

Year 7 Topics

In year 7 we teach the following modules over the course of the year. Each module draws on prior learning from KS2 and builds on understanding from the KS2 programme of study. Each module develops and deepens the Core knowledge that will underpin all areas of the curriculum at KS3 and KS4.

Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
African Drumming	This unit explores the main rhythmic musical features and devices used in African music, particularly the African drumming tradition of West Africa, developing students' knowledge and understanding of rhythms and rhythmic notation as well as in introduction to structures, dynamics and musical features such as Call and Response.	Week 1	Notation Pulse Rhythm Repeat Quaver Crotchet Semiquaver Tea/coffee/lemonade/coca-cola Ext hot-chocolate	Students to develop sense of pulse so can perform in time together Recognise musical notation and develop sight-reading skills
		1. Notation/rhythms		
		Week 2	As above + Aural Djembe Structure – start(introduction) Middle and Ending Dynamics	Pupils learn background information on African Music and its culture. They are shown how to hold and play/produce different timbres on the Djembe. Students then perform as a class ensemble using a simple structure of start, middle and end (if time allows developing awareness of dynamics)
		2. Background African Culture 3. What a Djembe is, how its made and how to hold/play correctly 4. Understand simple structure 5. Ext Develop understanding of Dynamics		

		<p>Week 3</p> <p>6. Composition</p> <ul style="list-style-type: none"> - Notation and performance of students own 4 beat rhythm composed using different timbres <p>Ext Polyrhythms</p> <ul style="list-style-type: none"> - Students develop performance and listening skills by putting individual rhythms together to make a polyrhythm. 	<p>As above +</p> <p>Composition Timbres/Tone</p> <p>Texture Monophonic Polyrhythm</p>	<p>Students are to compose a 4 beat pattern using a combination of high and low timbres on the Djembe. Ext 8 beat</p> <p>These are then combined to form a polyrhythmic texture, characteristic of much African music. In pairs in the first instance, then in groups of three/four.</p>
Week 4				
		<p>Compositional techniques</p> <p>7. Call & Response</p>	<p>As above +</p> <p>Call and Response Solo Improvisation Binary</p>	<p>Pupils explore the effect of syncopation on rhythms learning about its offbeat feel and its emphasis on weaker beats before exploring how call and response is used in African music, improvising, composing and performing their own call and response rhythms. Explored as an ensemble in the first instance – as an example and to developing knowledge and skills</p>
Week 5				
		<p>Consolidate knowledge from previous lessons...</p> <p>Musical elements</p> <ul style="list-style-type: none"> • Tempo – moderato/Allegro • Timbre – instruments/tones used • Texture – unison/monophonic/polyphonic • Dynamics – pp/ff Cres/Dim range inbetween/contrasting <p>Structure – Intro/Middle/binary/ Outro ext Ternary/Rondo</p>	<p>As above +</p> <p>Moderato Allegro Unison</p> <p>P – Piano MP – Moderately quiet MF – Moderately loud F – forte/loud Crescendo/decrescendo Ternary/Rondo</p>	<p>Pupils look briefly at African musical instruments before combining their learning of rhythm (from monophonic to polyphonic/polyrhythms, syncopation and call and response) into an African-inspired piece (Aural elements)</p> <p>Rhythm recognition/develop sight-reading skills</p>

Week 6 - Listening		
Musical instruments	Kora Djembe Talking Drum Belafon	
<ul style="list-style-type: none"> • Kora • Djembe • Talking Drum • Belafon 		
Week 7		
Consolidate knowledge from previous lessons and develop group composition/performance		Review of previous students work WWW/EBI/Grade working at
Musical elements <ul style="list-style-type: none"> • Tempo – moderato/Allegro • Timbre – instruments/tones used • Texture – unison/monophonic/polyphonic • Dynamics – pp/ff Cres/Dim range inbetween/contrasting Structure – Intro/Middle/binary/ Outro ext Ternary/Rondo		
Week 8		
Consolidate knowledge from previous lessons and develop group composition/performance		Performance skills – playing individually composed rhythms within a group structured piece.
Musical elements <ul style="list-style-type: none"> • Tempo – moderato/Allegro • Timbre – instruments/tones used • Texture – unison/monophonic/polyphonic • Dynamics – pp/ff Cres/Dim range inbetween/contrasting Structure – Intro/Middle/binary/ Outro ext Ternary/Rondo		Listening skills – Listening/Call and Response
		Oracy - through classroom based discussion.
		Creativity – develop composition skills by composing an individual 4 or 8 beat rhythm, maintaining it within a group structured composition – applying knowledge learnt (such as
Week 9		

		<p>Consolidate knowledge from previous lessons and develop group composition/performance</p> <p>Musical elements</p> <ul style="list-style-type: none"> • Tempo – moderato/Allegro • Timbre – instruments/tones used • Texture – unison/monophonic/polyphonic • Dynamics – pp/ff Cres/Dim range inbetween/contrasting <p>Structure – Intro/Middle/binary/Outro ext Ternary/Rondo</p>		<p>Call and Response, structure such as start, middle and end, Binary, ternary and Rondo form). Students will develop ideas, make decisions, collaborate and manage time constraints.</p>
		<p>Week 10 – Assessment - Practical</p>		<p>Recorded and Evaluated on WWW/EBI</p>
		<p>Musical contexts Tradition EXT - & development/fusion</p>	<p>Tradition Fusion</p>	<p>Enrichment Listening to a range of African Songs Attend a concert where percussive music from other cultures is being performed</p>

Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Offbeat	This unit explores reggae music and culture it comes from, exploring the origins of reggae music as a one of a number of different styles of the Caribbean. It introduces students the different elements within the conventions of popular song – featuring characteristics of reggae (offbeat) when students explore the strong and weak beats of the bar, syncopation and the effect that this has on reggae music.	Week 1	<p>Melody Chords Musical elements</p> <ul style="list-style-type: none"> • Tempo – Pulse/lento/moderato • Rhythms – Offbeat/Strong beats & Weak beats/Syncopation • Timbre – instruments/tones used • Texture – Hook monophonic/polyphonic/Homophony/Melody and Accompaniment • Dynamics – contrasting/range/Mf • Structure – Intro/Chorus/Verse/Outro • Lyrics <p>Compositional techniques</p> <ul style="list-style-type: none"> • Hooks <p>Musical elements</p> <ul style="list-style-type: none"> • Tempo – appropriate use/lento/moderato • Timbre – instruments/tones used • Texture – monophonic/polyphonic/Homophony/Melody and Accompaniment 	<p>Students will be given the opportunity to develop their knowledge and understanding of rhythms that use syncopation with an introduction to more textural elements and introduction of pitch with use of hooks, awareness of the differences of structures such as Verse and Chorus form as opposed to Binary, Ternary and Rondo and following a simple outline score/lead sheet within performance.</p> <p>Knowledge of previous textures used in African music can be seen and developed in the parts given (Hook/Bass part/Chords etc) and how they can be developed (syncopation/and looking ahead to future minimalism rhythms within the next unit).</p> <p>Students will develop skills recognise various textural elements/parts/instruments being/not being used such as bass lines, hooks, melodies, chords when listening and use in musical vocabulary.</p> <p>Pupils look at the famous reggae musician, Bob Marley and his influence on Rastafarianism to a worldwide audience.</p>
		Week 2		
		How strong and weak beats are used within a traditional Caribbean song <ul style="list-style-type: none"> • Learn about strong beats and weak beats of the bar • Understand what a chord is and how they are used in reggae music. • perform offbeat chords and understand its contribution to the texture of a song 		
		Week 3		
		How syncopation is used in Reggae Bass lines <ul style="list-style-type: none"> • Learn about reggae bass riffs and how these are put together to form a reggae bass line (taking notes from the chord) • Learn how syncopation is used in reggae bass lines 		
Week 4				

		<p>How Hooks are used in Reggae music</p> <ul style="list-style-type: none"> Learn about hooks, riffs and textures in reggae Perform a reggae hook Develop awareness of the different textural layers within Reggae music 	<ul style="list-style-type: none"> Dynamics – contrasting/range Structure – Intro/Chorus/Verse/Outro 	<p>Pupils explore the different textural layers which make up reggae music before exploring the different themes used in traditional reggae lyrics.</p>
		<p>Week 5</p>		
		<p>How to combine textural elements of reggae</p> <ul style="list-style-type: none"> Developing performance skills listening to parts and awareness of textural layers to make an effective group performance (adjusting parts to fit together as required) 	<p>Musical instruments</p> <ul style="list-style-type: none"> Bass Steel pans Drum kit Organ Voice Saxophone Trumpet Trombone <p>Tonality</p> <ul style="list-style-type: none"> Major Minor Chords Inversions 	<p>Performance skills – learning to play off beat chords, syncopated bass lines, hooks and melody, layering parts to develop an awareness of texture.</p> <p>Composing Students will develop their understanding of structure by arranging their version of the given piece of music.</p> <ul style="list-style-type: none"> * INTRO * CHORUS * VERSE * OUTRO * Hooks * Texture
		<p>Week 6</p>		
		<p>How lyrics are used in reggae songs (how the Jamaican nation-language is used)</p>	<p>EXT identifying musical elements and musical features. Lead sheet/Score Notation rhythms</p>	<p>Notation Students will be given to the opportunity to develop reading skills and recognise how pitch is reflected in traditional notation/possible sight-read given rhythms/melodies through a lead sheet/outline score of Three Little Birds</p>
		<p>Week 7</p>	<p>Triad</p>	
		<p>How to apply, knowledge and understanding of parts in a small ensemble rehearsal (including all textural layers)</p>	<p>Root (EXT) Inversion Improvisation</p>	<p>Listening skills – Listening/Call and Response</p>
		<p>Week 8</p>		
		<p>How to apply, consolidate knowledge and understanding of performance through small ensemble</p>		<p>Oracy - through classroom based discussion.</p>

		performance/rehearsal (including all textural layers)		<p>Creativity – develop students own arrangement of Three Little Birds. Maintaining parts within a group and structuring arrangement/ performance – applying knowledge learnt. Students will develop ideas, make decisions, collaborate and manage time constraints.</p> <p>Listening Students will develop their listening skills by identifying the different parts within performance (Hooks/Bass/Chords/syncopation/Melody/drum pattern). Students will also listen to a range of Caribbean Music to enhance their understanding of the variety of styles and the outside influences that have contributed towards each of the styles. Features such as Call & Response (African Drumming) revisited as well as developing knowledge on influences and history of the styles covered (how call and response is being used/Spanish influences/instruments)</p> <p>Improvisation - EXT Students have the opportunity to include an improvisation section during their ensemble arrangement of Three Little Birds – using notes from chords as a basis</p> <p>Enrichment</p>
		Week 9		
		Evaluate reggae performances		
		Week 10		
		Knowledge test – key terms /listening		

				<p>Watching further live performances of reggae by Bob Marley/other reggae artists and groups</p> <p>Wider listening opportunities given (Self/Frog) EXT - & development/fusion</p>
Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment

Minimalism	Students are introduced to minimalist music, new knowledge and skills are developed by the introduction of phase shifting, textural elements when combining musical ideas/cells/loops/motifs etc in performance and composition	Week 1	Minimalism Melody Motif Rhythm Syncopation Moderato Mf Improvisation	The introduction of Sibelius music software will also develop understanding of notation particularly the use of the staff – treble clef (ext bass) and bar lengths Features – phase shifting, note addition, note subtraction EXT metamorphosis, augmentation & diminished rhythms/melodies The above also shows students combined understanding of previous units covered so far (note values, how notes work effectively within chords, textural layers produced effectively Performance skills – learning to combine and perform melodic ideas to create a piece of minimalist music, layering parts to develop an awareness of texture. Structure – showing development of ideas, layering musical ideas Texture – Using monophonic openings, developing to polyphonic texture/developing varied textural layers Tonality - thinking and listening regarding notes (taken chords – learnt in Reggae) and how effective they can or can't be combined when composing melodic ideas
		How Minimalism developed and its conventions How minimalist composers use small rhythmic motifs to build a bigger piece		
		Week 2	Chords Major Minor (EXT)	
		How Phase shifting is used in Minimalism How to perform “Clapping Music” as a class by Steve Reich	Inversion Triad Root	
		Week 3	Texture Monophonic Polyphonic	
		How to use Sibelius – basics of composing (a short musical phrase/motif/idea to phase shift)	Structure Intro Outro Layering	
		Week 4 & 5		
		How melodic motifs can be used to create a piece of minimalist music To perform a class version of ‘in c’ by Terry Riley/Own version – how to combine notes effectively Explore how a minimalist piece is based on melodic motifs or “cells” using minimalist techniques such as repetition, looping, phase in and phase out		
		Week 6	Phase Shift Repetition	
How to select and combine melodic motifs to create a minimalist style piece of music using Sibelius with an				

		awareness of compositional devices and style	Loop Tradition Fusion Abstract, Impressionism	<p>Notation Students will be given to the opportunity to develop reading skills and recognise how pitch is reflected in traditional notation through the use of Sibelius and given notation</p> <p>Listening skills – Listening to a range of minimalist music and through composition and performance</p> <p>Oracy - through classroom based discussion.</p> <p>Creativity – develop students own minimalist inspired piece of music - applying knowledge learnt. Students will collaborate and develop ideas and make decisions.</p>
	Week 7			
	How to layering melodic ideas using Sibelius			
	Week 8			
	How to develop and extend melodic motifs to create a minimalist style piece of music with an awareness of compositional devices and style To compose, refine students minimalist composition developing an awareness of style			
	Week 9			
	How minimalist music has influenced dance music and twentieth century electronic music			
	Week 10 - Knowledge based test/listening			
	Consolidate learning on minimalism by listening to a piece(s) of minimalist music and identifying musical features			

Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
				Include opportunities to develop subject specific skills plus general core skills including independence, problem solving, evaluation, analysis, creativity, literacy, numeracy and oracy

				<p>Include opportunities to develop subject specific skills plus general core skills including independence, problem solving, evaluation, analysis, creativity, literacy, numeracy and oracy</p>

