

Curriculum Overview

Subject: Music

Ambition

- Students at DTA gain a firm understanding of what music is through: listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and contemporary musical genres.
- Student will develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music and an unbiased respect for the many ways that music may express itself in a person's life.
- We are committed to ensuring students understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts.
- Every student has the opportunity to play an instrument and we aim to provide children with the opportunity to progress to the next level of their creative excellence.

Department Sentence

"The music department ensured that all students enjoyed access to a comprehensive music provision and thriving extra-curricular activities which were demonstrated through industry standard performances."

Principles

Intelligent sequencing of powerful knowledge

- All students learn the fundamentals of music notation, listening and appraising, composition, and instrumental techniques through practical learning outcomes. Each topic is sequenced to build upon prior learning and gradually increasing the level of demand so that students become proficient as a versatile musician.
- Students practice these key skills and concepts in a variety of different mediums to fully embed them and provide high-quality experiences within a highly specialised provision and peripatetic offering.
- By the end of their education, a student at Dixons Trinity Academy will know how to read and interpret traditional and modern notation as all units of work embed the traditional and contemporary notation methods.
- All tasks and resources include reading activities with tailored tier 3 subject specialist vocabulary. To make this accessible we spend time in lesson looking through definitions and applications of this vocabulary before students start tasks. This vocabulary is then interleaved and sequenced, so it is embedded over time.
- The range of musical traditions experienced within and out of the curriculum 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.
- Mathematical fluency is regularly embedded through the exploration of rhythm (in all schemes and pieces). Students are required to count in a variety of different fractions of rhythms to achieve accuracy.
- Careers are explicitly taught through out every scheme of work. We discuss different careers (and routes to achieve these careers) from orchestral performer, to recording engineer. Skills are therefore embedded in tasks throughout schemes of work to allow all students to experience vital skills within the music industry. As students near the end of Year 11 viable courses are outlined for students from local colleges and universities to give students an informed understanding of what is being offered.
- Student experience is at the heart of our curriculum, therefore, teachers are empowered by aligned autonomy to decide key topics or areas of focus that may be pertinent for our cohort. This can be adapted at different times depending on society and it's respective influences.
- The music department works with house leaders to celebrate Music. This includes: advertising and showcasing performances in house morning meeting, spotlighting culture champions within the music industry, inter house competitions where students are autonomous to create their own pieces of music. Stretch allows students the opportunity to specialise in areas that interest them. Students are autonomous in choosing their stretch project and can choose any job role that may feature within the music industry from performer – blogger – sound engineer.
- The music curriculum takes influence from a variety of different sources including:
 - The principles underlying the 'Musical Futures' curriculum
 - 'Rockschool' materials and approaches
 - ABRSM music theory content

- Trinity Rock and Pop / Rockscool performance materials
- the requirements of the BTEC Level 2 Music award specification, BTEC Tech Level 2 Music Practice award specification and GCSE music.
- Research carried out by leading music researchers such as: Dr Martin Fautley, Dr Darren Henley, Gary Spruce and Lucy Green. Along with general teaching researchers such as: Doug Lemov and Tom Sherrington.

Beyond the National Curriculum

- In music we have a wide range of activities taking place outside of the classroom. This includes: extracurricular clubs, instrumental lessons, participation in showcases, and expeditions to the local area and further afield.
- All instrumental lessons and extracurricular clubs are free as we firmly believe that every student should get the opportunity to learn a musical instrument.
- After/before school we have Year 11 intervention with 1:1 support to develop student progress.
- We also network with the trust where students can participate in collaborative concerts with students from a variety of different schools.
- All opportunities and resources provided are of industry standard which ensure students access the highest quality of education and enables them to be successful in higher education and beyond.

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 Year 7 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 | |
|------------------------|-----------------------------|--|--|---|--|---|---|
| Year 7 | Knowledge Introduced | Pulse and rhythm - performance using chair drums | 4 chord trick Performance on ukuleles | Songwriting I - Using a DAW to create a piece of music using loops | Instruments of the orchestra - Performance on keyboards | Instruments of the orchestra - inputting midi on a DAW | Samba - Exploring Brazilian sounds |
| | Knowledge Revisited | Key terminology and fundamental musical elements. | Performance techniques (General) | Popular music song structure and key terminology. | Performance techniques (General) | Using a DAW - computer skills | Performance techniques (General) |
| Year 8 | Knowledge Introduced | West African djembe drumming | Blues - Performance of 12 bar blues on Ukuleles and Keyboards | Songwriting II - Using a DAW to create a piece of music using loops | Film Music - Performing, composing and analysing leitmotifs and music for film | Game music - Performing, composing and analysing popular game music | Pop through time - Performing and analysing the journey of pop music. |
| | Knowledge Revisited | Performance techniques (General) | Performance techniques (General) Performance techniques on keyboards and ukuleles | Using a DAW - computer skills | Performance techniques (General) Using a DAW - computer skills | Performance techniques (General) Using a DAW - computer skills Critical analytical skills | Performance techniques (General) Critical analytical skills |
| Year 9 (BTEC Route) | Knowledge Introduced | Popular music genres from blues to present day Solo performance Composition - free brief | | How we can meet a brief? Production skills - remixes | | Component 1 preparation | |
| | Knowledge Revisited | Popular styles of music Critical analytical skills | | Solo performance skills | | Solo performance Composition | |
| Year 9 (GCSE Route) | Knowledge Introduced | Popular music genres from blues to present day Solo performance Composition - free brief | | | Set work - Africa Composition - Set brief | | Exam style questions |
| | Knowledge Revisited | Popular styles of music Critical analytical skills | | | Solo performance Critical analytical skills | | Solo performance Composition - Set brief |

| | | Knowledge, skills and understanding to be gained at each stage* | | |
|-------------------------|----------------------|--|--------------------|---|
| | | Cycle 1 | Cycle 2 | Cycle 3 |
| Year 10 (BTEC Route) | Knowledge Introduced | Component 1 - Assessment | | Component 2 prep |
| | Knowledge Revisited | Popular music genres from blues to present day | | Component 3 prep |
| Year 10 (GCSE Route) | Knowledge Introduced | Music for Film | Music for ensemble | Industry standard products and learning journey documentation |
| | Knowledge Revisited | Exam style questions | | Industry standard products |
| Year 11 (BTEC Route) | Knowledge Introduced | Component 2 - Assessment | | Set work - Badinerie |
| | Knowledge Revisited | Coursework preparation | | Composition - Free brief |
| Year 11 (GCSE Route) | Knowledge Introduced | Composition - Set Brief, Performance-set brief, exam preparation | | Exam style questions |
| | Knowledge Revisited | Exam style questions | | Exam style questions |

**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 the Trust website, for further information about how we have designed our curriculum around these concepts .*

Homework

From Y7 onwards, 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 for every year group and is tied to Morning Meeting.

In addition, to support depth of learning and retrieval of powerful knowledge specifically in our subject domain we also:

Y7-8 complete revision of tier 3 terminology. Year 9-11 have homework set that either retrieves prior knowledge or is an application of knowledge to ensure that this has been fully embedded. This may include quizzing, short tasks or longer projects linked to BTEC/ GCSE specification requirements.