

Subject: Music

Curriculum Principles

By the end of Year 9, a student of Music at Dixons Newall Green will:

- Experience a pathway for progression which develops musical knowledge in the musical activities of performing, composing and listening/appraising.
- Know the musical elements/interrelated dimensions of music and be able to demonstrate this knowledge and understanding in a wide range of musical activities.
- Demonstrate competence in controlling sound (instrumental, vocal or with music technology) through use of a musical communication system such as graphic score, staff notation, chords diagrams and tab.
- Sing or play an instrument with sufficient control so they are able to perform or compose with purpose, expression and musical understanding.
- Perform with connection and co-ordination when making music with others.
- Substantiate musical meaning across the world and time through the exploration of Western classical music and music from a range of musical traditions. Understand some of the context that brought the music to being.

Our unifying 'sentence' is: "the music department inspired the students at Dixons Newall Green to make music, think more musically and become more musical by delivering a high-quality, enjoyable and inclusive music education."

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

Sequenced topics continue to build a universal foundation of musical understanding whilst nurturing fundamental musical techniques. The curriculum allows students to gradually strengthen a depth of musicianship through the application of tacit, procedural and/or declarative knowledge.

Topics will provide the technical development necessary for students to translate their intentions successfully into sound and involve instrumental playing, singing and music technology. The interrelated dimensions of music, commonly known as 'the elements of music', are taught and revisited within every topic. Extensive listening opportunities help students develop and realise their expressive intentions.

Through performing, composing and listening/appraising, students are able to experience a rich and varied curriculum which explores western and non-western traditions within a range of musical contexts. Listening/appraising is fundamental in developing a deeper musical understanding of how music is constructed and students will listen to music critically.

Composing gives students the opportunity to create their own music and express themselves through a range of different medium. Music technology plays an integral role in the way music is recorded, composed and produced. Students will learn to create music using Digital Audio Workstations (DAW). Within the classroom, students will improvise, create and share their own music. Self-reflection and peer feedback are encouraged.

Consolidation is essential for newly learned knowledge to become embedded as learning. Musical knowledge is taught and re-visited on a regular basis through interleaved 'Do Now' retrieval and repetition of key skills. All schemes of work allow for key schema to be added to whereby teachers carefully select new knowledge to teach based on the changing needs of the students each time they re-visit an area of a key concept or knowledge.

The Music curriculum will address social disadvantage by addressing gaps in students' knowledge and skills:

- A baseline test (written specifically for Dixons Newall Green) is completed by all year 7,8 and 9 students in the first week of Cycle 1. The information provided helps ascertain the current level of musical understanding, knowledge and experience of each student. Any gaps can then be identified and inform the planning and delivery of the music

curriculum. Areas of musical knowledge that are significantly lacking are given specific attention in order to narrow the gap. The baseline identifies students receiving peripatetic instrumental tuition in primary school and those that were in the choir/other musical ensembles. Students receiving instrumental tuition in primary school and previously at DNG will be given the opportunity to continue lessons and provided with space to practise in the music department. Every effort will be made to ensure that this instrumental provision is continued at Dixons Newall Green.

- Students have the opportunity to access funded, high-quality instrumental lessons delivered by an instrumental specialist. These opportunities will encompass a wide range of orchestral and non-orchestral instruments in order to allow students to access the opportunities that are often reserved for children from privileged backgrounds. Instrumental (including vocal) mastery is fundamental when identifying as well-rounded musician. It also provides students with the level of instrumental expertise needed when studying music further at KS4 and KS5.
- The topics delivered cover a broad spectrum of musical and cultural traditions and include western and non-western traditions alongside twentieth and twenty-first-century popular traditions. It is important to recognise that modern British identity is rich and diverse, resulting in communities that celebrate and explore their own specific, localised 'cultural capital'.
- The music curriculum is designed to expose students to, and engage them in, practical music-making both inside and outside of the classroom. All students will have access the same ambitious curriculum which prioritises high-quality practical music-making, technical mastery and depth of musical understanding. Differentiation will stem downwards from high-level objectives, with progress determined by their progress towards those objectives, rather than their progress beyond a low-level objective.
- Highly tailored planning guarantees that the delivery of the curriculum is accessible and inclusive for all students. Regular lesson reflections identify any ideas and concepts which might need revisiting and highlight individual students whose misunderstandings or misconceptions require targeted individual support through intervention. Information regarding social and emotional need, gender, disadvantage, English as an additional language and SEND also informs planning and ensures that no group of students is progressing more slowly than others.
- A range of co-curricular and extra-curricular programmes will allow all students, including those without the means at home, to access high-quality ensemble music-making and music technology in a broader context, to explore their musical interests in more depth and advance their musical specialisms further outside the classroom.
- Links will continue to be established with outside provisions such as the Hallé orchestra and BBC Philharmonic Orchestra) and will also include inviting specialists into school to deliver choral workshops and rock band sessions. The choir performed at Citizen UK conference in 2025 and at the Dixons Collaboration Concert at St George's Hall.

We fully believe Music can contribute to the personal development of students at Dixons Newall Green:

- Students will develop broader social skills through an enriched music education. The collaborative process of music-making, through performance and composition will allow students to learn fundamental teamwork and communication skills. The range of collaborative experiences that they have in music will allow them to develop and apply those skills in varied contexts.
 - Students will have the opportunity to express their musical skills and knowledge in a safe and non-judgmental learning environment. The confidence and self-esteem of students will be nurtured through a culture of music making both inside and outside of the classroom.
 - The music curriculum explores unfamiliar cultures and traditions. Emphasis is placed on the equal value of all musical cultures and teaches students about empathy, tolerance and respect.
 - 'Music education offers young people the chance to understand, perform and create in an aural dimension that often sits outside our capacity to describe in words.'
- [Government research review series: music, published 12 July 2021]*
- 'Regular participation in group musical activities can strengthen social cohesion by increasing empathy and co-operative behaviour. Making music in groups has wider social value – besides the development of individual friendships – by providing 'opportunities to communicate and connect with other people' and a sense of belonging.'
- [2021 The sound of the next generation – new research report by Youth Music]*
- 'There is significant research demonstrating the power of music in improving mood and aiding in the treatment of health issues. Music-making has been shown to diminish anxiety, stress and self-harm; and to increase communication and coping strategies for young people in child and adolescent mental health setting. Singing in particular has been shown to improve mood and increase relaxation.'
- [2021 The sound of the next generation – new research report by Youth Music]*

Our belief is that homework should be interleaved-revision of powerful knowledge that has been modelled and taught in lessons. This knowledge is recalled and applied through a range of low-stakes quizzing and practice. Opportunities

are built in to make links to the world of work to enhance the careers, advice and guidance that students are exposed to:

- Students will have opportunities to work with music industry professionals to enhance their musical learning as well as to develop their understanding of potential future paths. This will include meeting professional musicians, learning about their career and hearing them play.
- Further links are being established between with musicians and groups in the local community as well as more widely within Manchester, including music hubs. This will provide students with broader opportunities to build on their musicianship outside of a school setting.

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- At KS3, job roles linking to music industry are referenced through the curriculum itself. Industry specific vocabulary is used in music technology/ music production schemes of work.
- The specific careers of musicians, producers and composers are referenced in schemes of work in general and through listening diaries (film music, exploring different genres of music, music production etc).
- The Arts Award will be delivered from 2026 as an extra-curricular qualification. Students will have the opportunity to gain an insight into the music industry by developing their own musical skills, developing leadership skills and explore an area of interest in depth.
- A high level of extra-curricular provision including varied peripatetic lessons and multiples ensembles.
- Performance opportunities for students outside of school.

A true love of Music involves learning about various cultural domains. We teach beyond the specification requirements, but do ensure students are well prepared to be successful in GCSE examinations:

- Students are given the opportunity to study a range of different topics which will give them an understanding of the world around them.
- Students will also gain the opportunity to partake in extracurricular activities such as concerts and school productions.
- Students have the opportunities to visit live theatre productions and performances.
- Students will have the opportunity to take part in 'Music Technology Composing Workshops' which will be delivered to all students at KS3. During the workshops, all students will be introduced to DAW and learn to compose using sequencing software such as BandLab Education. For those students interested in opting for GCSE Music, the workshops will include an introductory session using notation software Sibelius

Curriculum Overview

All children are entitled to a curriculum and to the powerful knowledge that 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 Key Stage 3 and 4, 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 in Year 7*

	Cycle 1	Cycle 2 and beginning of Cycle 3
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Scheme of work Year 7:	Focus: The Elements of Music	Focus: Pitch and staff notation	Focus: Discovering the Orchestra
Topics:	1. The Elements of Music	2. Pitch and the keyboard	3. Discovering the Orchestra
Cross-curricular links	Mathematics	Mathematics	History
Topic overview	Initial baseline assessment. Introduction to the Elements of Music: Tempo, Dynamics, Pitch, Pulse, Beat, Duration, Structure, Timbre, Texture, Rhythm (musical ingredients). Exploring the elements and rhythm in more detail through whole class performance and 'scary story' composition plus whole class singing/body percussion.	Introduction to the element Pitch (revisit duration and rhythm). Introduction to playing the keyboard. Keyboard technique - Correct finger positions. Staff notation – treble clef and bass clef. A brief introduction to chords and their construction.	Keyboard skills will be further developed through the exploration of the orchestra. Students will develop a contextual, historical and musical understanding through exploration of music from the Classical Period and 20 th Century. Students will learn Instruments of the orchestra and the different orchestral families. Students will discover works from a range of important composers including Mozart, Beethoven and John Williams. Possible opportunity to hear the BBC Philharmonic Orchestra perform live plus a visit and workshop from a member of the Halle Orchestra.
Key vocabulary	<ul style="list-style-type: none"> • Ensemble, genre, style. • Tempo, Dynamics, Pitch, Pulse, Beat, Structure, Duration, Timbre, Texture, Rhythm. • Ostinato, Polyrhythms, Mnemonics • Notation, note values; semibreve, minim, crotchet, quaver. • Time signature. 	<ul style="list-style-type: none"> • Ensemble, Tempo, Dynamics, Pitch, Structure, Duration, Timbre, Texture, Rhythm. • Keyboard, musical alphabet • Stave, notation, bars and bar lines. 	<ul style="list-style-type: none"> • Orchestra, ensemble, classical music, film music. • Classical Period • Beethoven, Mozart, John Williams • All orchestral Instruments • Orchestral families; brass, strings, woodwind, percussion. • Conductor • Tempo, Dynamics, Pitch, Pulse, Beat, Duration, Timbre, Texture, Structure, Rhythm. • Notation, note values; semibreve, minim, crotchet, quaver. • Chords • Bassline
Performing	Whole class rhythmic practical with chair drumming and percussion. Performing rhythmic ostinatos and polyrhythms. Performing using body percussion. Performing compositions using	A range of scaffolded keyboard music will be performed. This will be done individually, in pairs and whole class.	A range of scaffolded keyboard music will be performed based on Beethoven's Ode to Joy (melody, adding bass line, chords) This will be done individually, in pairs and whole class.

	keyboards and percussion instruments. Whole class singing.		Students will have the opportunity to complete this topic on a different instrument that they may play (e.g. violin, flute etc).
Composing	Whole class composition using rhythmic mnemonics. Small groups composing music based on ostinati and SFX.	N/A	N/A
Listening/ appraising	Identifying the Elements of Music through various listening tasks.	Identifying and understanding the Elements of Music through various listening tasks. Listening and identifying key features of Chinese music.	Identifying and understanding the Elements of Music through various listening tasks. Listening to a wide variety of orchestral music and identifying different instruments and orchestral families.
		Cycle 3 continued: *Topics 4 and 5 to be taught alongside each other in same lesson. All students will be taught to play ukulele and about form and structure as a whole class before rotation	
Scheme of work Year 7 continued:		Focus: Playing the ukulele	Focus: Composing music using computer software, Musical form and structure
Topics:		4. Ukulele	5. Form and Structure
Cross-curricular links		Geography	IT
Topic overview		Introduction to playing ukulele. Exploring Instrumental techniques – how to hold and play the ukulele whilst playing and constructing chords.	Introduction to form and structure through composition. Composition will demonstrate binary, ternary and rondo form. Music technology will be used as a compositional tool (BandLab). Students will learn about sequencing, automation and mixing.
Key vocabulary		<ul style="list-style-type: none"> • Ensemble, genre, style. • Tempo, Dynamics, Pitch, Pulse, Beat, Structure, Duration, Timbre, Texture, Rhythm. • Notation, note values; semibreve, minim, crotchet, quaver. • Chords • Ukulele (strings, tuning pegs, neck etc) 	<ul style="list-style-type: none"> • Ensemble, genre, style. • Tempo, Dynamics, Pitch, Pulse, Beat, Structure, Duration, Timbre, Texture, Rhythm. • Binary, ternary, rondo • Sequencing, automation, panning, mixing, looping, samples.

Performing		Individual, pair, small group and whole class performing.	Music will be realised through music technology.
Composing		n/a	Students will have the option to compose their own drumbeats, bass lines, synth lines, chords etc using the onboard composing features and samples.
Listening/ appraising		Identifying and understanding the Elements of Music through various listening tasks. Listening and watching ukulele performances.	Identifying and understanding the Elements of Music through various listening tasks linked to music produced through sequencing (EDM, house music, trance etc).
	Cycle 1	Cycle 2	Cycle 3
Scheme of work Year 8:	Focus: The Elements of Music and Programme Music	Focus: Keyboard skills, Pitch, Chords and Staff Notation	Focus: Form and Structure through The Blues (topic 3) and Composing music using computer software (topic 4)
			*Topics 3 and 4 will run concurrently in Cycle 3. The current year 8 cohort have no prior learning using music software, so intention is to close gaps in learning and skill set.
Topics:	1. Programme Music	2. Chords	3. The Blues 4. Composing music using computer software (see year 7 Form and Structure overview)
Cross-curricular links	History		History, Geography, IT, (Art, drama)
Topic overview	Year 8 Baseline assessment (to identify any gaps in knowledge). Revisiting and embedding the Elements of Music: Tempo, Dynamics, Pitch, Pulse, Beat, Duration, Structure, Timbre, Texture, Rhythm (musical ingredients) through topic. Students will continue to embed prior learning from year 7 (elements and orchestral instrumentation) and the composer's musical intentions through appraising Programme Music (specifically Prokofiev - Peter and the Wolf, Dukas - Sorcerer's Apprentice, Saint Saens - Danse Macabre).	Students will learn build upon their knowledge of pitch, identifying notes on the keyboard and staff notation whilst developing their keyboard skills. They will revisit treble clef notation and learn to read bass clef notation. They will learn to play the bass line from Stand By Me on the keyboard. This will incorporate the use of chords I, IV, V and vi in the key of C Major. Students will learn how to construct chords and play them on the keyboard.	Students will develop a contextual, historical and musical understanding through exploration of the Blues genre. They will continue to embed their knowledge and understanding in relation to the elements, chords, keyboard skills and reading staff notation. Students will learn about Form and Structure through the 12 bar blues. They will learn to play the 12 bar blues chord sequence and have the opportunity to add a walking bass line and improvisatory melody based on the blues scale.

Key vocabulary	<ul style="list-style-type: none"> • Programme music • Ensemble • classical music, film music. • All orchestral Instruments • Orchestral families; brass, strings, woodwind, percussion. • Composer • Elements including Tempo, Dynamics, Pitch, Pulse, Beat, Duration, Timbre, Texture, Structure, Rhythm. 	<ul style="list-style-type: none"> • Chords • Staff notation • Bass line • Riff • Elements of Music 	<ul style="list-style-type: none"> • Musical structure • Elements of Music • Staff notation • Slavery • Auction • Chords • 12 bar blues • Blues scale • Walking bass line • Improvisation
Performing	N/A	A range of scaffolded music will be performed based on chords and riffs. This will be done individually and in pairs.	A range of scaffolded music will be performed based on 12 bar blues chord sequence, walking bass line and blues scale. This will be done individually and in pairs. Students will have the opportunity to perform on keyboards but also on guitar and ukulele.
Composing	N/A	N/A	Improvisatory melody based on the blues scale.
Listening/ appraising	Programme Music animations (specifically Peter and the Wolf, Sorcerer's Apprentice, Danse Macabre).	Stand by Me – Ben E King Biographical short about Ben E King	Robert Johnson – range of recordings Ray Charles – Mess Around Extended listening - Howlin' Wolf, Muddy Waters, Bo Diddley, and B.B. King
	Cycle 1	Cycle 2	Cycle 3
Scheme of work Year 9:	Focus: Reggae (world music)	Focus: Protest Music	Focus: The History of Pop and 'Made In Manchester'
Topics:	1. Reggae	2. Protest Music	3. 'Made In Manchester'
Cross-curricular links	History, Geography	History, Geography, English (Art, Drama)	History, English (Art, Drama)
Topic Overview	Students will develop a contextual, historical and musical understanding through exploration of the	Students will develop a contextual, historical and musical understanding about different protest music. They	'Made In Manchester' explores the history of music in our city. The topic enables students to develop a contextual, historical

	Reggae genre. They will continue to embed their knowledge and understanding in relation to The Elements of Music through listening and appraising, composing and performing. Students will continue to develop their keyboard skills, knowledge of chords and staff notation.	will continue to embed their knowledge and understanding in relation to The Elements of Music through listening and appraising, composing and performing. Students will choose a topic and compose a protest song, rap or spoken poem that includes lyrics/chords/melody.	and musical understanding of the city where they are from. They will learn about all the famous musical ensembles, (classical, pop, current), influential bands and producers. Students will have the autonomy to choose an area of focus; composition, solo musicianship, band skills or research. This topic will allow those who have chosen music as an option to develop further skills needed at KS4.
Key vocabulary	<ul style="list-style-type: none"> • Reggae • Bob Marley • Off beat • Chords • Staff notation • Bass line • Riff • Elements of Music • Chords 	<ul style="list-style-type: none"> • Composition • Rap • poem/poetry • Lyrics • Protest • Chords • Staff notation • Bass line • Riff • Elements of Music • chords 	<ul style="list-style-type: none"> • Composition • Ensemble • Lyrics • Protest • Chords • Staff notation • Bass line • Riff • Elements of Music • chords
Performing	A range of scaffolded music will be performed based on Three Little Birds and Buffalo Soldier by Bob Marley. This will be done individually, in pairs and small ensemble on keyboards, vocals, guitar and ukulele.	Students will perform their protest songs and add accompaniment on keyboards, guitar and ukulele or backing beat using BandLab.	Students will perform a cover of a famous piece of music/song associated with Manchester on keyboards, guitar and ukulele or backing beat using BandLab.
Composing	N/A	Students will write their own lyrics and compose an accompaniment using keyboards, instruments or computer music software (BandLab).	Students will have the opportunity to compose a piece of music in an associated style using keyboards, instruments or computer music software (BandLab).
Listening/ appraising	Three Little Birds and Buffalo Soldier by Bob Marley UB40 – Red Red Wine	Child Soldier – Emmanuel Jal Stormzy - Vossi Bop Where is the Love? - Black Eyed Peas Strange Fruit – Billie Holiday John Lennon - Imagine Suffragettes song	Documentaries – Tony Wilson and the Hacienda. New Order Joy Division Happy Mondays Oasis Doves Take That Aitch Bugsy Malone (Culps)

