

Music

Curriculum Principles

By the end of their secondary education, a student of music at Dixons Broadgreen will:

- Have the knowledge and experience to listen to, compose and perform music to express themselves.
- Have a lifetime love of music and understanding of its many genres.

Music is all around us. It is the soundtrack to our lives. At Dixon's Broadgreen Academy, we encourage our students to use music as a vessel to express themselves, whilst understanding the key fundamental skills to compose, perform and analysis music. They will develop a lifetime love of music.

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

- Performance, composing, listening and music technology delivered through a spiral which will be revisited and help develop skills.

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

- Group work, Independent learning and experiencing a wide range of musical genres.

We fully believe music can contribute to the personal development of students at DBA:

- Cultural capital
- Empathy and respect
- Pupil engagement, enjoyment and the need to work hard to progress

At KS3, KS4 and KS4, 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:

- Music studio / concerts / performances / enrichment / Whole school ethos / Practitioners
- Links with music hub and likeminded pupils across the city.

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 Level 2 examinations:

- Lots of performance and showcase opportunities
- World Music experiences

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POST 16 - LONG-TERM PLAN

SUBJECT: A Level Music

| YEAR 12 | CYCLE 1 | CYCLE 2 | CYCLE 3 |
|---------|--|--|--|
| WEEK 1 | Musical Elements: Reading and Writing Music | Set Work B: Rock and Pop | Set Work B: Rock and Pop |
| WEEK 2 | Musical Elements: Reading and writing music | Set Works: A Hadyn (DIW) Set Works: E Debussy (KUH) | Set Works: A Hadyn (DIW) Set Works: E Debussy (KUH) |
| WEEK 3 | Musical Elements: Keys, Scales, Chords | Set Works: A Hadyn (DIW) Set Works: E Debussy (KUH) | Set Works: A Hadyn (DIW) Set Works: E Debussy (KUH) |
| WEEK 4 | Musical Elements: Keys, Scales, Chords | Set Work B: Rock and Pop | Set Work B: Rock and Pop |
| WEEK 5 | Musical Elements: Structure and Form (introduce Set Works) | Set Works: A Mendelssohn (DIW) Set Works: E Poulenc (KUH) | Set Works: A Mendelssohn (DIW) Set Works: E Poulenc (KUH) |
| WEEK 6 | Musical Elements: Structure and Form (introduce Set Works) | Set Works: A Mendelssohn (DIW) Set Works: E Poulenc (KUH) | Set Works: A Mendelssohn (DIW) Set Works: E Poulenc (KUH) |
| WEEK 7 | Musical Elements: Instruments and Sonority | Set Works: A Hadyn (DIW) Set Works: E Debussy (KUH) | Set Works: A Hadyn (DIW) Set Works: E Debussy (KUH) |
| WEEK 8 | Musical Elements: Exploring different eras in music (score reading) | Set Work B: Rock and Pop | Set Works: A Mendelssohn (DIW) Set Works: E Poulenc (KUH) |
| WEEK 9 | Musical Elements: Exploring music in the 20th Century including Film Music | Set Works: A Mendelssohn (DIW) Set Works: E Poulenc (KUH) | Exam Techniques and Prep |
| WEEK 10 | | Exam Techniques and Prep | Exam Techniques and Prep |
| WEEK 11 | Exam Techniques and Prep - listening examples based on all work completed, modelling answers, performance prep | Exam Techniques and Prep | ASSESSMENT WEEK To include mock performance and listening exam |
| WEEK 12 | Exam Techniques and Prep | ASSESSMENT WEEK To include mock performance and listening exam | Reflection on Assessments completed - work focused on misconceptions and areas for development |
| WEEK 13 | ASSESSMENT WEEK To include mock performance and listening exam | Reflection on Assessments completed - work focused on misconceptions and areas for development | Addressing areas of concern from assessment |
| YEAR 13 | CYCLE 1 | CYCLE 2 | CYCLE 3 |
| WEEK 1 | | ASSESSMENT WEEK To include mock performance and listening exam | |
| WEEK 2 | | | IB EXAMS |



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|----------------|--|--|----------|
| WEEK 3 | | | IB EXAMS |
| WEEK 4 | | | IB EXAMS |
| WEEK 5 | | | IB EXAMS |
| WEEK 6 | | | |
| WEEK 7 | ASSESSMENT WEEK To include mock performance and listening exam | | |
| WEEK 8 | | | |
| WEEK 9 | | | |
| WEEK 10 | | | |
| WEEK 11 | | | |
| WEEK 12 | | | |
| WEEK 13 | | | |

NB External examiner for performance: march-April



| | Week 0 | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10 | Week 11 | Week 12 | Week 13 |
|---------|-----------------------|--|--|--|--|--|--|---|---|--|--|---|--------------------------------|--|
| Cycle 1 | W/c 30/08 | W/c 06/09 | W/c 13/09 | W/c 20/09 | W/c 27/09 | W/c 04/10 | W/c 11/10 | W/c 18/10 | W/c 01/11 | W/c 08/11 | W/c 15/11 | W/c 22/11 | W/c 29/11 | W/c 06/12 |
| | Term 1 Inset 1 & 2 | Course Introduction/ Understanding Music in Media | Exploring Bandlab/ Understanding Compositional Techniques | Composing for Horror/ Using quantization | Composing for Action/ Understanding Automation | Composing for Drama/ Composing Harmony | Writing a storyboard/ Composing Melody | Arranging to avoid frequency masking/ Using EQ and Compression | Understanding and using signal processing | Deadline for Task 2/ Understanding the mixing process | (screen shots)/ What to include in an evaluation | How to structure an evaluation | How to summarise an evaluation | Deadline for unit/ Gathering coursework |
| | Orientation | Unit 307 | Unit 307 | Unit 307 | Unit 307 | Unit 307 | Unit 307 | Unit 307 | Unit 307 | Unit 307 | Unit 307 | Unit 307 | Unit 307 | Unit 307 |
| Cycle 2 | | W/c 13/12 | W/c 20/12 | W/c 03/01 | W/c 10/01 | W/c 17/01 | W/c 24/01 | W/c 30/01 | W/c 07/02 | W/c 14/02 | W/c 28/02 | W/c 07/03 | W/c 14/03 | W/c 21/03 |
| | | Self-evaluating using swot analysis | Self-evaluating using personal skills analysis | Understanding musical styles and genres | Referencing musical elements in genre analysis | Quantitating rhythm revisit | Automation structure revisit | Composing with MIDI | Recording Vocals | Using a master chain | What to include in an evaluation revisit | How to structure an evaluation revisit | How to summarise an evaluation | Deadline for unit/ gathering coursework |
| | | Unit 349 | Unit 349 | Unit 304 | Unit 304 | Unit 304 | Unit 304 | Unit 304 | Unit 304 | Unit 304 | Unit 304 | Unit 304 | Unit 304 | Unit 304 |
| Cycle 3 | | W/c 28/03 | W/c 04/04 | W/c 25/04 | W/c 02/05 | W/c 09/05 | W/c 16/05 | W/c 23/05 | W/c 06/06 | W/c 13/06 | W/c 20/06 | W/c 27/06 | W/c 04/07 | W/c 11/07 |
| | | How to write a current skills report | Finding ways to Improve knowledge and skills | Overview of unit/ What is music sequencing and production | What is an oscillator? How to use one in sound synthesis | Understanding and exploring envelope and filters | Understanding and exploring pitch function | Creating a sample patch | Using buss/ send and insert effects | Using automation on signal processing functions | Organising a logic project | Mixing a logic project | Mastering a logic project | Deadline for unit/ gathering coursework |
| | | Unit 349 | Unit 349 | Unit 366 | Unit 366 | Unit 366 | Unit 366 | Unit 366 | Unit 366 | Unit 366 | Unit 366 | Unit 366 | Unit 366 | Unit 366 |

Year 12

