Music Curriculum Plan

Year 7

Vocal Music:

1. Knowledge Interweaved with plans to return:
   a. Utilising correct breathing techniques throughout unit to ensure that diction and pronunciation is accurate.
   b. Based on the current Music Curriculum Model for KS3 singing will be required to be utilised in other topics across KS3.
   c. Vocal music will also be utilised in after school activities as well as Performance with CMY through after school clubs
   d. **TIF:** use of notation to read music.

2. Skills Interweaved with plans to return:
   a. Singing in time
   b. Working as a (musical) ensemble/team
   c. Listening to others
   d. Confidence (in performance)
   e. Projection in voice
   f. Warming up voice for other spoken activities, e.g. acting/ public speaking
   g. **TIF:** Singing in 2-4-part harmony.

3. Misconceptions:
   a. All individuals can sing and is based on their own range.
   b. Singing is not just for girls.

4. Diversity:
   a. Use of DO NOW/ TALKING POINTS to look at different types of singing performance and in different languages.
   b. Use of DO NOW/TALKING POINTS to look at singing from different cultures.
   c. Performance pieces may look at regional/ national/ cultural differences.

5. Careers connections:
   a. Singing performer
   b. Actor/ Actress (musical theatre)
   c. Public speaker
   d. Peripatetic singing teacher
   e. Any career that may require presentation/ public speaking, e.g. lawyer.

Elements of Music:

1. Knowledge Interweaved with plans to return:
   a. Based on the current music curriculum model for Key Stage 3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."
   b. Use of notation and basic music rudiments will be used in many aspects of topics covered in Year 7 to KS5, for Keyboard Skills, Blues Music.
   c. Help support learning in using music writing software and making comparison to MIDI lengths and actual notation.
   d. Can help support learning of a music instrument in out of school context.

2. Skills Interweaved with plans to return:
   a. Fundamental rudiments of music, i.e. rhythm
   b. Music notation in the treble clef
   c. Music notation in the bass clef

3. Misconceptions:
    a. Reading of music is not essential but enhances the learning experience.
    b. Reading notation can help support musical styles that have relied on aural tradition.
    c. Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
    a. Use of DO NOW/ TALKING POINTS and listening of music develop a range of understanding in different genres of music and different cultures
    b. Exploration of rhythm and the importance of it in World Music.

5. Careers connections:
    a. Music composer
    b. Music performer
    c. Peripatetic music teacher
    d. Music producer
    e. Music engineer

Instruments of the Orchestra

1. Knowledge Interweaved with plans to return:
    a. Based on the current music curriculum model for Key Stage 3, notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."
    b. Continued reference to notation and rudiments of music which will be referenced to next 'Intro to Keyboards' and later Year 8 topics.
    c. Continued reference to instruments used from Classical Music to Popular Music. Reference will be made to the understanding of different families of instruments in Do Now/ Do Now/ Do Now/ Do Now/ Do Now/ Talking Points which can relate to the construction of musical instruments.
    d. Help support learning in using music writing software and making comparison to MIDI lengths and actual notation. This can be seen in Year 7 topic Intro to GarageBand.

2. Skills Interweaved with plans to return:
    a. Fundamental rudiments of music, i.e. rhythm
    b. Music notation in the treble clef
    c. Music notation in the bass clef
    d. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.

3. Misconceptions:
    a. 'I can't play the keyboard as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
    b. Reading of music is not essential but enhances the learning experience.
    c. Reading notation can help support musical styles that have relied on aural tradition.
    d. Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
    a. Use of DO NOW/ Talking Points listening of music develop a range of understanding in different music from the Western European Classical tradition.
    b. How Hispanic and Black music culture of jazz and blues become part of the Classical Music tradition in the 20th century onwards as seen in discussion of DO NOW/ Talking Points

5. Careers connections:
   a. Music composer
   b. Music performer
   c. Peripatetic music teacher
   d. Music producer
   e. Music engineer
   f. Musical instrument builder.
   g. Driving instructor
   h. Careers that require multiple motor skills.

Keyboard Skills

1. Knowledge Interweaved with plans to return:
   a. Based on the current music curriculum model for Key Stage 3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."
   b. Continued reference to notation and rudiments of music which will be referenced to use of all instruments from later Year 7 topics onwards
   c. Help support learning in using music writing software and making comparison to MIDI lengths and actual notation. This can be seen in Year 7 topic Intro to GarageBand and Logic Pro used in Year 9 onwards.

2. Skills Interweaved with plans to return:
   a. Fundamental rudiments of music, i.e. rhythm
   b. Music notation in the treble clef
   c. Music notation in the bass clef
   d. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.

3. Misconceptions:
   a. 'I can't play the keyboard as it is too hard'. Using vertical scaffolding to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
   b. Reading of music is not essential but enhances the learning experience.
   c. Reading notation can help support musical styles that have relied on aural tradition.
   d. Reading notation can also offer support in reading other types of notations in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
   a. Use of DO NOW/ TALKING POINTS and listening of music develop a range of how the keyboard has been used in a range of styles including European Classical to Funk music.

5. Careers connections:
   a. Music composer
   b. Music performer
   c. Peripatetic music teacher
   d. Music producer
   e. Music engineer
   f. Musical instrument builder.
   g. Driving instructor
   h. Careers that require multiple motor skills.

Using GarageBand

1. Knowledge Interweaved with plans to return:
   a. Basic knowledge of us GarageBand will enable students to have a clear understanding of using GarageBand for desktop and Logic Pro for Apple.
   b. Wider knowledge of using other DAWs such as Cubase, Reaper/ Pro Tools

2. Skills Interweaved with plans to return:
   a. Based on the current music curriculum model for Key Stage 3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
   b. Based on the current music curriculum model for Key Stage 3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."
   c. Help support learning in using music writing software and making comparison to MIDI lengths and actual notation.

3. Misconceptions:
   a. Reading of music is not essential but enhances the learning experience.
   b. Understanding of parts in music enables student to build up different musical ideas. It is not necessarily based on using pre-existing samples and you are successful.

4. Diversity:
   a. Use of DO NOW/ TALKING POINTS and listening of music develop a range of technology has influenced from Classical traditions to Hip Hop and RnB music.

5. Careers connections:
   a. Music composer
   b. Music producer
   c. Music engineer
   d. Careers that require attention to detail.

African Drumming

1. Knowledge Interweaved with plans to return:
   a. Reference back to second topic of Year 7: Elements of Music and the importance of rhythm in music.
   b. Based on the current Music Curriculum Model for KS3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
   c. Based on the current Music Curriculum Model for KS3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

2. Skills Interweaved with plans to return:
   a. Improvisation skills through performance
   b. Leading a small ensemble through performance
   c. Leading an ensemble through a class ensemble
   d. Using non-verbal language to communicate effectively.
   e. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
   f. Fundamental rudiments of music, i.e. rhythm
   g. Reading of different types of scores such a graphic score.

3. Misconceptions:
   a. Still a need to stay in time when performing.
   b. In Western tradition reference to score may be required as a teaching tool but learning aurally is as important.

4. Diversity:
   a. Understanding the aural tradition of African music through performance
   b. Understanding the varying traditions in music performance in African Music through DO NOW/ TALKING POINTS
   c. Through DO NOW/ TALKING POINTS explore the importance of drumming in World Music.

5. Careers connections:
   a. Music composer
   b. Music performer
   c. Peripatetic music teacher
   d. Music producer
   e. Music engineer
   f. Music workshop leaders
   g. Careers that require leadership of small teams.

Year 8:
Theme and Variations:

1. Knowledge Interweaved with plans to return:
   a. Reference back to previous Year 7 topics especially Keyboard Music and Instruments of the Orchestra as well as future Year 8 and 9 KS3 topics.
   b. Based on the current music curriculum model for Key Stage 3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
   c. Based on the current music curriculum model for Key Stage 3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

2. Skills Interweaved with plans to return:
   a. Improvisation skills through performance & composition
   b. Fundamental rudiments of music, i.e. rhythm
   c. Music notation in the treble clef
   d. Music notation in the bass clef
   e. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.

3. Misconceptions:
   a. 'I can't play the keyboard as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
   b. Reading of music is not essential but enhances the learning experience.
   c. Reading notation can help support musical styles that have relied on aural tradition.
   d. Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
   a. Use of DO NOW/ TALKING POINTS and listening of music develop a range of understanding in different music from the Western European Classical tradition.

5. Careers connections:
   a. Music composer
   b. Music performer
   c. Peripatetic music teacher
   d. Music producer
   e. Music engineer
   f. Driving instructor
   g. Careers that require multiple motor skills.

Film Music:

1. Knowledge Interweaved with plans to return:
   a. Reference back to previous Y7 topics and the importance of how different elements of music can affect mood and feel in film music.
   b. Based on the current music curriculum model for Key Stage 3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
   c. Based on the current music curriculum model for Key Stage 3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

2. Skills Interweaved with plans to return:
   a. Improvisation skills through performance & composition
   b. Fundamental rudiments of music, i.e. rhythm
   c. Music notation in the treble clef
   d. Music notation in the bass clef
   e. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.

3. Misconceptions:
   a. 'I can't play the keyboard as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
   b. Reading of music is not essential but enhances the learning experience.
   c. Reading notation can help support musical styles that have relied on aural tradition.
   d. Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
   a. Use of DO NOW/ TALKING POINTS and listening of music develop a range of how music has been used in a range of film genres.

5. Careers connections:
   a. Film music composer
   b. Game music composer
   c. App music composer
   d. Music arranger
   e. Music performer
   f. Careers linked to film making.
   g. Music producer
   h. Music engineer
   i. Media based careers

Blues Music:

1. Knowledge Interweaved with plans to return:
   a. Reference back to second topic of Year 7: Elements of Music and the importance of rhythm and form in music.
   b. Based on the current music curriculum model for Key Stage 3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
   c. Based on the current music curriculum model for Key Stage 3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

2. Skills Interweaved with plans to return:
   a. Improvisation skills through performance & composition
   b. Fundamental rudiments of music, i.e. rhythm
   c. Music notation in the treble clef
   d. Music notation in the bass clef
   e. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.

3. Misconceptions:
   a. 'I can't play the keyboard as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
   b. Reading of music is not essential but enhances the learning experience.
   c. Reading notation can help support musical styles that have relied on aural tradition.
   d. Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
   a. Use of DO NOW/ TALKING POINTS and listening of music develop a range of how the keyboard has been used in a range of styles stemming from Blues Music as well as Classical and Popular Music
   b. Use of DO NOW/TALKING POINTS to understand the social and economic influences on BLUES MUSIC

5. Careers connections:
   a. Music composer
   b. Music performer
   c. Peripatetic music teacher
   d. Music producer
   e. Music engineer
   f. Careers that require multiple motor skills.

Popular Music:

1. Knowledge Interweaved with plans to return:
   a. Reference back to BLUES music and the evolution to a variety of popular music styles.
   b. Based on the current music curriculum model for Key Stage 3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
   c. Based on the current music curriculum model for Key Stage 3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

2. Skills Interweaved with plans to return:
    a. Improvisation skills through composition
    b. Fundamental rudiments of music, i.e. rhythm
    c. Reading of guitar/ ukulele notation and chord boxes.
    d. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
    e. Leading a small ensemble through performance
    f. Leading an ensemble through a class ensemble

3. Misconceptions:
    a. 'I can't play the keyboard as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
    b. Reading of music is not essential but enhances the learning experience.
    c. Reading notation can help support musical styles that have relied on aural tradition.
    d. Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
    a. Use of DO NOW/ TALKING POINTS and listening of music develop a range of how the keyboard has been used in a range of styles stemming from Blues Music as well as Classical and Popular Music
    b. Use of DO NOW/ TALKING POINTS to explore the different styles of popular music.

5. Careers connections:
    a. Music composer
    b. Music performer
    c. Peripatetic music teacher
    d. Music producer
    e. Music historian
    f. Music journalist
    g. Music engineer
    h. Music workshop leaders
    i. Careers that require leadership of small teams.

Reggae Music:

1. Knowledge Interweaved with plans to return:
    a. Reference back to BLUES music and the evolution to a variety of popular music styles, specifically Reggae music.
    b. Based on the current music curriculum model for Key Stage 3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
    c. Based on the current music curriculum model for Key Stage 3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

2. Skills Interweaved with plans to return:
    a. Improvisation skills through performance & composition
    b. Fundamental rudiments of music, i.e. rhythm
    c. Music notation in the treble clef
    d. Music notation in the bass clef
    e. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.

3. Misconceptions:
    a. ‘I can’t play the keyboard as it is too hard’. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
    b. Reading of music is not essential but enhances the learning experience.
    c. Reading notation can help support musical styles that have relied on aural tradition.
    d. Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
    a. Use of DO NOW/TALKING POINTS and listening of music develop a range of how the keyboard has been used in a range of styles stemming from Blues Music as well as Classical and Popular Music
    b. Use of DO NOW/TALKING POINTS to explore the different styles of popular music.

5. Careers connections:
    a. Music composer
    b. Music performer
    c. Peripatetic music teacher
    d. Music producer
    e. Music engineer
    f. Music historian
    g. Music journalist
    h. Music workshop leaders
    i. Careers that require leadership of small teams.

Samba Drumming:

1. Knowledge Interweaved with plans to return:
    a. Reference back to African Drumming music and other forms of World music
    b. Based on the current music curriculum model for Key Stage 3 students become “engaged with creative processes through improvisation and composition” and “build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning.”
    c. Based on the current music curriculum model for Key Stage 3 notation can develop a “knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured.”

2. Skills Interweaved with plans to return:
    a. Improvisation skills through performance
    b. Leading a small ensemble through performance
    c. Leading an ensemble through a class ensemble
    d. Using non-verbal language to communicate effectively.
    e. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
    f. Fundamental rudiments of music, i.e. rhythm
    g. Reading of different types of scores such a graphic score.

3. Misconceptions:
    a. Still a need to stay in time when performing.
    b. In Western tradition reference to score may be required as a teaching tool but learning aurally is as important.

4. Diversity:
    a. Understanding the aural tradition of South American music through performance
    b. Understanding the varying traditions in music performance in South American World Music through DO NOW/ TALKING POINTS

5. Careers connections:
    a. Music performer
    b. Peripatetic music teacher
    c. Music producer
    d. Music engineer
    e. Music historian
    f. Music journalist
    g. Music workshop leaders
    h. Careers that require leadership of small teams.

Year 9:
Popular Music Performance & Composition

1. Knowledge Interweaved with plans to return:
    a. Reference back to second topic of Year 8: Popular Music and the importance of developing Ensemble Skills in preparation of KS4
    b. Reinforcing and upscaling knowledge of Popular Music through listening, composition and performance
    c. Based on the current music curriculum model for Key Stage 3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
    d. Based on the current music curriculum model for Key Stage 3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

2. Skills Interweaved with plans to return:
    a. Improvisation skills through performance
    b. Leading a small ensemble through performance
    c. Leading an ensemble through a class ensemble
    d. Using non-verbal language to communicate effectively.
    e. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
    f. Fundamental rudiments of music, i.e. rhythm
    g. Reading of different types of scores ranging from notated/ graphic and guitar scores.

3. Misconceptions:
    a. 'I can't play the keyboard/ guitar/ bass, etc as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
    b. Team skills is essential through listening and note-verbal communication.
    c. Reading of music is not essential but enhances the learning experience.
    d. Reading notation can help support musical styles that have relied on aural tradition.
    e. Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
    a. Use of DO NOW/ TALKING POINTS to explore the different styles of world music.
    b. Use of DO NOW/ TALKING POINTS to explore the different musical contexts of music around the world

5. Careers connections:
    a. Music performer
    b. Peripatetic music teacher
    c. Music producer
    d. Music engineer
    e. Music historian
    f. Music journalist
    g. Music workshop leaders
    h. Careers that require leadership of small teams.

Jazz and World Music Performance:

1. Knowledge Interweaved with plans to return:
    a. Reference back previous topics in Y7 and Y8, i.e. African Drumming, Samba Drumming, Blues Music
    b. Based on the current Music Curriculum Model for KS3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
    c. Based on the current Music Curriculum Model for KS3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

2. Skills Interweaved with plans to return:
    a. Improvisation skills through performance
    b. Leading a small ensemble through performance
    c. Leading an ensemble through a class ensemble
    d. Using non-verbal language to communicate effectively.
    e. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
    f. Fundamental rudiments of music, i.e. rhythm
    g. Reading of different types of scores ranging from notated/ graphic and guitar scores.

3. Misconceptions:
    a. 'I can't play the keyboard/ guitar/ bass as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
    b. Reading of music is not essential but enhances the learning experience.
    c. Reading notation can help support musical styles that have relied on aural tradition.
    d. Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
    a. Use of DO NOW/TALKING POINTS to explore the different styles of world music and different styles of Jazz. Y8 was an introduction to Blues but there is a deeper dive into the various genres of jazz.
    b. Use of DO NOW/TALKING POINTS to explore and celebrate the different musical contexts of music around the world

5. Careers connections:
    a. Music performer
    b. Peripatetic music teacher
    c. Music producer
    d. Music engineer
    e. Music historian
    f. Music journalist
    g. Music workshop leaders
    h. Careers that require leadership of small teams.

British Music (Britpop and British Hip Hop composition):

1. Knowledge Interweaved with plans to return:
   a. Reference back to a range of topics taught in Y7 and Y8 and a deeper dive into Y9 topic taught in Term 1.
   b. Students who have an interest in choosing GCSE Music may be offered to work more independently in lessons as an ensemble and encouraged to attend after school clubs to develop ensemble skills.
   c. Preparing for KS4 and understanding more specific genres of music and identify/ describe and explain key musical elements of these styles.
   d. Based on the current music curriculum model for Key Stage 3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
   e. Based on the current music curriculum model for Key Stage 3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

2. Skills Interweaved with plans to return:
   a. Improvisation skills through performance
   b. Leading a small ensemble through performance
   c. Leading an ensemble through a class ensemble
   d. Using non-verbal language to communicate effectively.
   e. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
   f. Fundamental rudiments of music, i.e. rhythm
   g. Reading of different types of scores ranging from notated/ graphic and guitar scores.

3. Misconceptions:
   a. 'I can't play the keyboard/ guitar/ bass as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
   b. Reading of music is not essential but enhances the learning experience.
   c. Reading notation can help support musical styles that have relied on aural tradition.
   d. Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
   a. Use of DO NOW/TALKING POINTS to explore the different types of British guitar music and British Hip Hop..
   b. Use of DO NOW/ TALKING POINTS to explore the different musical contexts and influences from Music around the world.

5. Careers connections:
   a. Music performer
   b. Peripatetic music teacher
   c. Music producer
   d. Music engineer
   e. Music historian
   f. Music journalist
   g. Music workshop leaders
   h. Careers that require leadership of small teams.

Songwriting

Knowledge Interweaved with plans to return:

a. Reference back a variety of topics taught from Y7 to Y8, e.g. GarageBand composition/ Popular Music/ Blues Music as examples.
b. Developing composition skills in preparation for Unit 2 of GCSE Music
c. Developing digital learning skills using industry standard apps for composition.
d. Developing oracy skills/ skills for reading when writing lyrics. Can be linked to English Language.
e. Based on the current music curriculum model for Key Stage 3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
f. Based on the current music curriculum model for Key Stage 3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

2. Skills Interweaved with plans to return:
   a. Improvisation skills through performance
   b. Leading a small ensemble through performance
   c. Leading an ensemble through a class ensemble
   d. Using non-verbal language to communicate effectively.
   e. Songwriting
   f. Poetry writing
   g. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
   h. Fundamental rudiments of music, i.e. rhythm
   i. Reading of different types of scores ranging from notated/ graphic and guitar scores.

3. Misconceptions:
   a. 'I can't play the keyboard/ guitar/ bass as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
   b. Reading of music is not essential but enhances the learning experience.
   c. Reading notation can help support musical styles that have relied on aural tradition.
   d. Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/ guitar chord boxes.

4. Diversity:
   a. Use of DO NOW/TALKING POINTS to explore the different styles of world music.
   b. Use of DO NOW/TALKING POINTS to explore the different musical contexts of music around the world

5. Careers connections:

a. Music performer
   b. Peripatetic music teacher
   c. Music producer
   d. Music engineer
   e. Music historian
   f. Music journalist
   g. Music workshop leaders
   h. Poet
   i. Songwriting
   j. Careers that require leadership of small teams.

Podcasting:

1. Knowledge Interweaved with plans to return:
    a. Reference to use of technology using Logic Pro/ GarageBand
    b. Interview skills which may be referenced to KS4 curriculum
    c. Research skills on topics.

2. Skills Interweaved with plans to return:
    a. Reference to use of technology using Logic Pro/ GarageBand
    b. Interview skills which may be referenced to KS4 curriculum
    c. Research skills on topics.
    d. Proofreading when preparing written documentation.

3. Misconceptions:
    a. Vlogging/ Blogging still requires preparation skills.
    b. Vlogging/ Blogging still requires wider skills of team management/ independent work and creative thinking.

4. Diversity:
    a. Exploration of different roles within the music industry.
    b. Exploration of topics varied depending of interest of students.

5. Careers connections:
    a. Vlogger/Blogger
    b. Music engineer
    c. Music historian
    d. Music journalist
    e. Careers that require leadership of small teams.
    f. Careers that require working independently.

Exploring the Music Profession/ Preparing/ Promoting for a Music Product:

1. Knowledge Interweaved with plans to return:
    a. Drawing together elements of Y7 and Y8 curriculum to encourage students to work independently as musicians or as other areas that has suitable transferable skills across GCSEs and later career pathways.
    b. Based on the current music curriculum model for Key Stage 3 students become “engaged with creative processes through improvisation and composition” and “build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning.”
    c. Based on the current music curriculum model for Key Stage 3 notation can develop a “knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured.”

2. Skills Interweaved with plans to return:
    a. Improvisation skills through performance
    b. Leading a small ensemble through performance
    c. Leading an ensemble through a class ensemble
    d. Using non-verbal language to communicate effectively.
    e. Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
    f. Fundamental rudiments of music, i.e. rhythm
    g. Reading of different types of scores ranging from notated/ graphic and guitar scores.
    h. Working independently.
    i. Recognising of transferable skills and job roles that exists in the music industry.

3. Misconceptions:
   a. There are many connected roles to the music industry and is not restricted just to a musician/ composer/ music teacher.
   b. There are many transferable skills that can be utilised in the industry.

4. Diversity:
   a. Exploration of different roles within the music industry.

5. Careers connections:
   a. Music performer
   b. Peripatetic music teacher
   c. Music producer
   d. Music engineer
   e. Music historian
   f. Music journalist
   g. Music workshop leaders
   h. Careers that require leadership of small teams.
   i. Careers that require leadership of small teams.
   j. Careers that require working independently.

KS4 Y10 to Y11: WJEC Vocational Course in Performing Arts (Music discipline)
Curriculum Intent:
The KS4 Music curriculum builds directly upon the current Music Curriculum Model for KS3, in which students "become engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
The curriculum also builds upon the principle that notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."
At KS4, students draw together elements of the Y7, Y8 and Y9 curriculum to encourage them to work independently as musicians or as other areas that has suitable transferable skills across GCSEs and later career pathways.
The intent is that students:

- Develop performance skills and an understanding of different repertoire.
- Develop composition skills in preparation for Unit 2 of GCSE Music.
- Develop digital learning skills using industry standard apps for composition.
- Develop oracy skills/skills for reading when writing lyrics, which can be linked to English Language.
- Recognise the transferable skills and job roles that exist in the music industry.
- Are prepared for KS4 and understand more specific genres of music and can identify/describe and explain key musical elements of these styles.
- Recognise that there are many connected roles to the music industry and it is not restricted just to a musician/composer/music teacher.
- Recognise that there are many transferable skills that can be developed from existing music skills.

Curriculum Implementation:
Unit 1: Performing

Knowledge interweaved with plans to return:

- Performance skills.
- Understanding of different repertoire.

Skills interweaved with plans to return:

- Improvisation skills through performance & composition.
- Fundamental rudiments of music, i.e. rhythm.
- Music notation in the treble clef.
- Music notation in the bass clef.
- Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
- Leading a small ensemble through performance.
- Leading an ensemble through a class ensemble.
- Using non-verbal language to communicate effectively.

Misconceptions:

- Individual performance and practice is required to help improvement of individual practice.
- 'I can't play the keyboard as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
- Reading of music is not essential but enhances the learning experience.
- Reading notation can help support musical styles that have relied on aural tradition.

Diversity:

- Exploration of different styles of music.
- Understanding of cultural and contextual elements of different genres of music.

Careers connections:

- Music performer.
- Peripatetic music teacher.
- Music producer.
- Music engineer.
- Music historian.
- Music journalist.
- Music workshop leaders.
- Careers that require leadership of small teams.

Preparation for Unit 2 of GCSE Music
Knowledge interweaved with plans to return:

- Understanding of form when writing a piece of music.
- Understanding/reflection of style of music.

Skills interweaved with plans to return:

- Attention to detail when mixing and composing.
- Performing in time.
- Improvisation leading to ideas in music.

Misconceptions:

- Reading of music is not essential but enhances the learning experience.
- Understanding of parts in music enables student to build up different musical ideas. It is not necessarily based on using pre-existing samples and you are successful.

Diversity:

- Depending on style of music may require further research in different styles of music.

Careers connections:

- Music composer.
- Music producer.
- Music engineer.
- Careers that require attention to detail.

Unit 3 (Externally set)
Knowledge interweaved with plans to return:

- Reference made from KS3 of the different but obvious roles in the music industry.

Skills interweaved with plans to return:

- Research skills.
- Analytical skills.
- SWOT analysis.

Misconceptions:

- There are many connected roles to the music industry and is not restricted just to a musician/composer/music teacher.
- There are many transferable skills that can be developed from existing music skills.

Diversity:

- Research in different roles fulfilled by women/people of colour, e.g. Sulinna Ong: Head of Music of Spotify/

Careers connections:

- Musician/Performer.
- Composer.
- Producer/Engineer.
- Non-related music roles including:
    - Promoter.
    - Lawyer.
    - A&R manager.
    - Vlogger/Blogger.

Songwriting (KS4 Composition and Oracy Development)
Knowledge interweaved with plans to return:

- Reference back a variety of topics taught from Y7 to Y9, e.g. GarageBand composition/Popular Music/Blues Music as examples.
- Developing composition skills in preparation for Unit 2 of GCSE Music.
- Developing digital learning skills using industry standard apps for composition.
- Developing oracy skills/skills for reading when writing lyrics. Can be linked to English Language.
- Based on the current Music Curriculum Model for KS3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
- Based on the current Music Curriculum Model for KS3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

Skills interweaved with plans to return:

- Improvisation skills through performance.
- Leading a small ensemble through performance.
- Leading an ensemble through a class ensemble.
- Using non-verbal language to communicate effectively.
- Songwriting.
- Poetry writing.
- Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
- Fundamental rudiments of music, i.e. rhythm.
- Reading of different types of scores ranging from notated/graphic and guitar scores.

Misconceptions:

- 'I can't play the keyboard/guitar/bass as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
- Reading of music is not essential but enhances the learning experience.
- Reading notation can help support musical styles that have relied on aural tradition.

Diversity:

- Use of DO NOW/TALKING POINTS to explore the different styles of world music.
- Use of DO NOW/TALKING POINTS to explore the different musical contexts of music around the world.

Careers connections:

- Music performer.
- Peripatetic music teacher.
- Music producer.
- Music engineer.
- Music historian.
- Music journalist.
- Music workshop leaders.
- Poet.
- Songwriting.
- Careers that require leadership of small teams.

Music Technology and Digital Composition (Bandlab/GarageBand)
Knowledge interweaved with plans to return:

- Basic knowledge of us GarageBand/ Bandlab will enable students to have a clear understanding of using GarageBand/ Bandlab for deskto
- Wider knowledge of using other DAWs such as Cubase, Reaper/Pro Tools/ Logic Pro
- Help support learning in using music writing software and making comparison to MIDI lengths and actual notation.

Skills interweaved with plans to return:

- Based on the current Music Curriculum Model for KS3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
- Based on the current Music Curriculum Model for KS3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."
- Attention to detail when mixing and composing.
- Performing in time.

Misconceptions:

- Reading of music is not essential but enhances the learning experience.
- Understanding of parts in music enables student to build up different musical ideas. It is not necessarily based on using pre-existing samples and you are successful.

Diversity:

- Use of DO NOW/TALKING POINTS and listening of music develop a range of technology has influenced from Classical traditions to Hip Hop and RnB music.

Careers connections:

- Music composer.
- Music producer.
- Music engineer.
- Careers that require attention to detail.

Ensemble Performance and Leadership
Knowledge interweaved with plans to return:

- Reference back previous topics in Y7 and Y8, i.e. African Drumming, Samba Drumming, Blues Music.
- Students who have an interest in choosing GCSE Music may be offered to work more independently in lessons as an ensemble and encouraged to attend after school clubs to develop ensemble skills.
- Preparing for KS4 and understanding more specific genres of music and identify/describe and explain key musical elements of these styles.

Skills interweaved with plans to return:

- Improvisation skills through performance.
- Leading a small ensemble through performance.
- Leading an ensemble through a class ensemble.
- Using non-verbal language to communicate effectively.
- Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
- Fundamental rudiments of music, i.e. rhythm.
- Reading of different types of scores ranging from notated/graphic and guitar scores.
- Working independently.
- Recognising of transferable skills and job roles that exists in the music industry.

Misconceptions:

- 'I can't play the keyboard/guitar/bass as it is too hard'. Using appropriate methods to ensure that student builds up skills of reading treble clef and then performing with right hand and then adding bass clef reading and left hand playing.
- Team skills is essential through listening and note-verbal communication.
- Reading of music is not essential but enhances the learning experience.
- Reading notation can help support musical styles that have relied on aural tradition.
- Reading notation can also offer support in reading other types of notation in music, e.g. graphic scores, guitar tab/guitar chord boxes.

Diversity:

- Use of DO NOW/TALKING POINTS to explore the different styles of world music and different styles of Jazz.
- Use of DO NOW/TALKING POINTS to explore and celebrate the different musical contexts of music around the world.

Careers connections:

- Music performer.
- Peripatetic music teacher.
- Music producer.
- Music engineer.
- Music historian.
- Music journalist.
- Music workshop leaders.
- Careers that require leadership of small teams.

Podcasting and Music Industry Roles (KS4 Wider Skills)
Knowledge interweaved with plans to return:

- Reference to use of technology using Logic Pro/GarageBand.
- Reference to Y9 Exploring Music and Vlogging Topic.

Skills interweaved with plans to return:

- Reference to use of technology using Logic Pro/GarageBand.
- Interview skills which may be referenced to KS4 curriculum.
- Research skills on topics.
- Proofreading when preparing written documentation.
- Organisation.
- Independent skills through individual work and targets.
- Ensemble/Team skills through performance and targets.
- Creative skills.
- Analytical skills.
- Preparation skills through practice.

Misconceptions:

- Vlogging/Blogging still requires preparation skills.
- Vlogging/Blogging still requires wider skills of team management/independent work and creative thinking.
- Preparation & organisation required in being successful in the delivery of the product.
- Missing targets can allow reflection and how to improve on the delivery of the product.

Diversity:

- Exploration of different roles within the music industry.
- Exploration of topics varied depending of interest of students.
- Research in different roles fulfilled by women/people of colour, e.g. Sulinna Ong: Head of Music of Spotify.

Careers connections:

- Vlogger/Blogger.
- Music engineer.
- Music historian.
- Music journalist.
- Careers that require leadership of small teams.
- Careers that require working independently.
- Music performer.
- Music composer.
- Producer/engineer.
- Roadie.
- Team leader.
- Live Sound engineer.
- Promoter.
- On-line promoter.
- Musician/Performer.
- Composer.
- Non-related music roles including:
    - Promoter.
    - Lawyer.
    - A&R manager.
    - Vlogger/Blogger.

Exploring Music and Independent Project (KS4 Preparation and Transferable Skills)
Knowledge interweaved with plans to return:

- Drawing together elements of Y7 and Y8 curriculum to encourage students to work independently as musicians or as other areas that has suitable transferable skills across GCSEs and later career pathways.
- Based on the current Music Curriculum Model for KS3 students become "engaged with creative processes through improvisation and composition" and "build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
- Based on the current Music Curriculum Model for KS3 notation can develop a "knowledge of a wider range of notes and improved their fluency in music notation. Notation can grant access to a lifelong passion for music making if this skill is nurtured."

Skills interweaved with plans to return:

- Improvisation skills through performance.
- Leading a small ensemble through performance.
- Leading an ensemble through a class ensemble.
- Using non-verbal language to communicate effectively.
- Continued reference in staying time with the pulse which can be referenced to all practical skills of performing and composing.
- Fundamental rudiments of music, i.e. rhythm.
- Reading of different types of scores ranging from notated/graphic and guitar scores.
- Working independently.
- Recognising of transferable skills and job roles that exists in the music industry.

Misconceptions:

- There are many connected roles to the music industry and is not restricted just to a musician/composer/music teacher.
- There are many transferable skills that can be utilised in the industry.

Diversity:

- Exploration of different roles within the music industry.

Careers connections:

- Music performer.
- Peripatetic music teacher.
- Music producer.
- Music engineer.
- Music historian.
- Music journalist.
- Music workshop leaders.
- Careers that require leadership of small teams.
- Careers that require working independently.

Curriculum Impact: KS4 Year 10 and Year 11
The impact of the KS4 Music curriculum is demonstrated through students who:

- Are "engaged with creative processes through improvisation and composition."
- "Build an understanding of how musical elements work and discussed how these interact with subjective and objective models of musical meaning."
- Develop a "knowledge of a wider range of notes and improved their fluency in music notation," with notation granting "access to a lifelong passion for music making if this skill is nurtured."
- Can perform with confidence and understanding of different repertoire.
- Can identify/describe and explain key musical elements of specific genres of music.

- Can compose music with attention to detail when mixing and composing.
- Can perform in time.
- Can improvise leading to ideas in music.
- Can lead a small ensemble through performance.
- Can lead an ensemble through a class ensemble.
- Can use non-verbal language to communicate effectively.
- Can read music notation in the treble clef and bass clef.
- Can read different types of scores ranging from notated/graphic and guitar scores.
- Can stay in time with the pulse across all practical skills of performing and composing.
- Have developed composition skills in preparation for Unit 2 of GCSE Music.
- Have developed digital learning skills using industry standard apps for composition.
- Have developed oracy skills/skills for reading when writing lyrics, linked to English Language.
- Recognise the transferable skills and job roles that exist in the music industry.
- Recognise that there are many connected roles to the music industry and it is not restricted just to a musician/composer/music teacher.
- Recognise that there are many transferable skills that can be developed from existing music skills.
- Have developed research skills, analytical skills and SWOT analysis.
- Have developed organisation, independent skills, ensemble/team skills, creative skills, analytical skills and preparation skills through practice.
- Are prepared for KS4 and later career pathways.

Diversity and Inclusion: KS4 Year 10 and Year 11

Across all KS4 topics, diversity is embedded through:

- Exploration of different styles of music.
- Understanding of cultural and contextual elements of different genres of music.
- Depending on style of music may require further research in different styles of music.
- Research in different roles fulfilled by women/people of colour, e.g. Sulinna Ong: Head of Music of Spotify.
- Exploration of different roles within the music industry.
- Exploration of topics varied depending of interest of students.
- Use of DO NOW/TALKING POINTS to explore the different styles of world music.
- Use of DO NOW/TALKING POINTS to explore the different musical contexts of music around the world.
- Use of DO NOW/TALKING POINTS and listening of music develop a range of technology has influenced from Classical traditions to Hip Hop and RnB music.
- Use of DO NOW/TALKING POINTS to explore the different styles of world music and different styles of Jazz.
- Use of DO NOW/TALKING POINTS to explore and celebrate the different musical contexts of music around the world.

Careers Connections: KS4 Year 10 and Year 11

The KS4 Music curriculum provides careers connections through:

- Music performer.
- Music composer.
- Peripatetic music teacher.
- Music producer.
- Music engineer.
- Music historian.
- Music journalist.
- Music workshop leaders.
- Careers that require leadership of small teams.
- Careers that require working independently.
- Careers that require attention to detail.

- Careers that require multiple motor skills.
- Film music composer.
- Game music composer.
- App music composer.
- Music arranger.
- Careers linked to film making.
- Media based careers.
- Vlogger/Blogger.
- Poet.
- Songwriting.
- Roadie.
- Team leader.
- Live Sound engineer.
- Promoter.
- On-line promoter.
- Musician/Performer.
- Composer.
- Producer/Engineer.
- Non-related music roles including:
    - Promoter.
    - Lawyer.
    - A&R manager.
    - Vlogger/Blogger.
- Actor/Actress (musical theatre).
- Public speaker.
- Peripatetic singing teacher.
- Any career that may require presentation/public speaking, e.g. lawyer.
- Musical instrument builder.
- Driving instructor.