fully believe music can contribute to the personal development of students at DTC:

- the confidence and self-esteem of students will be nurtured through a culture of performance from KS1 onwards – all students will learn to feel comfortable being ‘put in the spotlight’ and sharing their work with classmates and the wider community.
- this culture of performance will also assist in the development of students’ oracy through its emphasis on presentation, performing confidently to others and clear communication and expression.
- students will develop broader social skills through music; the collaborative process of music-making, through performance and composition, will allow them to learn fundamental teamwork and communication skills. The range of collaborative experiences that they have in music will allow them to develop and apply those skills in varied contexts.
- music will nurture the development of tolerance and empathy. Exposure to a range of unfamiliar cultures and traditions will encourage them to understand and respect others and an emphasis will be placed on the equal value of all musical cultures with the social message inherent in that.
- numerous studies have shown the many and varied benefits of music for cognitive development. Focused practical music making in early years has been shown to improve the spatial-temporal reasoning of students (Rauscher and Zupan ,2000). 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 of this research supports the use of practical music-making from an early age as an invaluable aid for cognitive development and students’ wider success in and out of school.

At KS2, KS3 and KS4, 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 opportunities to work with music industry professionals to enhance their musical learning as well as to develop their understanding of potential future paths. This will include a ‘composer-in-residence’ programme in Y9 that will allow students to work alongside a professional composer to develop their creative skills and work with music technology/production specialists in co-curricular music to allow them to further explore their interest in that aspect of music. It will also include a ‘masterclass’ programme for KS4 music students which will focus on developing their performing skills with the aid of instrumental/vocal professionals.
- lessons make explicit reference to related careers through 'career spotlights', in which students explore a specific career path linked to the content/skills being learnt.
- the Music Department plans to develop links with musicians and groups in the local community as well as more widely within Leeds, including music hubs. This will provide students with broader opportunities to build on their musicianship outside of a school setting.
- The Music Department plans to develop links with the Leeds College of Music, Leeds Beckett University (music production/audio engineering) and the Leeds University School of Music to provide further opportunities for students to work with students and professionals in higher education.

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 traditions experienced within and out of the curriculum (see above) go beyond what is necessary for success at GCSE, but will equip students with a breadth of musical understanding. 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.
- co-curricular and wider musical opportunities 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 particular subject, at each key stage from Reception through to Year 11, in order to equip students with the cultural capital they need to succeed in life. The curriculum is planned vertically and horizontally giving thought to the optimum knowledge sequence for building secure schema.

		Knowledge, skills and understanding to be gained at each stage*		
		Cycle 1	Cycle 2	Cycle 3
EYFS	Performing	Nursery rhymes and familiar songs; phonics songs; express ideas, thoughts and feelings through music	Humorous songs with funny lyrics; adapting well known songs; capture experiences with a range of music	Play with songs – high and low pitch, fast and slow tempo; experiment with rhythm
	Creating	Express ideas, thoughts and feelings through music; capture experiences with a range of music; experiment with rhythm		
YEAR 1	Context	Finding our voices	Finding our voices	Finding our voices
	Performing	Singing <i>a capella</i> and accompanied; actions; body percussion; songs from other countries; call and response songs	Two-part singing; actions; body percussion; dance/movement with pulse; songs from varied cultures and languages; rounds; rapping	Vocal performance; more complex contemporary songs; end of cycle whole year-group performance
	Creating	Improvising movement	Improvising movement; body percussion	NA
	Understanding	Basic vocal ensemble awareness; following a leader; using our ears; senses and body parts	Pitch, tempo and dynamics; basic vocal ensemble awareness; lyrics in different languages; pulse	Performance conventions/practice; dynamics and tempo
	Composer of the week	Beethoven, C. Schumann, El Kasri, Davis, Chopin, Williams	Bach, Ellington, Vivaldi, Reich, A. Shankar, Tchaikovsky	Mozart, Dun, Holst, Piazzolla, Reinhardt, Debussy
	NCM aims	1a, 1c, 1d	1a, 1c, 1d	1a, 1c, 1d
	Vertical and horizontal interleaving	Exploring sound in EYFS (high and low / fast and slow / loud and quiet); vocal proficiency (<KS4); senses/body parts (C1 Y1)	African songs (Geography C2 Y1); body parts (C1 Y1); musical elements (<KS4); playing in time (<KS4)	The sea (C3 Y1); vocal proficiency (<KS4); moving in time (C1/C2 Y1)
YEAR 2	Context	Exploring sound and rhythm	Exploring sound and rhythm	Exploring sound and rhythm
	Performing	Djembe drumming; short vocal refrains	Mixed tuned / un-tuned percussion ensemble	Around the world – exploring mixed ensemble music from Indonesia, South Africa, Bosnia, Mexico and Ireland
	Creating	Creating basic rhythms	NA	Creating an ostinato (the sea)
	Understanding	Basic rhythmic principles; call and response rhythms; ensemble awareness; basic notation principles (food); tempo and dynamics	Basic pitch principles; call and response; ensemble awareness; basic graphic notation principles; step / leap (intervals); ascending / descending; dynamics	Combining pitch and rhythm; performance conventions/ practice
	Composer of the week	Beethoven, C. Schumann, El Kasri, Davis, Chopin, Williams	Bach, Ellington, Vivaldi, Reich, A. Shankar, Tchaikovsky	Mozart, Dun, Holst, Piazzolla, Reinhardt, Debussy
	NCM aims	1b, 1c, 1d	1a, 1b, 1c, 1d	1a, 1b, 1c, 1d
	Vertical and horizontal interleaving	Call and response (C1 Y1); African songs (C1/2 Y1); rhythmic notation (<KS4); playing in time (<KS4); verbalising rhythm (<KS4); basic counting (EYFS, Y1)	Pitch notation (<KS4); playing in time (<KS4); high and low pitch (EYFS, Y1);	The sea (C3 Y1); explorers (C3 Y2); French basic vocabulary (Y2)
YEAR 3	Context	Beginner strings – ukulele	Beginner orchestra	Beginner orchestra
	Performing	WCE Ukulele - Ain't Nobody, James Bond and Stand By Me	Percussion, singing and ukulele mixed ensemble – blues, Lean on Me and Wake Me Up	Percussion, singing and ukulele mixed ensemble
	Creating	NA	Free improvisation; graphic scores	Free improvisation; graphic scores
	Understanding	Principles of acoustic strings; basic first-position and open-string technique; timbre and tone production; fluency and accuracy	Basic rhythmic notation; extended mixed-ensemble arrangements	Basic pitch notation; extended mixed-ensemble arrangements
	Composer of the week	Beethoven, Saint-Saens, Kutli, Simone, Rachmaninov, Zimmer	Bach, Joplin, Tarrega, Glass, Kalhor, Prokofiev	Mozart, Collier, Britten, Villa-Lobos, Mingus, Ravel
	NCM aims	2a, 2c, 2e, 2f	2a, 2b, 2c, 2d, 2e, 2f	2a, 2b, 2c, 2d, 2e, 2f
	Vertical and horizontal interleaving	Pitch (C2/3 Y2); ensemble awareness and playing in time (<KS4); guitar / ukulele use (KS2-3)	Rhythmic principles (C2 Y2); pitch notation principles (C2/3 Y2); notation (<KS4); guitar / ukulele use (KS2-3)	Pitch (C2/3 Y2); notation (C2 Y3, <KS4); guitar / ukulele use (KS2-3)



		Knowledge, skills and understanding to be gained at each stage*		
		Cycle 1	Cycle 2	Cycle 3
YEAR 4	Context	Beginner wind – ocarina	Improver orchestra	Improver orchestra
	Performing	Whole-class ocarina ensemble	Percussion, singing, wind and ukulele ensemble	Percussion, singing, wind and ukulele ensemble
	Creating	Pentatonic improvisation	NA	Free improvisation; graphic scores
	Understanding	Staff notation (principles and 8-note); principles of acoustic wind; tone production; fluency and accuracy; pentatonic scale; the orchestra	Staff notation development (ledgers and more complex rhythms); the orchestra	Staff notation (consolidation)
	Composer of the week	Beethoven, Saint-Saens, Kuti, Simone, Rachmaninov, Zimmer	Bach, Joplin, Tarrega, Glass, Kalhor, Prokofiev	Mozart, Collier, Britten, Villa-Lobos, Mingus, Ravel
	NCM aims	2a, 2b, 2c, 2d, 2e, 2f	2a, 2c, 2d, 2e, 2f	2a, 2b, 2c, 2d, 2e, 2f
	Vertical and horizontal interleaving	Pitch-rhythmic notation (Y3, <KS4); Chinese pentatonic melody (History, C1 Y4)	Pitch-rhythmic notation (Y3, <KS4); the orchestra (C1 Y4)	Improvisation (C2/3 Y3); graphic scores (C2/3 Y3); notation (Y3, <KS4)
YEAR 5	Context	Caribbean music	Caribbean music	DTC West Indian carnival
	Performing	WCE Steel pan; Caribbean song	WCE Steel pan	WCE Steel pan (DTC West Indian Carnival)
	Creating	Composing inner-part voicings	Designing a tuned percussion instrument	Composing inner-part voicings
	Understanding	Conventions of Steel Pan music; carnival; music in the Caribbean	Conventions of Steel Pan music; carnival; acoustic principles	Conventions of Steel Pan music; carnival
	Composer of the week	Beethoven, Gershwin, Tianhua, Coltrane, Rimsky-Korsakov, Elfman	Bach, Holiday, des Prez, Cage, R. Shankar, Shostakovich	Mozart, Akiho, Beamish, Buena Vista S.C. Brubeck, Liszt
	NCM aims	2a, 2b, 2c, 2d, 2e, 2f	2a, 2c, 2d, 2e, 2f	2a, 2b, 2c, 2d, 2e, 2f
	Vertical and horizontal interleaving	Harmony (Y8, KS4)	Acoustics (C1 Y3); carnival (C1 Y5)	Improvisation (Y3, C3 Y4, C1 Y6, KS3-4); carnival (C1/2 Y5)
YEAR 6	Context	Expanding our horizons: North Indian classical music	Expanding our horizons: music for screen	Music for stage: summer show
	Performing	Keyboard and tuned percussion; guitar / ukulele; untuned percussion; large and small ensemble awareness	Live performance of musical ideas with film	Musical theatre production; vocal and instrumental performance
	Creating	Improvisation based on tala and raga	DAW-based composition and sequencing project	NA
	Understanding	Non-western scales; non-western rhythmic structure; North Indian instrumentation	Musical characterisation; leitmotif; tonality; dissonance / consonance; basic sequencing technique; music technology principles	Music for stage; performing conventions
	Composer of the week	Beethoven, Gershwin, Tianhua, Coltrane, Rimsky-Korsakov, Elfman	Bach, Holiday, des Prez, Cage, R. Shankar, Shostakovich	Mozart, Akiho, Beamish, Buena Vista S.C. Brubeck, Liszt
	NCM aims	2a, 2b, 2c, 2d, 2e, 2f	2a, 2b, 2c, 2d, 2e, 2f	2a, 2c, 2d, 2e, 2f
	Vertical and horizontal interleaving	Improvisation (KS2-4); structure (Y7); texture (Y7); creating mood (C2 Y6)	Sequencing (Y8-9); creating mood (C1 Y6); harmony (Y8)	Vocal proficiency (KS1-4); ensemble performance (KS1-4)
YEAR 7	Context	Ensemble sounds 1: Ghanaian percussive music and rhythm	Ensemble sounds 2: minimalism	Ensemble sounds 3: guitar ensemble
	Performing	Djembe drumming; large ensemble and small ensemble awareness; vocal skills; showcase performance	Keyboard; large ensemble awareness; music technology	Guitar skill development; mixed ensemble; showcase performance
	Creating	Polyrhythmic composition and improvisation	Creating an ostinato; improvising; sequencing Tubular Bells	NA
	Understanding	Rhythmic notation; polyrhythm; call and response; accents; dynamics; context of Ghanaian traditions	Pitch notation; texture; ostinato, pentatonic scales; features of minimalism; aural – ascending/descending and step/leap	Ensemble awareness and performance skills; guitar technique; TAB notation; historical development of guitar across periods/styles
	NCM aims	3a, 3b, 3c, 3d, 3e, 3f	3a, 3b, 3c, 3d, 3e, 3f	3a, 3b, 3c, 3d, 3e, 3f
	CEAIG	Freelance performer - percussion	Freelance performer - classical	Freelance performer – popular music



		Knowledge, skills and understanding to be gained at each stage*		
		Cycle 1	Cycle 2	Cycle 3
YEAR 8	Context	Modern Classics	Modern Pop and Classic Hip Hop	Jazz and Funk
	Performing	Solo performance skills; remixing; music technology	Ensemble performance (Giant and Rockabye); music technology skills	Solo jazz performance (Summertime) and mixed ensemble performance (Kool and the Gang)
	Creating	Remixing	Sampling and recreating music by ear	Improvisation within performance
	Understanding	Basic harmony; EDM; classical music	Triads and extended chords; development; reading lead sheets; hip hop and reggaeton	Ensemble skills; chords; jazz and funk;
	NCM aims	3a, 3b, 3d, 3e, 3f	3a, 3c, 3d, 3e, 3f	3a, 3c, 3d, 3e, 3f
	CEAIG	Music technology producer	Sound production technician	Songwriter
Y9 CORE	Context	Music technology composition project		
	Performing	Learning and inputting melodic tracks using a MIDI keyboard		
	Creating	Sampling; composing and inputting melodic and rhythmic tracks; mastering/mixing techniques		
	Understanding	Sampling; basic music technology functions; multi-tracking		
	NCM aims	3b, 3c, 3d, 3f		
	CEAIG	Music technology producer		
YEAR 9 GCSE	Performing (Unit 1)	Performance development plans; solo performance; WCE arrangement of Hall of the Mountain King; solo piano arrangement of Bach Prelude in C	Independent work through performance plans, using practice diaries; solo performance	Independent work through performance plans; solo performance; WCE arrangements of Autumn Leaves, Paint It Black and Don't Stop Believin'
	Creating (Unit 2)	Sonata in C-based composition task – primary and secondary chords, alberti bass, basic melody writing	Composition project – music for Lord of the Rings (The Shire) and The Woman in Black (Tea Party); harmony/keys; chord sequences; development of ideas; writing a melody and bassline	Songwriting composition task – primary chords; melody writing; bass lines
	Understanding (Unit 3)	Aural skills (major/minor, intervals, analysing melody); reading (score reading, primary chords, keys); Western classical music (Baroque, Classical and Romantic) - the piano (Bach Prelude in C, Mozart Sonata in C, Rachmaninov Prelude in C# Minor), the orchestra (Purcell Rondeau from Abdelazer, Mozart Symphony no.40, Hall of the Mountain King)	Aural skills (major/minor, intervals, cadences); reading (score reading, primary chords, keys); development of film music - roots and techniques (leitmotif, mickey-mousing, mood, foreshadowing, focus on timbre, tone colour and dynamics)	Aural skills (major/minor, intervals, cadences); reading (score reading, primary chords, keys); development of popular music: the roots (spirituals, blues, jazz) and rock music 1970-present
	NCM aims	3a, 3c, 3d, 3e, 3f	3a, 3b, 3c, 3d, 3e, 3f	3a, 3b, 3c, 3d, 3e, 3f
	CEAIG	Instrumental teacher	Film/TV composer	Arranger/orchestrator
	YEAR 9 BTEC		Component 1 – understanding music styles and techniques	Component 1 – understanding music styles and techniques
Performing		Practical workshops to develop stylistic understanding of pop, reggae, rock and hip hop	Practical workshops to develop stylistic understanding of jazz, blues, Indian Classical and Latin American music	Practical workshops to develop stylistic understanding of film music
Creating		Sampling for hip hop; creating reggae grooves	Sequencing EDM; composing using raga and tala	Film music composition
Understanding		Key features and basic theoretical understanding of pop, reggae, rock, and hip hop	Key features and basic theoretical understanding of EDM, jazz, blues, Indian Classical and Latin American music	Key features and basic theoretical understanding of film music – leitmotif, harmony, timbre, mood
CEAIG		Freelance performer – popular music	Film/TV composer	Instrumental teacher
YEAR 10 GCSE	Performing (Unit 1)	Independent work through performance plans; solo performance; WCE arrangement of Bach Badinerie; solo piano arrangement of Burgmuller Arabesque	Independent work through performance plans; solo performance	Independent work through performance plans; solo performance
	Creating (Unit 2)	Melodic and harmonic devices; circle of fifths; melodic development	Composition 1 – free composition	Composition 1 – redraft
	Understanding (Unit 3)	Melodic dictation; comparing Baroque, Classical and Romantic with focus on texture, devices and form; detailed analysis of Bach's Badinerie	Melodic dictation; film music; musical theatre	Melodic dictation; development of popular music; sampling; synthesizing sound; key features of pop and rock; detailed analysis of Toto's Africa; pop music from 1980-present; EDM and synth pop
	CEAIG	Musicologist	Musical theatre producer	Live sound producer



		Knowledge, skills and understanding to be gained at each stage*		
		Cycle 1	Cycle 2	Cycle 3
YEAR 10 BTEC		Component 2 – professional, commercial and communication skills and performing skills development	Component 2 – performing skills development	Component 2 – performing skills development
	Performing	Personal skills audit and performance plans; development of instrumental skills; workshops and rehearsal	Personal skills audit and performance plans; development of instrumental skills; workshops and rehearsal	Personal skills audit and performance plans; development of instrumental skills; workshops and rehearsal
	Creating	Arrangement/cover of songs for practice brief	Arrangement/cover of songs for practice brief	Arrangement/cover of songs for practice brief
	Understanding	Key stylistic features; applying these appropriately to covers; professional, commercial and communication skills	Key stylistic features; applying these appropriately to covers;	Key stylistic features; applying these appropriately to covers;
	CEAIG	Arranger/orchestrator	Instrumental teacher	Instrumental teacher
YEAR 11 GCSE	Performing (Unit 1)	Solo and ensemble performance recording	Solo and ensemble performance recording and submission of coursework	
	Creating (Unit 2)	Composition 2 – brief composition	Composition 2 redraft and submission of coursework	
	Understanding (Unit 3)	Melodic dictation; fusions; bhangra	Interleaved revision of Unit 3 and exam preparation	
	CEAIG	Ethnomusicologist		
YEAR 11 BTEC		Component 3 – responding to a commercial brief	Component 3 – responding to a commercial brief	
	Performing	Rehearsal of brief responses	Rehearsal of brief responses	
	Creating	Arrangement/cover of songs for practice brief	Arrangement/cover of songs for practice brief	
	Understanding	Key stylistic features; applying these appropriately to covers	Key stylistic features; applying these appropriately to covers	
	CEAIG	Freelance performer – popular music	Freelance performer – popular music	

*A powerful, knowledge-rich curriculum teaches both **substantive knowledge** (facts; knowing that something is the case; what we think about) and non-declarative or **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. In some subjects, a further distinction can be made between substantive knowledge (the domain specific knowledge accrued e.g. knowledge of the past) and disciplinary knowledge (how the knowledge is accrued e.g. historical reasoning). Please refer to the DAT Curriculum Principles, published on our website, for further information about how we have designed our all-through curriculum.



Year 7 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	W/C 24/08	W/C 31/08	W/C 07/09	W/C 14/09	W/C 21/09	W/C 28/09	W/C 05/10	W/C 12/10	W/C 02/11	W/C 09/11	W/C 16/11	W/C 23/11	W/C 30/11
	Term 1	School closed 31/08 and 1/09							Term 2	Data/Planning Day 12/13	Y8 Oxford Expedition		
	Induction	Induction	Ghanaian percussive music Polyrhythms	Ghanaian percussive music Polyrhythms	Ghanaian percussive music Polyrhythms	Ghanaian percussive music Kpanlogo	Ghanaian percussive music Kpanlogo	Ghanaian percussive music Assessment	Ghanaian percussive music Complex rhythm	Ghanaian percussive music Complex rhythm	Ghanaian percussive music Complex rhythm	Ghanaian percussive music Complex rhythm	Ghanaian percussive music Complex rhythm
Cycle 2	W/C 07/12	W/C 14/12	W/C 04/01	W/C 11/01	W/C 18/01	W/C 25/01	W/C 01/02	W/C 08/02	W/C 22/02	W/C 01/03	W/C 08/03	W/C 15/03	W/C 22/03
			Term 3				Assessment	Assessment	Term 4 Data Input 1	Data/Planning Day 4/5	Y7 Ullswater Expedition		
	Minimalism Ostinati	Minimalism Ostinati	Minimalism Ostinati	Minimalism Tubular Bells II - sequencing	Minimalism Assessment	Minimalism Composition	Minimalism Composition	Minimalism Composition	Minimalism Composition	Minimalism Composition			
Cycle 3	W/C 29/03	W/C 19/04	W/C 26/04	W/C 03/05	W/C 10/05	W/C 17/05	W/C 25/05	W/C 07/06	W/C 14/06	W/C 21/06	W/C 28/06	W/C 05/07	W/C 12/07
		Term 5		School closed 1/05				Term 6 Assessment	Assessment	Data Input 2	Y9 DofE Expedition		Data Day 15/07
	Minimalism Composition	Guitar ensemble Ain't Nobody	Guitar ensemble Ain't Nobody	Guitar ensemble Ain't Nobody	Guitar ensemble Ain't Nobody	Guitar ensemble Ain't Nobody	Guitar ensemble Ain't Nobody	Guitar ensemble Stand By Me	Guitar ensemble Stand By Me	Guitar ensemble Stand By Me	Guitar ensemble Stand By Me	Guitar ensemble Stand By Me	End of Year Celebration

Year 8 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	W/C 24/08	W/C 31/08	W/C 07/09	W/C 14/09	W/C 21/09	W/C 28/09	W/C 05/10	W/C 12/10	W/C 02/11	W/C 09/11	W/C 16/11	W/C 23/11	W/C 30/11
	Term 1	School closed 31/08 and 1/09							Term 2	Data/Planning Day 12/13	Y8 Oxford Expedition		
	Induction Y7 25/08 All 26/08	Guitar ensemble Ain't Nobody	Guitar ensemble Ain't Nobody	Guitar ensemble Stand By Me									
Cycle 2	W/C 07/12	W/C 14/12	W/C 04/01	W/C 11/01	W/C 18/01	W/C 25/01	W/C 01/02	W/C 08/02	W/C 22/02	W/C 01/03	W/C 08/03	W/C 15/03	W/C 22/03
			Term 3				Assessment	Assessment	Term 4 Data Input 1	Data/Planning Day 4/5	Y7 Ullswater Expedition		
	Modern Classics Solo performance	Modern Classics Assessment	Modern Classics Remixing	Modern Classics Remixing	Modern Classics Remixing	Modern Classics Remixing	Modern Classics Remixing	Modern Classics Remixing					
Cycle 3	W/C 29/03	W/C 19/04	W/C 26/04	W/C 03/05	W/C 10/05	W/C 17/05	W/C 25/05	W/C 07/06	W/C 14/06	W/C 21/06	W/C 28/06	W/C 05/07	W/C 12/07
		Term 5		School closed 1/05				Term 6 Assessment	Assessment	Data Input 2	Y9 DofE Expedition		Data Day 15/07
	Modern Pop Ensemble Giant	Modern Pop Ensemble Giant	Modern Pop Ensemble Giant	Modern Pop Ensemble Rockabye	Modern Pop Ensemble Rockabye	Modern Pop Ensemble Rockabye	Modern Pop Ensemble album recording	Modern Pop Ensemble Assessment	Classic Hip Hop Sampling	Classic Hip Hop Sampling	Classic Hip Hop Sequencing	Classic Hip Hop Sequencing	Classic Hip Hop Sequencing

Year 9 Long Term Plan (BTEC)

	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	W/C 24/08	W/C 31/08	W/C 07/09	W/C 14/09	W/C 21/09	W/C 28/09	W/C 05/10	W/C 12/10	W/C 02/11	W/C 09/11	W/C 16/11	W/C 23/11	W/C 30/11
	Term 1	School closed 31/08 and 1/09							Term 2	Data/Planning Day 12/13	Y8 Oxford Expedition		
	Induction Y7 25/08 All 26/08	Component 1 Modern pop	Component 1 Modern pop	Component 1 Modern pop	Component 1 Reggae	Component 1 Reggae	Component 1 Reggae + assignment work (pop and reggae)	Component 1 British Invasion	Component 1 British Invasion - Rock	Component 1 Rock	Component 1 Rock - Grunge	Component 1 Grunge	Component 1 Assignment work (rock) – Hip Hop
Cycle 2	W/C 07/12	W/C 14/12	W/C 04/01	W/C 11/01	W/C 18/01	W/C 25/01	W/C 01/02	W/C 08/02	W/C 22/02	W/C 01/03	W/C 08/03	W/C 15/03	W/C 22/03
			Term 3				Assessment	Assessment	Term 4 Data Input 1	Data/Planning Day 4/5	Y7 Ullswater Expedition		
	Component 1 Hip Hop	Component 1 Hip Hop	Component 1 Hip Hop (+ grime)	Component 1 EDM	Component 1 EDM	Component 1 EDM	Component 1 EDM – assignment work (Hip Hop, Grime and EDM)	Component 1 Jazz and blues	Component 1 Jazz and blues	Component 1 Jazz and blues	Component 1 Jazz and blues	Component 1 Jazz and blues – assignment work (jazz and blues)	Component 1 World
Cycle 3	W/C 29/03	W/C 19/04	W/C 26/04	W/C 03/05	W/C 10/05	W/C 17/05	W/C 25/05	W/C 07/06	W/C 14/06	W/C 21/06	W/C 28/06	W/C 05/07	W/C 12/07
		Term 5		School closed 1/05				Term 6 Assessment	Assessment	Data Input 2	Y9 DoFE Expedition		Data Day 15/07
	Component 1 World	Component 1 World	Component 1 World	Component 1 Film	Component 1 Film	Component 1 Film	Component 1 Film	Component 1 Film	Component 1 Film	Component 1 Assignment	Component 1 Assignment	Component 1 Assignment	End of Year Celebration

Year 9 Long Term Plan (GCSE)

	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	W/C 24/08	W/C 31/08	W/C 07/09	W/C 14/09	W/C 21/09	W/C 28/09	W/C 05/10	W/C 12/10	W/C 02/11	W/C 09/11	W/C 16/11	W/C 23/11	W/C 30/11
	Term 1	<i>School closed 31/08 and 1/09</i>							Term 2	<i>Data/Planning Day 12/13</i>	<i>Y8 Oxford Expedition</i>		
	Induction Y7 25/08 All 26/08	Baseline Exploring Western Classical Music Introduction to GCSE Music, performance development plans, intro to baroque	Baseline Exploring Western Classical Music Baroque masterpieces – Prelude in C	Exploring Western Classical Music Baroque masterpieces – Prelude in C	Exploring Western Classical Music Baroque masterpieces – Prelude in C	Exploring Western Classical Music Classical greats – Rondeau	Exploring Western Classical Music Classical greats – composing for piano	Exploring Western Classical Music Classical greats – composing for piano	Exploring Western Classical Music Classical greats – composing for piano	Reinduction Exploring Western Classical Music Classical greats – composing for piano	Exploring Western Classical Music Classical greats – the symphony	Exploring Western Classical Music Classical greats – the symphony	Exploring Western Classical Music Romantic music – Hall of the Mountain King
Cycle 2	W/C 07/12	W/C 14/12	W/C 04/01	W/C 11/01	W/C 18/01	W/C 25/01	W/C 01/02	W/C 08/02	W/C 22/02	W/C 01/03	W/C 08/03	W/C 15/03	W/C 22/03
			Term 3				<i>Assessment</i>	<i>Assessment</i>	Term 4 <i>Data Input 1</i>	<i>Data/Planning Day 4/5</i>	<i>Y7 Ullswater Expedition</i>		
	Exploring Western Classical Music Romantic music – Hall of the Mountain King	Exploring Western Classical Music Romantic music – Hall of the Mountain King Listening assessment	Reinduction Composing Music for Film Analysing film music	Composing Music for Film Basics of composition	Composing Music for Film Lord of the Rings composition project	Composing Music for Film Lord of the Rings composition project	Composing Music for Film Lord of the Rings composition project	Composing Music for Film Solo performances and listening assessment	Composing Music for Film Solo performances and listening assessment	Reinduction Composing Music for Film Analysing film music	Composing Music for Film Woman in Black composition project	Composing Music for Film Woman in Black composition project	Composing Music for Film Woman in Black composition project
Cycle 3	W/C 29/03	W/C 19/04	W/C 26/04	W/C 03/05	W/C 10/05	W/C 17/05	W/C 25/05	W/C 07/06	W/C 14/06	W/C 21/06	W/C 28/06	W/C 05/07	W/C 12/07
		Term 5		<i>School closed 1/05</i>				Term 6 <i>Assessment</i>	<i>Assessment</i>	<i>Data Input 2</i>	<i>Y9 DoF Expedition</i>		<i>Data Day 15/07</i>
	Composing Music for Film Analysing film music	Reinduction Development of Popular Music The roots of popular music - blues	Development of Popular Music The roots of popular music - blues	Development of Popular Music The roots of popular music – jazz	Development of Popular Music The roots of popular music – jazz	Development of Popular Music The roots of popular music – jazz	Development of Popular Music The roots of popular music – jazz	Development of Popular Music 1970s rock – Paint it Black	Reinduction Development of Popular Music Solo performances and listening assessment	Development of Popular Music 1980s rock – Don't Stop Believin'	Development of Popular Music 1980s rock – Don't Stop Believin'	Development of Popular Music Songwriting	Development of Popular Music Songwriting

