

Marshland Curriculum Overview

2023-2024

Music

Curriculum Intent

Young people are consumers of music. We believe it is important that they learn to appreciate the inner workings of what it is they are experiencing when listening to their favourite songs, hear music in a film/TV show, or stumble on something new on the radio/internet. The foundation of our curriculum aims to coax this tacit knowledge allowing pupils to form deep acquaintances with music, and sophisticated levels of appreciation for sonic and compositional features within it. Pupils progress through KS3 by learning about important and relevant areas of music, acquiring procedural and declarative knowledge of traditional and contemporary facets through a range of activities and assessments including performing, listening, composing, and singing. Introducing pupils to a wide range of topics, skills, and genres, allows them opportunities to explore. Our aim is to make music accessible and enjoyable for everybody, inspire future musicians, and to build that higher level of appreciation for all whether they study music throughout their life or not.

KS3 builds to the BTEC Tech Award in Music Practice, where skills and areas of study are re-introduced and expanded to complete assessed assignments, alongside introducing new topics and styles. KS4 pupils are given opportunities to expand their skills and appreciation of music as a composer, performer or producer, underpinned by self-evaluation, personal management, music theory and music technology. After experiencing our music curriculum, we aim for all pupils to leave our school with a life-long appreciation of music, recognising the benefits it can bring to their wellbeing and general enrichment as human beings.

How does our curriculum build upon previous learning?

KS3

KS1 pupils often engage with music by engaging in basic singing and improvisation. In Y3 they begin to properly 'study' the basics of music. Most of our Trust feeder primaries run the Charanga music scheme for KS2, a holistic curriculum for teaching music at primary, including elements of singing, performing, listening, composing and notation which are delivered on a repetition basis to embed learning. Those schools not delivering Charanga have similar areas of study and teach instruments and performance (mainly Ukulele and/or Recorder). Similar themes appear in many primary music curriculums: body percussion, singing, elements of music, telling stories with music/sound, movement/dancing, canon/rounds, notation, classical composers. Knowledge acquired in KS1 and KS2 is mainly declarative, with a small emphasis on procedural knowledge, learning to play some basic instruments in a very simple way. There is no music technology apparent in KS2 music curriculums.

Most, if not all areas of a primary music curriculum are present in Y7 through to Y9 to varying levels where pupils engage in a more sophisticated and age-appropriate way to expand on previous learning. The exception is music technology, a new area for KS3 pupils, however it still contains elements of musical notation and theory, and elements of music. The 4 main practices of singing, performing, composing, and listening continue to underpin each topic at increasing levels of ability from Y7 to Y9 in each topic. KS3 continues the repetition of various areas, for example, to embed learning, notation and theory are present somewhere in all topics, including music-technology, alongside the practices of performing and composing.

How does our curriculum build upon previous learning?

KS4

The BTEC Tech Award in Music Practice is grounded in the understanding and appreciation of music over many styles, purposes, and eras. Pupils must use their understanding and appreciation skills to emulate similar music of their own, whether electronically produced or acoustically performed. To finalise the course, they must use all KS3 and KS4 skills to respond to a commercial music brief. In KS3 pupils are exposed to genres which they may not 'like', but learn to appreciate contextually and factually such as Blues, Orchestral and Reggae/World Music. Pupils have 3 years of consistent tasks involving singing, composing, performing and listening, meaning skills should be at a sufficiently high level to achieve KS4 assignments. Pupils can choose from 3 routes, composing, performing or producing, and the education they have received in KS3 adequately covers all these allowing them to decide which they are most confident with.

What do students do with this knowledge or these skills?

- Engage with school, trust and community as well as extracurricular activities, either performing or participating on a technical basis
- Become young musicians and/or composers
- Improve physical, mental, and emotional health and increase confidence
- Realise personal intentions through the sustained application of the creative process
- Evaluate themselves and peers.
- Strengthen learning and memory.
- Appreciate music on a level beyond 'just hearing' it and understand deeper metaphorical meanings in the lyrics
- Increase their vocabulary and understanding of the English language.
- Use transferable skills with other subject areas (Computer Science, Maths, English)

How do we help students secure this knowledge in long-term memory?

Securing declarative knowledge in music is much easier than procedural knowledge. As a subject where procedural knowledge is paramount, this proves difficult to track.

We aim to embed declarative knowledge (knowledge **about** music) by regular small-scale testing in lessons as well as incorporating the information repetitively in each lesson. This may take the form of a short quiz at the start following on from the singing, or a register quiz where pupils must answer a knowledge-based question to answer at the start of the lesson; ensuring every pupil is involved. Most declarative knowledge embedding is best done via homework quizzes, which do not take up any practical lesson time and allow us to identify pupils who are falling behind and may need extra support.

Declarative knowledge may include for example:

- Famous musicians/composers and the works they have created
- Instrument identification (visually and aurally)
- Notes on the piano / Strings and finger placement on the Ukulele or Guitar
- History and context of Blues, Musical Theatre, and World Music

Procedural knowledge (Knowledge **how to do** music) may include:

- Finger placements / techniques for chords / strumming patterns on the Ukulele
- How to sing in key and on pitch / in harmony
- Playing on the beat / off the beat (Reggae)
- Playing scales/melodies on the keyboard with the correct technique
- How to compose a song using chord progressions in a specific key

These procedural skills are best tracked and checked on an individual basis during lessons. It is important the teacher witnesses first-hand what each pupil is doing during practical tasks regarding procedural knowledge and offer instant feedback to correct any issues. Lessons are planned so that the teacher consistently circulates the room and has time to offer this guidance every lesson to every pupil. Tracking sheets are provided and have been used for a few years to monitor this type of knowledge and have been effective in identifying issues and helping pupils progress.

The element of repetition has also proven to be effective especially with setting up DAW projects, drilling pupils into routines.

How does our curriculum align to the national curriculum?

- **Perform, listen to, review, and evaluate music across a range of historical periods, genres, styles, and traditions, including the works of the great composers and musicians. / Listen with increasing discrimination to a wide range of music from great composers and musicians.** The Curriculum includes elements of performance and listening activities for a wide range of genres, with a study on an iconic musician in relevant areas: Reggae / World Music, Film Music, Program Music, Blues Music, Musical Theatre and Rap.
- **Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence.** Singing is the start of every KS3 lesson in order to maintain confidence, routine and enjoyment. The sophistication of singing activities increases with the introduction of repertoire with wider vocal range requirements, and the ability to harmonise. Pupil tasks involve creating and composing, making soundscapes, writing songs, creating descriptive (story telling) music, composing film music and producing electronic music with music technology present in many topics.
- **Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.** Pupils create music in many different ways from writing songs, composing on instruments/technology and using sounds to create final products. These elements are underpinned throughout the curriculum and used in listening, performing, and composing tasks throughout KS3 and KS4. Pupils compose melodies of their own using notation, with or without music technology.
- **Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression.**
 - Pupils perform on the Ukulele and Keyboards as a class in many topics: Notation & Keyboard skills, Folk Songs, Program Music, Musical Theatre, World Music, Film Music. Pupils can perform as a band for Podcasting.

- **Develop a deepening understanding of the music that they perform and to which they listen, and its history.** A deepened understanding of Reggae, Blues, Musical Theatre, The Orchestra, Music Technology and Rap is taught through contextualising its history. With Music Technology pupils learn to truly appreciate its significance in today's world, how and why it came about, the pros and cons compared to live music and/or acoustically recorded music.
- **[KS4] Musical Elements** - Pupils must be able to analyse, use and evaluate elements of music within their own music products, whether composing, producing, or performing.
- **[KS4] Musical Contexts** - Pupils must be able to articulate the purpose and intention of their creations, as well as the effect of the audience, venue, and social and cultural contexts.
- **[KS4] Musical Language** - Reading and writing on staff notation (with technology or not) is required to show understanding of musical features of different styles and genres. Chord progressions are a key characteristic for some of the musical genres studied, including Major, Minor, and Dominant 7ths. When producing written commentaries on work pupils must use appropriate musical vocabulary and terminology related to the specific style or genre.
- **[KS4] Perform** - Pupils 'Perform' either by sequencing a piece of music in technology, or by doing a live performance on an instrument with a band or as a solo. Pupils make use of, and comment on, the use of musical elements in their performances, demonstrating technical control and expression in technology or on their instruments. They show appropriate phrasing and dynamics appropriate to the style and mood of the music.
- **[KS4] Compose** - Pupils make use of the musical elements when composing and emulating genres and styles relevant to the music they are creating/emulating. They respond to a commercial brief and articulate their decisions coherently to demonstrate knowledge and understanding of the task and musical style/genre.
- **[KS4] Appraise** - Analysis and evaluation of a wide range of musical styles, genres and purposes is the foundation of the KS4 course. Pupils apply these skills to unfamiliar music, or music which is generally 'not liked' within their age group. Attentive listening and aural perception is key to understanding different genres of music and being able to apply this to their own work and speak about it meaningfully.

How do we check student understanding and monitor progress?

Teachers make time every lesson to visit each pupil/group and talk about their work. Pupils are tracked every lesson using spreadsheets and codes which gives a detailed picture of how pupils have performed in each topic we cover. In KS3 we look for: confidence, teamwork and attitude to learning. Understanding of declarative and procedural knowledge is checked consistently during teacher circulation. This may take the form of observing how each pupil is playing a chord/scale on the keyboards, or if they've labelled the notes on some sheet music correctly or not. Pupils are made to think about mistakes before we simply correct them; they are encouraged to correct themselves with our guided questioning. There is also a strong emphasis on getting pupils to think about and explain what it is they are learning in each lesson before they complete a task, this ensures they are aware of the meaningfulness behind lessons and further directs their engagement, it also allows us to evaluate the quality of our pedagogy. A central tracking sheet is kept for each topic where pupils are awarded holistic grades based on the BTEC grading system (L1P, P, M, D) using basic criteria which pupils can quickly understand. The criteria are also used for peer assessment tasks in some topics where necessary.

For KS4 regular guidance is given to pupils and they are encouraged to check and understand their assessment criteria on a regular basis, recognising where their work currently fits on the grading scales and how to move up mark boundaries. During completion of Pearson Set Assignments, pupils are not allowed to receive any feedback at all.

Progress is monitored using a tracking sheet showing pupil marks for each section of each unit completed, scaled up to the UMS, showing what their final outcome may be overall.

Curriculum sequencing			
Year	Autumn	Spring	Summer
7	<p>Initial baseline assessment (Week 4 after Open Evening)</p> <p>Find Your Voice</p> <ul style="list-style-type: none"> Classroom singing and whole Y7 singing session <p>Notation and Keyboard Skills Part 1</p> <ul style="list-style-type: none"> Introduction to music notation (Treble Clef) and score reading Introduction to Electronic Keyboards including correct hand positions etc Performing Melodies on keyboards 	<p>The Orchestra</p> <ul style="list-style-type: none"> Understanding the different instruments that make up the modern-day orchestra, how they work, what they sound like etc How do composers write for orchestra using the different musical elements? <p>Folk Songs and an Introduction to the Ukulele</p> <ul style="list-style-type: none"> Introductory work on how to play the Ukulele Introduction to chords and harmony Class Performance of Folk Music 	<p>Music Technology – Remixing J. S. Bach</p> <ul style="list-style-type: none"> Understanding the life of J. S. Bach An Introduction to the Cubase software package Using Cubase to remix “Toccatà in d minor” <p>Soundscapes</p> <ul style="list-style-type: none"> Introduction to basic editing using Cubase Using a bank of sound effects to compose a soundscape Understanding split/cut/copy/paste and fading in and out Using Cubase to synchronise music with video
8	<p>Retake Baseline Test to show progress from Y7 (Week 1)</p> <p>Notation and Keyboard Skills Part 2</p> <ul style="list-style-type: none"> Introduce Bass Clef Building on Learning from Y7 to expand Keyboard Skills An Introduction to Chords, Tonality (Major / Minor) and how this affects Musical Moods as well as scales Chord Inversions explained and used Moving the hand around the keyboard smoothly 	<p>The Blues</p> <ul style="list-style-type: none"> Investigating the history of Blues Music Learning and rehearsing for an assessed performance of a blues piece Learning key terms relating to Blues music <p>An Introduction to Music Technology – Sequencing and Production Project</p> <ul style="list-style-type: none"> An introduction to sequencing in Cubase Using skills learned in previous units to sequence a Blues Performance incorporating chords, bass line, rhythm, and improvised melody 	<p>Music in Film</p> <ul style="list-style-type: none"> The lives and works of great film composers The role of a film / TV composer Synthesis Vs. Acoustic (orchestral) soundtracks Composing music for the Tom and Jerry trailer <p>Music in Video Games</p> <ul style="list-style-type: none"> Functions of video game music Designing game concepts and creating character music Successful video game composers Using technology to create music

Curriculum sequencing			
Year	Autumn	Spring	Summer
9	<p>Retake Baseline Test to show progress from Year 7 (<i>Week 1</i>)</p> <p>Musical Theatre</p> <ul style="list-style-type: none"> Studying the history of Musical Theatre Learning about key Musical Theatre composers How does Musical Theatre work? What is a Vamp? Keyboard Task <p>Using “Hamilton” as a link into</p> <p>RaP (<i>Rhythm and Poetry</i>)</p> <ul style="list-style-type: none"> Comparing RaP styles Writing RaP Lyrics Rapping to a given beat (Performance) 	<p>Music from Around the World</p> <ul style="list-style-type: none"> Understanding the importance of Music Around the World, particularly ‘non-Western’ cultures Detailed look at the use of the Pentatonic Scale and Reggae through Keyboard Performances and Composition tasks <p>Reggaeton</p> <ul style="list-style-type: none"> Understanding the role and influences of Reggaeton in contemporary music Performing and producing Reggaeton music Writing lyrics for Reggaeton music 	<p>Music Technology – Creating EDM</p> <ul style="list-style-type: none"> Revise prior knowledge Investigate more depth in how Cubase and other DAWs produce and manipulate sound Producing a simple dance-based track using different input methods Developing knowledge of key terms in Music technology <p>Podcasting</p> <ul style="list-style-type: none"> Understanding the place of radio in modern times Podcast Vs. Live Radio Shows Creating logos, jingles, and features for a podcast Recording a podcast on a chosen topic. Editing the podcast for release Performing / composing music to feature on a podcast

Curriculum sequencing

Year	Autumn	Spring	Summer
10 (EDUQAS GCSE)	<p>Topic: Forms and Devices (1)</p> <ul style="list-style-type: none"> • Musical contrast / form and structure Identifying contrasts in music using the elements. • Recall scales / chords Related keys / key signatures / changing keys • The Circle of 5ths • Starting points for composition: a rhythm, a melody, a chord progression • Sequence Building and extending a melody • Key as a means of musical contrast • Use of Music technology to notate compositional ideas • Performing in an ensemble (parts) <p>Topic: Forms and Devices (2)</p> <ul style="list-style-type: none"> • Binary, ternary and rondo form • Repetition, contrast, sequence, ostinato, dotted rhythms, conjunct and disjunct movement, broken chord/ arpeggio, melodic and rhythmic motifs, simple chord progressions • Appreciating and using the Elements of music Recapping the basics: aural, notation and listening skills • Introduction to prepared extract. • An overview of periods of musical history and their distinctive features 	<p>Topic: Popular music</p> <ul style="list-style-type: none"> • Rock and pop • Strophic form, verse, chorus, middle 8, riffs, bridge, fill, break, intros and outros • Primary and secondary chords, cadences, standard chord progressions, power chords, syncopation, driving rhythms • The relationship between melody and chords • Class performance • Composing with chords (and melody) • Start composing 'sketchbook' • Improvisation tasks • Describing a piece using the elements of music vocabulary • Listening exercises to develop notation skills • Introduction to prepared extract. <p>Topic: Music for Ensemble</p> <ul style="list-style-type: none"> • Performing in smaller ensembles (linked to area of study) • Composing using texture and sonority (chords and melody) • Monophonic, homophonic, unison, chordal, melody and accompaniment • Inversions, dissonance, range, intervals, pentatonic, blue notes, modulations to relative major/minor • Listening exercises 	<p>Topic: Film Music</p> <ul style="list-style-type: none"> • Layering, imitation, chromatic movement and dissonance in harmonic work, leitmotifs, thematic transformation • The relationship between the story and the music • the effect of audience, time and place Use of sonority and dynamics to create a mood • Solo performing • Composing to a brief (a piece of film music) Producing a score • Listening exercises <p>Revisiting topics covered so far:</p> <ul style="list-style-type: none"> • Musical examples • Complete free composition project • Performance pieces – one solo and one ensemble • Listening exercises • Aural skills

Curriculum sequencing			
Year	Autumn	Spring	Summer
11 (BTEC TECH AWARD)	Mock Assessment for Component 2 based on learning in Year 10 Component 2 Assessment – Music Skills Development [Component 2 Moderation] Revision begins of all genres, music development practices and how to respond to a brief in preparation for final synoptic assessment	Mock Assessment for Component 3 based on learning in Year 10 Period of reflection and extra revision time for Component 3 (2 weeks max) Component 3 Assessment begins	Component 3 Assessment continues until completion
Rationale for this sequencing	<p>The principals of this Trust-wide proposed Music Curriculum are based on ‘three zones of learning’:</p> <p>YEAR 7: INTRODUCE Upon arrival at secondary school students are introduced to the key pillars of music education through a variety of topics and tasks that cover key skills and knowledge. In singing the vocal range is restricted to within one octave where possible.</p> <p>YEAR 8: DEVELOP AND ENHANCE Students will take the skills and knowledge experienced in Y7 and extend further, enhancing their music education. For example, in notation, extending from treble clef to bass clef alongside chord inversions and different styles of tonality. In singing the vocal range is extended to a 12th and 3-part is introduced.</p> <p>YEAR 9: EMBED The third year of learning will be final year of music education for many students. This presents an opportunity to promote a lifelong understanding and appreciation of all things musical including music from other world cultures. This year brings together many different Y7 and Y8 aspects, showing how they intertwine to create the music that we all enjoy. In singing vocal range remains at a 12th but with more complex rhythms and harmony.</p> <p>KS4: BTEC TECH AWARD IN MUSIC PRACTICE / EDUQAS GCSE These courses have been selected carefully for the suitability of our aspiring musicians as they contain the widest array of assessment methods to allow pupils from many musical backgrounds and interests to achieve highly. The content and tasks also prepare pupils for further education music options including A-Level Music, Music Technology and BTEC Nationals.</p>		

How does this curriculum prepare students for the transition to post-16 pathways?

A-Level music is an intensive course which requires learners to have a solid understanding of music theory, score reading and aural skills. Pupils must develop an advanced musical understanding of selected set works presented as notation in an Anthology.

How does this curriculum prepare students for the transition to post-16 pathways?

In KS3 pupils explore 'set works' in some topics in detail including the notation, context, and performing the work on instruments. By the end of KS3 pupils should be able to read basic notation on the treble and bass clef and identify rhythmic patterns using knowledge of the basic note values. KS3 exposes pupils to all the required areas to succeed in KS5: Composition, Context, Performance, and Listening.

The KS4 course continues this with further intensity, the genres included in each era of music can be considered the 'set works' where pupils not only learn about the musical features, but also emulate by performing/producing cover versions or creating content of their own. They must be able to show understanding not just by re-creating a music product, but by writing about it musically as well to support practical evidence.

Pupils produce compositions for A-Level music, one is free of choice, and one is to a brief which can be performed on an instrument as a solo, with a band or produced using music technology. This is parallel to the final component of KS4 BTEC to create a composition based on a commercial music brief, where pupils choose to do this on an instrument or use music technology.

Pupils must also perform for A-Level music a minimum of one piece of music over 8 minutes, this performance can be a 'realisation using music technology' meaning pupils still do not have to play an instrument to succeed. This makes it suitable still for everyone who has taken the BTEC whether they are an instrumentalist or not. Overall, the KS3 curriculum and KS4 course provide all the necessary skills in listening, notation, appraisal and performance to lead on to A-Level music.

A-Level Music Technology

From exposure to music technology from Y7 onwards and building on through KS4, pupils have all the necessary skills and competencies to access music technology in further education. Throughout KS3 and KS4 pupils learn the workings of DAW software (Digital Audio Workstations) and build ability to find their way around new software which they may have not used before. Logic Pro (Apple) is the industry standard for DAWs and colleges and universities may use different software / platforms; pupils will be aware that any DAW software works the same way, meaning they can access unfamiliar software. This course requires learners to record and mix, which is present in the BTEC Tech Award where pupils must create/emulate music of their own by recording and mixing it in different styles. It also includes composing original content using technology and writing a commentary on their work and creative choices. This practice is key in component 3 of the BTEC at KS4.

A focus on pupils being able to listen to, and analyse how, technology has been used to produce music, is a recurring element of the listening activities throughout KS3 and KS4 with examples of music technology included: synthesised orchestral sounds in Hans Zimmer's film soundtracks, echo and delay on the drums in Reggae music. Pupils will also have knowledge of how MIDI (musical instrument digital interface) works in order to create compositions using synthesised sounds in software, with awareness of the basic need of bass, drums, and melodic instruments, as well as how to sequence chord progressions, drum beats, edit velocities and durations of notes in order to make the music sound as lifelike as possible.

BTEC Nationals (Level 3) Music, Music Performance & Music Technology

This course provides pathways much like the BTEC Tech Award in Music Practice for suitability for a wide range of musicians with different areas of expertise. Pupils have opportunities to complete work and assignments either as instrumentalists or via the use of music technology. All pupils would have experience in the following areas of the various BTEC Level 3 courses during their time with us:

- **Music Performance**

Practical music theory and harmony, professional practice in the music industry, ensemble music performance, composing music, music performance session styles, solo performance, improvising music

How does this curriculum prepare students for the transition to post-16 pathways?

- **Music**
Music skills development, the music industry, personal music profile, collaborative music project
- **Music Technology (Certificate)**
Studio recording techniques, music for media, DAW production, mixing & mastering techniques. Many other units of study relevant to our KS3/KS4 curriculum are available on the extended Certificate, Diploma and Extended Diploma courses)