Music development plan summary:

Havelock Academy

Overview

Detail	Information
Academic year that this summary covers	2026-27
Date this summary was published	September 2026
Date this summary will be reviewed	September 2027
Name of the school music lead	Ian Cooke
Name of school leadership team member with responsibility for music (if different)	Ian Cooke
Name of local music hub	NEL Music Hub
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.

As an academy belonging to the David Ross Education Trust, we benefit from an extensive trust-wide music programme. This includes a trust-wide music curriculum, free access to MusicFirst cloud-based software, collaborative performances in large venues (including the DRET Secondary Music Festival and Choral Festival), a yearly composition challenge with the Berkeley Ensemble and the opportunity to experience professional performances. Further details of the DRET Music Programme can be found at http://www.dret.co.uk/music.

The three goals of the DRET Music Way are:

1. All students experience excellent music teaching in the classroom, with its focus on developing musical understanding – how music works and how it conveys meaning. (Curriculum Music)

2. Students have the opportunity to learn an instrument, with 1:1 / group lessons taking place during the school day, and to practise individually and rehearse in instrumental and vocal groups before school, during lunchtime and after school. (Co-curricular Music)

3. Students participate in a series of musical events running through the year – assemblies, house music competitions, student concerts, school shows, workshops, residencies, arts weeks, trips to professional concerts – in which they experience music as a vital element in public culture. (Musical Enrichment)

Our music development plan aims to achieve these three goals in our school.

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.

This section addresses the content taught during lesson time, the duration dedicated to music lessons, and the music qualifications or awards that pupils can attain. An overview of the music curriculum for each year group can be found on the Academy website.

Music is taught at Havelock Academy for one hour per week during key stage 3 (years 7, 8 and 9), and is then available as an options subject at key stage 4 (years 10 and 11).

The music curriculum weaves together the central pillars of developing musical understanding (knowledge **of** music), music thinking (knowing **about** music), and music making (knowing **how**), and delivers this through singing and instrumental development, both solo and ensemble. The curriculum is designed with a focus on sequencing these skills to ensure a cohesive and progressive learning experience.

Curriculum Overview

YEAR 7 (Core Theme: Melody)		
Building Musical Communities	**Folk Music of the British Isles**	**Reggae**
Performing as part of an ensemble; notation; relationship between composers, performers, and audience	How melodies are structured around degrees of the scale; how stories are told through music; how bass lines support melody; instrumentation and texture	Relationship between melody and harmony; balance of voices/instruments; melodic lines
YEAR 8 (Core Theme: Harmony)		
Anthems	**12 Bar Blues**	**The Four Chord Trick**

How music is balanced around the tonic and dominant; how melody relates to harmony; consonance and dissonance; instruments of the orchestra; society's relationship with music	Musical structure; call and response; extended harmony	How harmony and chord patterns are used to structure music; chord patterns in different keys; how bass lines connect with chord patterns; how music can be built from just four chords
YEAR 9 (Core Theme: Texture)		
Ground Bass	**Minimalism**	**EDM**
How melody and harmony relate to each other; consonance and dissonance; homophony and polyphony; primary and secondary triads	Polyphonic texture; relationship between different layers of sound; diatonic harmony	Monophonic, homophonic, polyphonic and heterophonic textures; motivic development; countermelodies, fragmentation, augmentation, and diminution

Year 7

The development of singing starts in the first term of year 7, where students begin by singing several pieces (including our Academy Song), learning to pay attention to both pitch and note duration. This unit works towards a performance / performances within the school community (including during weekly assemblies), using singing as a core component to develop ensemble performance. The core purpose of the unit is to build musical confidence in students and the musical identity of the class, while ensuring that the musical learning from Year 1 to Year 6 is fully secure.

The unit begins with the development of the voice, an essential part of music-making - not just the singing voice, but the inner voice (being able to conceptualise music) and with this, students' musical identity. Students will also be taught a working understanding of the keyboard - not to achieve fluency in performance, but to acquire a practical device for manipulating sound and applying conceptual knowledge.

The second term sees students setting words to music in the style of a folk song, using their voices and working with a partner. They will learn about folk traditions of different areas of the British Isles, with a detailed focus on local folk music. They will be taught about how folk tunes have spread through communities through the oral tradition, how they have been adapted for the singers and instrumentalists present, and how

composers have arranged them for different forces. They will also begin to develop their skills using a notation writing software package.

Term 3 sees students composing and performing a Reggae song in balanced, small ensembles. They will explore the cultural context of Reggae, developing a deeper consideration of music's role in society and politics around the world. They will be taught how to manipulate their voices and instruments to perform idiomatically and can bring their own instruments into lessons. They will be taught about the rehearsal process as well as how to prepare for all aspects of performance. The unit may finish with recorded performances in class, assembly, and public concerts.

Year 8

In term 1, students work towards a composition and performance of an anthem, written for keyboard/instruments (plus voices as appropriate), incorporating stylistic elements from the Ode to Joy from Beethoven's Ninth Symphony. There is an exploration of melodies constructed around tonic and dominant in assorted styles, leading to an understanding of classical balance / proportion. Instruments of the orchestra, choirs and different vocal types should be explored, along with the relationship of composer with society (focusing initially on Beethoven and the cultural context of the composition of his Ninth Symphony).

Term 2 sees students composing a 12-bar-blues song and performing it as part of an ensemble. The history of the Blues will be explored, and students will become immersed in the sound world of the Blues, encountering the work of great Blues musicians. There should be an exploration of the use of the 12-bar-blues structure over time.

During term 3, students work towards composing and performing a piece of music made up of chords, melody, and bass, built around a simple, functional harmonic framework.

This work will build on students' experience of handling primary triads in units 1 and 2 of year 8, by expanding the palette of chords to include chord VI, alongside providing opportunities to work in a range of keys to demonstrate the portability of functional harmony. During the process, students will explore a range of popular music styles that will provide examples of how harmony informs melody and bass line writing.

Year 9

In term 1, the core focus of this unit, as with the Year 9 curriculum as a whole, is developing an awareness of (and security in handling) texture. Using the Pachelbel Canon as inspiration (learning to play it individually, in pairs and in groups), students will compose a piece for a minimum of two polarised instruments and bass line, using

Pachelbel's ground bass. The composition can be completed using either Noteflight or Soundtrap, and should be written for string instruments. As the unit progresses, students' understanding of how to create melodies from chord patterns will develop, initially using the primary triads of I, IV and V and developing knowledge of iii and vi. Students will explore a variety of pieces using a ground bass, including pieces using the same ground bass as Pachelbel. There will be increasing focus on melodic shape and the relationship between melodic parts, including imitation.

In term 2, students work towards composing a piece which combines multiple layers of texture. They will do this through learning the principles of minimalist music – layers of ostinati, repeated patterns that develop minor changes over time, phrase shifting, interlocking repeated phrases and rhythms, counterpoint, diatonic harmony – and engaging with the music of key minimalist composers such as Terry Riley, Steve Reich, and Philip Glass. They will develop an awareness of how minimalist techniques are heard in contemporary music, especially film and video games. The individual composition should be composed for one instrument or family of instruments – Reich's Electric Counterpoint, movement 3, is a helpful model – and music technology (Noteflight or Soundtrap) should be used as a compositional tool.

Term 3 sees students applying their knowledge of melody, harmony, and texture by creating a piece of Electronic Dance Music. Using Soundtrap software, they will learn how to generate and manipulate melodic motifs, harmonic patterns, bass lines and drum material culminating in a complete artefact that captures the key characteristics of an authentic sound world. The textural focus of this work is centred around the concept of contrast. Typical of EDM, the composition will consist of a series of contrasting sections, created through gradual and/or dramatic textural change. Students' increasing understanding and handling of compositional tools will continue to emerge through sustained, guided listening in class to a variety of music that are either sectional in form displaying elements of strong contrast (dance structures and concerti grossi), cyclic and cumulative in form (Minimalism and Ground Bass) or hybrids that give us both (e.g. Stravinsky 'Rite' and 'Firebird').

Year 10 & Year 11

Students undertake the OCR GCSE in Music course. The course offers students opportunities to develop their abilities both as solo performers and ensemble musicians. Through the course, students will explore a diverse range of musical genres, gaining insights into the conventions, as well as the melodic and rhythmic characteristics inherent to each genre or style. They will study five Areas of Study (AoS):

AoS1: My Music – students study their own instrument (including voice). They will practise and rehearse performances (solo and ensemble) and also compose music to a brief.

AoS2: The Concerto Through Time – students will study the development of the concerto from 1650 to 1910, looking specifically at the Baroque Solo Concerto; the Baroque Concerto Grosso; the Classical Concerto; the Romantic Concerto.

AoS3: Rhythms of the World – students will study the traditional rhythmic roots from four geographical regions of the world, India and the Punjab; Eastern Mediterranean and Middle East; Africa; Central and South America.

AoS4: Film Music – students will study a range of music used for films including music that has been composed specifically for a film; music from the Western Classical tradition that has been used within a film; music that has been composed as a soundtrack for a video game.

AoS5: Conventions of Pop – students will study a range of popular music from the 1950s to the present day, focussing on Rock ‘n’ Roll of the 1950s and 1960s; Rock Anthems of the 1970s and 1980s; Pop Ballads of the 1970s, 1980s and 1990s; Solo Artists from 1990 to the present day.

Special Educational Needs and Disabilities

Havelock Academy has a commitment to inclusion and equity, and this is integral to the curriculum. It is important that every student has access to the music curriculum and attains successful outcomes for them. However, it is recognised that some students may require additional, often temporary, scaffolding to reach these outcomes and so staff will put into place whatever additional scaffolding students need to overcome any barriers to their learning.

Links to Local Music Hub and other Organisations

Havelock Academy works closely with the NEL Music Hub to provide instrumental lessons and further opportunities for performance-based activities. We also work with East Marsh United, a community group in the local area, to provide more opportunities for the students.

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.

Instrumental and Vocal Groups

Havelock Academy offers a range of instrumental and vocal groups which are offered free of charge and are open to all students across all year groups. Rehearsals and clubs take place in specialist music areas including the music classrooms, practice rooms, ensemble room and theatre. The current offer is below.

Musical Theatre Choir (MTC)

This is our Academy choir and involves students from year 7 through to year 13. Repertoire varies according to time of year and students' interest, but examples of recent repertoire include Christmas songs (for performance in the Christmas concert), musical theatre songs, and pieces prepared for both the Secondary Music Festival and the Choral Festival.

Rock Bands

Students have the opportunity to form their own band with their peers, supported by dedicated teacher guidance. Currently there is a rock band in both years 10 and 11 who make use of lunchtime practice sessions and after school rehearsals. These sessions take place in the ensemble room which has all the instruments and equipment needed.

Production

Havelock Academy is well known for its productions in the local area and performances are always sold out and well received by the local community. Rehearsals take place in the theatre and other music specialist rooms in preparation for an annual musical performed in July.

Performances include:

- Mary Poppins - 2026
- Little Shop of Horrors - 2025
- Billy Elliot - 2024
- Annie - 2023
- Matilda - 2022
- We Will Rock You – 2019
- Beauty and the Beast – 2018
- Grease – 2017
- Aladdin – 2016
- The Phantom of the Opera – 2015
- Les Misérables – 2014
- We Will Rock You - 2013
- Joseph and the Amazing Technicolour Dreamcoat – 2012
- Beauty and the Beast - 2011
- Little Shop of Horrors – 2010
- The Sound of Music – 2009
- We Will Rock You - 2008

Peripatetic Offer

Havelock Academy offers peripatetic music lessons delivered by specialist instrumental teachers which are designed to enhance the musical development of students. These lessons are either small group (max. 3) or individual.

Instrument Choices:

- **Piano/Keyboard:** students learn both classical and contemporary styles
- **Guitar:** students learn acoustic or electric guitar covering a wide range of genres, and includes using notation and TAB
- **Bass Guitar:** covers a wide range of genres, and includes using notation and TAB
- **Percussion:** drum kit lessons cover rhythm, coordination and reading percussion notation

The music department offers practice rooms for solo and ensemble practice at lunchtimes.

Charging Information

Havelock Academy charges a nominal fee for peripatetic music lessons to cover the costs of hiring specialist tutors. However, the academy is committed to ensuring that all students can access this provision and potential remissions are available on a case-by-case basis.

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.

Within the academic year, there are several additional musical opportunities that take place.

- **Assembly Singing:** students in years 7 and 8 sing the Academy Song at the start of assembly each week. This is led by the Head of Year, assisted by a member of the music team.
- **House Shout:** an interhouse singing competition which involves every house choosing, rehearsing, and then performing a song to the rest of the academy. A panel of judges is invited in for the event to judge the winning house.
- **Christmas Carol:** held in December at Grimsby Minster
- **Christmas Concert:** held in the final week of term 1 and is a mixture of traditional and modern Christmas songs, as well as dance and drama pieces.
- **Inter-House Music Competition:** held in February and open to both solo performances and ensembles.
- **Easter Showcase:** held in the final week of term 2, features music, dance, and drama pieces, including the finalists from the Inter-House Music Competition.

- **Secondary Music Festival:** usually held in March and sees ensembles from the Academy participate in a music festival with the other secondary schools from the Trust.
- **Choral Festival:** an opportunity for students to participate as part of a choir along with primary and secondary academies from the Trust.
- **Theatre Trip:** an annual trip is organised to take students to see a musical.
- **Annual Production:** performed in the final week of term 3. A large-scale musical put on in our very own theatre.

All the above opportunities are open to all students across all year groups and are provided either free of charge or at a subsidised rate depending on the activity.