# Alde Valley Music Development Plan

## Intent

The overarching aim of the music curriculum is for students to develop an appreciation and enjoyment of music, however they choose to access it post-KS3. In addition, our music curriculum is also designed to develop both interpersonal and intrapersonal skills.

Students will be given a number of opportunities throughout the various stages of the curriculum to develop these skills, and the curriculum is sequenced in a way that builds upon prior knowledge to equip learners with the correct substantive knowledge and disciplinary knowledge required for the next stage of their learning or further academic study.

Throughout the curriculum, students are given opportunities to develop an understanding of a range of different instruments and are able to learn the techniques required to perform or compose using them.

Our curriculum is broad, balanced, and diverse, with students applying their understanding of key musical terminology to genres and styles of music from different cultures and time periods.

When planning our curriculum, we have taken into account the key factors outlined in the Department for Education's Model Music Curriculum, and found that our curriculum is equally as aspirational in promoting the development of musical skills.

Our curriculum is designed to incorporate the three components usually found within key stage four and five curriculum; Performing, composing, and listening and appraising. Throughout the curriculum, students are developing skills based on these three components and are assessed accordingly on them.

The music curriculum aims to provide students with the opportunity to become better musicians whilst also being able to express themselves and develop a range of skills which are transferable into the wider school curriculum.

# Implementation

| **Feature** | **Year 7 Term 1** | **Year 7 Term 2 -** | **Year 7 Term 3** |
|---|---|---|---|
| **Style/Genre Focus** | Sub-saharan and Brazilian samba | **Continuation of term 1 work and beginning of term 3 topic.** | Minimalism |
| **Method** | Acoustic percussion, vocals | | Digital Audio Workstation (DAW)/ Music technology |
| **Key Knowledge** | Polyrhythms, Call & response, Ostinato, note durations, Forms in music (rondo) | | Ostinato/Cells, Layering, Note transformations (augmentation, diminution, etc.), DAW operation, forms in music (binary) |
| **Composition or Performance Focus** | Group performances | | DAW composition |

| **Feature** | **Year 8 Term 1** | **Year 8 Term 2** | **Year 8 Term 3** |
|---|---|---|---|
| **Style/Genre Focus** | Reggae | **Continuation of term 1 work and beginning of term 3 topic.** | Blues |
| **Method** | Keyboard, Ukulele, Guitars, Vocals (ensemble) | | Keyboard |
| **Key Knowledge** | Skanking, off beat rhythms, hook, triad chords (major/minor) | | 12-bar blues, hexatonic blues scale, lyric structure, primary chords (I, IV, V), swung rhythm |
| **Composition or Performance Focus** | Ensemble performance | | Performance and composition (melody composition) |

| **Feature** | **Year 9 Term 1** | **Year 9 Term 2** | **Year 9 Term 3** |
|---|---|---|---|
| **Style/Genre Focus** | Popular music | Song writing in any style | Texture through Film music and Indian classical music |
| **Method** | Ukulele, Keyboard, Guitar, Drums, Vocals, Bass | Acoustic songwriting and DAW music production | DAW film score composition, keyboard performance |
| **Key Knowledge** | Lead sheets, chord charts, I-V-vi-IV progression, Verse-Chorus form, 32-bar form (AABA) | Pentatonic scale, conjunct melody, broken chords, inversions, modulation, Verse-Chorus form, AABA form | Raga (Drone, Taal, Raag), Alap/Jhor/Jhalla/Gat structure, Chaal rhythm, Fusion, Polyphonic texture |
| **Composition or Performance Focus** | Ensemble performance | Composition using music technology/acoustic instruments | Composition using a DAW |

# Key Stage 4 - Eduqas GCSE Music

| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|---|---|---|---|---|---|---|
| **Year 10** | Theory - Note Values; Rhythm & pitch basics; Treble & bass clefs<br><br>AOS4 - Popular Music Study of different popular music genres (Blues; Rock 'N' Roll) and associated music theory (structure; harmony; context) | Theory - Time Signatures; Key signatures; Creating Chords<br><br>AOS4 - Popular Music Study of prepared piece ('Africa' by Toto) - Looking into the use of the elements of music within this piece. Study of Fusion and how it is used within the prepared piece. | Theory - Circle of Fifths and relative keys<br><br>Performance - Ensemble Performance<br><br>Composition - Notating a simple melody<br><br>Summary of AOS4 & AOS3 - Film Music Focus on specific melodic; rhythmic; and harmonic devices used throughout film music | Performance - Ensemble<br><br>Performance Composition - Writing A piece using homophonic texture<br><br>AOS3 - Film Music Focus on how composers use appropriate elements of music within underscores to enhance a character/plot. | Performance - Solo Performance<br><br>Composition - Free Composition: Focus on the use of structure and creating contrasting sections of music.<br><br>AOS1 - Forms And Devices Study of different forms of classical music with specific focus on the use of particular melodic; rhythmic; and harmonic devices and their application within a different genre/period. | Performance - Solo Performance<br><br>Composition - Free Composition - Further work to develop free composition in a chosen style by implementing studied devices into students' own work.<br><br>AOS1 - Forms And Devices Study of prepared piece ('Badinerie' by J.S.Bach) - Looking into the use of the elements of music within this piece. |
| **Year 11 (Pearson BTEC Music Tech)** | **Component 2: Technical Skills Development**<br><br>Advanced DAW operation (sequencing, micro-editing, quantization, velocity mapping) Studio recording techniques: mic selection, placement, | **Component 2: Production Portfolio & Processing**<br><br>Dynamics and spatial processing (EQ, compression, gating, reverb, delay) Foley and sound design synthesis for media Finalization of Component 2 practical | **Component 3: Responding to a Commercial Brief (External)**<br><br>Brief analysis: client specs, target audience, style requirements Pre-production: project | **Component 3: Production & Arrangement**<br><br>Track construction: Virtual Instruments, sampling, live audio tracking Mixing execution: levelling, panning, frequency carving, | **Component 3: Final Mastering & Rationale**<br><br>Audio mastering: limiting, loudness standards (LUFS/dBFS), export formats Written evaluation: production logbook, justification of technical choices | **Post-Assessment & Progression**<br><br>Assessment moderation and final portfolio verification Industry masterclasses (acoustics, live sound, game audio) Post-16 pathways (Level 3 BTEC / |

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|---|---|---|---|---|---|---|
| | signal flow, gain staging | skill evidence | plan, workflow setup, reference track analysis, initial DAW sketches | dynamic automation | Formal submission | Sound Engineering preparation ) |

# Impact

The music curriculum has been designed to promote the following outcomes:

Student outcomes

- Students show confident use of practical musicianship skills appropriate to their age
- Students demonstrate appropriate use of musical terminology in their analysis and appraising of music.
- Students can create and perform music in a number of different styles and genres using different mediums.

Attendance

- Regular attendance at music lessons
- Regular attendance at extracurricular events and clubs
- Willingness to participate in peripatetic lessons.

Confident learners

- Show ability to use music terminology in the correct context
- Show little to no (or know how to recognise and cope with) performance anxiety
- Know how to access support when they need it.

Socially mobile

- Students show a greater understanding of how they overcome challenges.
- Students show resilience in practical tasks.
- Students enjoy collaborating on different musical projects.

Ambassadors

- Key stage 4 students regularly engage with and promote the subject.
- Provisions being developed for music leaders/champions

Positive contributors to society

- Improve community and social wellbeing through performance
- Understanding of different musical styles and cultures and recognise their cultural importance.

- Students actively participate in performances in the school and wider community.

Happy and healthy

- Students relate to music and form an emotional connection.
- Students use music to promote positive mental wellbeing
- Students enjoy learning new pieces/skills in music.

Personal fulfilment

- Students relish the opportunity to challenge themselves
- Students enjoy learning new material
- Students benefit from playing and rehearsing together.

**Part B: Co-Curricular Music & Musical Experiences**

Beyond class teaching of Music at Alde Valley, students are given the opportunity to expand their musical experience by attending extra-curricular within school. Enrichment activities are also encouraged and we are hoping to increase such events further during our next academic year. At school we currently offer the following activities:

- A musical production linked with the drama department being an essential part of our enrichment at the end of the academic year
- Educational visits: We have a developing relationship with the Britten Pears Foundation, which is based at local world-renowned concert venue, Snape Maltings. We have taken part in a number of events in the past with them, including their music in schools celebration week and their Big Sing event.

Peripatetic Instrumental Tuition: The school employs its own peripatetic tutors to provide both group and individual lessons in the following disciplines:

- Brass: Cornet, Trumpet, and Trombone
- Guitar: Acoustic, Electric and Bass
- Piano and Keyboard
- Drums
- Singing

**Future Aspirations**

Creating morning ensembles in a range of instruments to then hopefully create an orchestra and function band. For this we are waiting on funding.