

Music development plan summary: Cardinal Wiseman

Overview

Detail	Information
Academic year that this summary covers	2024 - 2025
Date this summary was published	Oct 2024
Date this summary will be reviewed	Sept 2025
Name of the school music lead	Yvonne Geddes
Name of school leadership team member with responsibility for music (if different)	Luke Crawford
Name of local music hub	Services for Education
Name of other music education organisation(s) (if partnership in place)	

This is a summary of how our school delivers music education to all our pupils across three areas – curriculum music, co-curricular provision and musical experiences – and what changes we are planning in future years. This information is to help pupils and parents or carers understand what our school offers and who we work with to support our pupils' music education.

Part A: Curriculum music

This is about what we teach in lesson time, how much time is spent teaching music and any music qualifications or awards that pupils can achieve.

Music classroom/Rehearsal Spaces

1 large classroom – Equipped with 15 iMac's using Garageband for the main DAW. Garageband is used throughout KS3 & KS4. All workspaces for students within the music classroom and rehearsal spaces are setup with iMac's, desks and keyboards all connected in one space, a full-sized keyboard is connected to the iMac's rather than small midi keyboards. 5 practice rooms available within the music classroom.

KS3

- 1 x 50 minute lesson per week. No carousel rotations, each students receives music as a lesson each week in order to progress.

KS4

- Students have 3 x 50-minute lessons per week. Students have the opportunity to study and gain a BTEC Tech Award in Music.

All students who receive instrumental lessons have the opportunity to achieve musical grades with their instrumental teachers.

Transformation Curriculum

Students opt in to their last lesson of the day each Friday, which is 1hr 15 minutes. This is open to students across all KS3 & 4, the students are not picked based on their musical skills. This allows the music curriculum to be extended beyond the normal times and promotes the subject across the school.

There will be a music option available for students each term.

Term 1 & 2 – Band Skills “Rock On”.

A	B	C	D	E	F
Year 7					
	1	2	3	4	5
	Understanding the Elements	Vocal Works	Back to the Future	Layers of Sound	The Planets
Key vocabulary	Pitch - high/low/ Tempo - fast/moderate/slow Texture - thick/thin/layers of sound. Dynamics - loud/soft. Timbre/tone. Structure - sections within music.	Soprano, Alto, Tenor, Bass	Orchestra and families Harpsichord / Pianoforte Polyphonic / Dissonant	Bass, Chords, Harmony, Melody, Tune	Ostinato / Pedal point / Sequence Major and minor chords / discord Articulation - legato and staccato Crescendo
Singing	Find Your Voice Project - class ensemble singing. Rounds. Melody, bass and harmony - singing in unison, two parts and three -	Stand by Me	Q & A phrasing	Drunken Sailor in 4 parts	
Listening	Ode to Joy - Beethoven. In the Hall of the Mountain King - Grieg Homeland - by Nitin Sawhney Why Does My Heart Feel So Bad - Moby	Different cover versions of Stand by Me	Young Persons Guide to the Orchestra - Britten Brandenburg Concerto No.5, BWV 1050. by J.S. Bach Eine, Kleine Nachtmusic by Mozart Symphony No. 5 (fast movement) by Beethoven Manfred Symphony - Tchaikovsky The Rite of Spring by Stravinsky		The Planets - Holst Mars - The Bringer of War Venus - The Bringer of Peace
Composition			Q & A phrasing	Most able students have the opportunity to arrange Drunken Sailor with different rhythms etc.	Compositions based on Mars and Venus
Performance	Baseline assessment - Ode to Joy - right hand melody within a range of a 5th in C	Whole class vocal performance of Stand By Me	Composition work above using xylophones / keyboards	Drunken Sailor on keyboards playing bass and chords and singing	
Theory	Identifying white notes on the keyboard. Note values - semibreve, minim, crotchet and quaver				Dynamic markings i.e. <i>recap</i> , <i>crescendo</i> , <i>diminuendo</i> , <i>f</i> , <i>p</i> .
Year 8					
	1 & 2	3	4	5	5
	Spirituals, Worksongs, Blues & Jazz	Rhythms From Around the World - African Drumming and Samba		Popular Music: Reggae	Popular Music: Accompaniment
Key vocabulary	Syncopation / Swing / Improvise / Blues Scale / Intro & Outro	Polyrhythmic / Unison / Call and Response / Riff / Master drummer / Syncopation Son clave rhythm / Surdo / Agogo bell / Reperique / Apito Djembe		Riff/ Syncopation / Timbre/ Triadic Chords/ Tempo / Metre	Baseline / Chord Progression /
Singing	Swing Low Medley in 3 parts This Old Hammer Scat Singing Blues singing	Babethandaza - three parts Vocalised performance of rhythms covered		Class Singing of Reggae songs with harmony	Singing whilst playing - Coordinating singing with Keyboard
Listening	One Note Samba - Ella Fitzgerald Back Water Blues - Bessie Smith Why I Sing the Blues - B.B. King Sweet Home Chicago - Robert Johnson and Blues Brothers			No Woman No Cry - Bob Marley One Love - Bob Marley Buffalo Soldier - Bob Marley	Don't Stop Believing - Journey Where is the Love - Black Eyed Peas
Composition	Improvisation and scat singing	Composed Rhythms Improvisation - Rhythm Circle			Composed Chord Progressions Using Music Tech to Compose
Performance	12 Bar Blues - solo and ensemble performing Bass line / Chords / Melody	Whole class performance of African Drumming and Samba		Ensemble Performance of Buffalo Soldier - 3 main parts (Vocals/Bassline/Chords)	Performing Common Chord Progressions (I, V, vi, IV)
Theory	Flats and chord inversions	Rhythm notation - <i>recap</i> semibreve, minim, crotchet and quaver and add semiquavers, dotted crotchet and dotted quaver Dynamics - <i>recap</i> <i>crescendo</i> , <i>diminuendo</i> , <i>f</i> , <i>p</i> , and <i>add mf</i> , <i>mp</i>		Rhythm: Syncopation, Reading notation Musical Notation - Reading keyboard melodies Chord Charts - Reading chords for keyboard	Root position chords in C major and A minor Root position chords in G major and E minor

	Year 9				
	1 and 2	3	4	5	
	Music for Film and Music for Gaming	Hip Hop	Minimalism	Songwriting	
Key vocabulary	Leitmotif, Diegetic/Non Diegetic Sound, Micky Mousing	Genre, Percussion, Producer, BPM, Chord Progression, Syncopation		Major/Minor, Chord Progression, Inversion, Harmony,	
Singing		Rapping - Syncopation and Timing		Melody writing for voice (Bass/Tenor/Alto/Soprano)	
Listening	Time - Hans Zimmer Mario Bros Theme Song Zelda Game Theme Song tbc...	Alexander Hamilton - Hamilton		Perfect - Ed Sheeran Can't Feel My Face - The Weeknd	
Composition	Composing music that responds to film/game stimuli Creating character leitmotifs Composing using music tech	Composing Bassline Riffs Composing a Chord Progression Creating Programmed Beats on Music Tech		Melody Writing, Composing a Chord Progression, Lyric Writing, Harmony Writing	
Performance	Playing Character game themes	Alexander Hamilton - Ensemble Performance		Performance of Composed Song Perform into Music Tech	
Theory	Minor/Major Chords, Concords/Discords/Consonance/Dissonance, Reading notation - recap semibreve, minim, crotchet and quaver and add semiquavers, dotted crotchet and dotted quaver	Syncopation, Rhythm - reading rhythm notation		Minor/Major Chords in C/G major or A/E minor, Extended Harmony, Inverted Chords, Melody writing - writing notation	

Provision for SEN Students in Music

At Cardinal Wiseman, this is achieved in three main ways:

1. Using SEND Profiles and Whole-School Inclusive Pedagogy

- Teachers in Music use students' individual SEND profiles—developed with input from parents, external professionals, and pastoral staff—to identify the adjustments required beyond our routine inclusive pedagogy. Profiles summarise each student's needs, including learning difficulties, EAL barriers, physical or sensory needs, and any pastoral considerations linked to the Culture for Learning. These profiles are continuously reviewed, and teachers adapt planning, resources, and expectations accordingly. Where students are eligible for exam access arrangements, these are embedded as part of normal classroom practice in Music.

2. Subject-Specific Adjustments to Support Participation in Music

- Music lessons involve practical performance, movement around the room, and the use of instruments, so teachers make imaginative and bespoke adjustments to remove barriers for SEND students. These may include:
 - Providing quieter or alternative working spaces
 - Choosing instruments or musical roles suited to physical, sensory, or emotional needs
 - Adjusting seating, grouping, and movement in the classroom
 - Supporting students whose English as an additional language significantly affects learning
 - Ensuring accessibility during rehearsals, extracurricular activities, trips, and performances
 - Making adaptations based on medical needs, mobility concerns, or sensory sensitivities
 - Teachers remain alert to student engagement and intervene sensitively to ensure all SEND learners can participate fully and make progress.

3. Targeted Support and Collaboration with SEND Staff

- Music teachers provide tailored support in lessons, including one-to-one guidance, practical help with instruments or notation, and intentional inclusion strategies such as assigning meaningful roles or targeted praise. The SENCO works with the department to monitor the effectiveness of adjustments, ensuring Music lessons reflect whole-school expectations. Regular CPD—planned and delivered by the SENCO based on patterns of need within the cohort—supports Music staff in understanding SEND

profiles, making reasonable adjustments, and sustaining high-quality provision.

Partnerships

At Cardinal Wiseman we work closely with Birmingham services for education who provide our instrumental lessons.

Part B: Co-curricular music

This is about opportunities for pupils to sing and play music, outside of lesson time, including choirs, ensembles and bands, and how pupils can make progress in music beyond the core curriculum.

Music Tuition

Services for Education provide our instrumental lessons. We have lessons available in the following;

- Guitar
- Drums
- Keyboard
- Vocals
- Steel Pans
- Music Technology
- Woodwind

All instruments are small group lessons. The cost for lessons is currently £10 per term for students, for students receiving FSM the cost is completely covered by the school.

Extra-Curricular

All students have the option and choice to sign up to the school choir, which is open to every year group and welcomes singers of all levels of experience. The choir rehearses regularly throughout the school year in preparation for school Masses and other liturgical celebrations, where they play a key role in leading the worship and enhancing the prayerful atmosphere through music. Participation in the choir gives students the opportunity to develop their vocal skills, musical confidence and ensemble awareness, while also contributing to the wider Catholic life of the school and representing Cardinal Wiseman in important religious and community events.

Where possible, the school supports instrumental progress by facilitating access to instrument loans – all students receiving an instrumental lesson are entitled to a free loan of their instrument, enabling pupils to take an instrument home for regular practice, even if they do not own one themselves.

Part C: Musical experiences

This is about all the other musical events and opportunities that we organise, such as singing in assembly, concerts and shows, and trips to professional concerts.

With a new head of department being employed starting the beginning of this academic year, there will be more musical opportunities provided for the students. There will be a music concert this year, with extra-curricular music sessions available too.

Each year, the school also stages a **whole-school musical production**, drawing on pupils' skills in singing, acting, dancing and technical theatre. A broad range of year groups are invited to audition and participate, with additional pupils involved behind the scenes in band, backstage and technical roles. The chosen show for 2024/25 is Legally Blonde, which will provide extensive opportunities for pupils to rehearse and perform to large audiences over several evenings in school.

Our close partnership with **Services for Education** significantly extends the range of musical experiences on offer. Working together, we have provided students with extra opportunities such as a **CBSO KS3 concert for all of Year 7**, ensuring every pupil in that cohort experiences a high-quality live orchestral performance.

In the future

This is about what the school is planning for subsequent years.

Target 1 – Rewrite and Refine the Curriculum

To complete the full review of the KS3 (and where appropriate KS4) Music curriculum, ensuring it is explicitly aligned with:

- Christopher Stephens' (HMI) principles of incremental learning, where units build on prior knowledge rather than being isolated musical experiences.
- The Model Music Curriculum, including use of core repertoire such as Ode to Joy, Drunken Sailor and other recommended works.
- The three “pillars” of progression:
 - Technical (e.g. motor skills, accuracy in playing/singing)
 - Constructive (e.g. secure understanding of pitch, rhythm, harmony, form)
 - Expressive (e.g. performing with expression and awareness of context/provenance).

Target 2 – Increase Performance Opportunities for All Pupils

To provide a wider range of structured performance opportunities across the year so that, by July 2025, a greater proportion of pupils in Years 7–11 have performed at least once outside of timetabled lessons.

This will include:

- Introducing termly concerts (Winter, Spring, Summer).
- Introducing and embedding 'Live Lounge' lunchtime sessions (e.g. throughout January) as informal platforms for solo and small-group performances.
- Maintaining a whole-school production each year (e.g. High School Musical in 2025) with roles for performers, band, and backstage/tech students.
- Using Mental Health and Music assemblies so that Year 7–9 regularly experience live performances from upcoming artists within school.
- Ensuring performance opportunities are available through choir, lunchtime clubs, after-school clubs, and trips (e.g. CBSO concert, studio visits).

Target 3 – Raise the Profile of Music Across the School

To continue to raise the profile and status of Music within Cardinal Wiseman so that it is more visible, valued and understood by pupils, staff and parents by July 2026.

This will be achieved by:

- Visibility in school life
- Regular musical contributions to assemblies and acts of worship, including form-time and whole-school liturgies.

Communication and celebration:

- Sharing Music achievements and events in newsletters, the school website, and social media, including highlights from concerts, trips and 'Live Lounge' performances.
- Publicly celebrating exam successes, instrumental/vocal awards and notable performances.
- Encouraging more students to sign up for instrumental and vocal lessons with SFE teachers and monitoring take-up.

Partnerships and enrichment:

- Further developing partnerships with Services for Education, the CBSO, Grosvenor Road Studio, and providers such as Toni Grehan Arts to bring in workshops, DJ skills, recording projects and external performances.