

Music (26.27)
Year 7 Topics

In year 7 we teach the following modules over the course of the year.

Each unit covers the **core skills and enrichment** below:

- **Performance skills** – playing individually composed rhythms within a group structured piece.
- **Listening skills:** General Listening - Team work. Listening to other students' ideas and working collaboratively on their piece, sharing ideas for performing and composing. Musical listening: Listening to a range of music from the style studied and through composition and performance
- **Oracy:** through classroom based and group discussion.
- **Creativity:** develop composition skills by composing an individual and in a group. Students will develop and extend ideas, make decisions, collaborate and refine musical ideas.
- **Self-managers:** Working within the constraints of a musical style and time to produce a successful piece of music.
- **Effective participators:** taking responsibility for the quality of their work and providing constructive feedback on the work of others in the class.
- **Reflective learners:** Evaluating their own performance(s) against criteria and identifying targets for future performance.
- **Wider enrichment:** Listening to a range of music in and related to the particular style. Attend/watch live concert when opportunities arise.

Topic	Rationale (Layering, why this why now? Linking/looking)	Knowledge Goals Declarative (to know that...)/ Procedural (to know how to...)/ Conditional (to know when/why...) <i>To know that when performing/rehearsing/discussing you need to...</i>	Key vocabulary (Tier 3)
7[^]1 African Drumming (Aut 1 & 2 = 14 weeks) Baseline/ Summative 1	<u>Linking:</u> This unit builds on the performing and composing skills students may have developed in primary school. If they have done a lot of work on rhythm previously, they can start to use more complex rhythms, and longer and more sophisticated musical structures. If they have done previous percussion performances, they will be able to perform more complex and longer music in a group, with a more sophisticated application of the musical elements covered if this unit. <u>Laddering:</u> To compose and perform a 4 (or 8 beat) rhythm which has a clear structure and demonstrates different drum strokes and dynamics.	1. To know that rhythm is at the heart of all African music. To know that music is an important part of African society and culture.	Mbube Gumboot Aural Tradition Talking Drum Balafon Rhythm
		2. To know that rhythm and pulse is important in African Music. To know how to play basic rhythms from written notation.	Rhythm Pulse/Beat <u>Notation:</u> Crotchet Quaver Semiquaver Semibreve Minim
		3. To know how to... - look after a djembe. - hold a Djembe correctly. - create a good sound on the djembe. To know the textures polyrhythm and unison	Bass Tone Slap Rhythm Polyrhythm Crotchet Quaver Semiquaver Pulse

	To understand, identify and notate basic rhythms To sight-read basic rhythms To recognise traditional African instruments. Looking: Students will use the rhythmic element of knowledge gained in this unit for all future topics, musical reading and notation. In year 8 & 9 students will complete more challenging drumming units progressing to Samba drumming in Year 9. The information learnt is included in several topics throughout key stage 3 and in set works within the Key stage 4 curriculum when relating to instrumental forces as well as African fused music.		Polyrhythm Unison Texture
		4. To know that the element of dynamics enhances music.	PP P MP MF F FF Crescendo Decrescendo Dynamics Unison Polyrhythm Call and Response
		5. To know how to create a 4 (or 8 beat rhythm) using different drum strokes and dynamics. To know how to develop your rhythmic idea.	Rhythm Pulse/Beat Crotchet Quaver Semiquaver Semibreve Minim PP P MP MF F FF Crescendo Decrescendo Dynamics Unison Polyrhythm Call and Response Development
		6. To know how to work in a group. To know how to start placing musical ideas into a clear structure.	Unison Dynamics <u>Drum Strokes:</u> slap, bass, tone

		7. To know how to play your introduction effectively.	Unison Dynamics <u>Drum Strokes:</u> slap, bass, tone
		HALF TERM	
		8 To know how to extend your composition, adding a contrasting section. To know how to create polyrhythm. To know what Binary Form is.	Binary Form (AB) Polyrhythm Composition
		9. To know how to join your introduction to your Polyrhythm.	Binary Form (AB) Polyrhythm Composition Introduction
		10. To know how to develop your rhythms. To know how to create a piece of music in Ternary Form (ABA).	Binary Form (AB) Ternary Form (ABA) Polyrhythm Composition Introduction
		11. To know how to play your composition with accuracy.	Timing accuracy
		12. Final rehearsal/Group work lessons To know how to use the success criteria for my Assessment to refine our groups composition performances <i>Share assessment criteria and examples with students to show progression and model progress</i>	

		<i>Practical</i> <i>Final week group rehearsal. Students are to develop confidence in their performance, securing pulse, fluency between sections and the actual sections to show their understanding of knowledge from previous lessons/group composition/performance</i>	
		13. Assessment – To know that when I perform, I must apply the composed rhythms and structures learnt. <i>Practical/Knowledge</i> <i>Assessment of understanding through practical performance of composed rhythms and structures used.</i> <i>Assessment – knowledge and aural/rhythms via FROG</i>	
		14 To know how to improve having reflected on your music feedback.	Timing accuracy

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7[^]2 Minimalism Spring 1 & 2 Summative 2b (Composing) 12 weeks Spr 1: 6 wks Spr 2: 6 wks	Linking: This unit introduces students to composing using music software. Through this unit they will learn and use their knowledge of minimalist music to master rhythmic understanding, basic layering and melodic development. Laddering: To compose a short piece of minimalist music on music software, showing an understanding of notes on the stave and key features of minimalist music. To understand, recognise and apply key terminology through listening/theory-based questions	1 To know that Minimalism is a style of music which is repetitive. To know that a composer is someone who makes music. To know that phase shifting is a compositional technique used by Steve Reich	Composer Repetition Phase shifting
		2 To know that composer Terry Riley is an innovative composer in minimalist music. To know how to create a melodic cell and use it to create a group Minimalist composition. To know how to use layering to build up a piece of Minimalist music.	Melodic cell Repetition Layering Contrapuntal/Polyphonic
		3 To know how to set up a score, add notes and copy and paste on Music software. To know how to read treble clef notation.	Notation Score Treble clef

	Looking: Students will build upon their knowledge of composing using music software in Year 8 & 9. In year 8 they will develop how to use harmonic structure and further melodic development using ground bass as a stimulus. In year 9 they will build on their knowledge from Year 7 & 8 to master musical expression and composing for a purpose through Film Music.	4 To know how to create a melodic cell on Sibelius. To know how to use layering to turn your melodic cell into a contrapuntal piece of music.	Melodic cell Repetition Layering Contrapuntal/Polyphonic
		5 To confidently know how to use layering to turn your melodic cell into a contrapuntal piece of music.	Melodic cell Repetition Layering Contrapuntal
		6 To know how to develop my composition using additive melody.	Additive melody
		HALF TERM	
		7 To know how to apply the sophisticated technique of metamorphosis to develop it effectively.	Metamorphosis
		8 To know how to confidently develop my composition using metamorphosis.	Metamorphosis

		9 To know how to apply subtractive melody to the final part of my composition creating an effective ending.	Subtractive melody
		10 To know how to develop my composition applying the features of Minimalism effectively.	Melodic cell Repetition Layering Contrapuntal/polyphonic Additive melody Metamorphosis Subtractive melody
		11 & 12 To know how to appraise mine and others work identifying how successfully the features if minimalism have been applied.	Appraise

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7^3 Offbeat/Reggae (Summer 1 – Formative)	<u>Linking:</u> 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. Students will be given the opportunity to develop their knowledge and understanding of rhythms that use more syncopation within Reggae bass lines and an introduction to more textural elements such as hooks, developing awareness of the different structures such as Verse and Chorus form.	1. To know that Reggae music is a type of Caribbean music. To know the key features of Reggae music.	Reggae Off-beat On-Beat
		2. To know what a chord is and how they are used in the song Three Little Birds.	Chords Triads Chord sequence

	Students should have developed and consolidated their theoretical knowledge about chords and texture in conjunction with the rhythmic notation from this and the previous African unit. Laddering: To know the key features of Reggae Music To know what a chord is and how to apply them To know how to play as an effective ensemble. To understand, recognise and apply key terminology through listening/theory-based questions Looking: Students will build upon their knowledge of Reggae in Year 8 by studying Hip Hop and in Year 9 studying 'The Blues'. Through these units students will consolidate their knowledge of the elements of music, performance skills as well as SCH context	3. To know that the bass line has the lowest notes of the song.	Bass line
		4 To know that the riff is the catchy, repetitive part of the song.	Riff
		5 & 6 To know how to play in an ensemble.	Offbeat Chords Bass line Riff Ensemble

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7^4 Singing (Summer 2 – formative) Aim: three- and four-part rounds, perform with some confidence in front of an audience, perform with a sense of ensemble including observing phrasing, accurate pitching & dynamic contrast.	Linking: To consolidate and baseline the singing students completed at primary. Laddering: <u>Three- and four-part rounds</u> , perform with some confidence in front of an audience, perform with a sense of ensemble including observing phrasing, accurate pitching & dynamic contrast. To understand, recognise and apply key terminology through listening/theory-based questions Looking:	1. To know how to warm up your voice to prepare it for singing. To know how to sing the basic verse and chorus of a song with an ensemble.	Verse Chorus Warm up Ensemble Unison Articulation
		2, 3, 4 & 5 To know how to sing in an ensemble in unison. To know how to sing in harmony in an ensemble.	Harmony Ensemble Solo Accuracy Rhythm Pitch
		6 To know how to perform with expression and accuracy.	Expression Dynamics Accuracy Phrasing

	In Year 8 students will build on how to sing in 3-and4-part rounds through chordal harmony.		
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