

Music (26.27)
Year 8 Topics

In year 8 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...) To know that when performing/rehearsing/discussing you need to...	Key vocabulary (Tier 3)
8^1 Stand Music (tabletop drumming) (Aut 1 = 8 weeks) Summative 1 (performing)	Linking: This unit build on the Year 7 African drumming unit, building on the rhythm and dynamics. Laddering: This unit focuses on learning how to read notation and perform a full piece as a whole class ensemble while embedding the rhythm and dynamics learnt in Year 7. Looking: In Yr 9 students will develop their drumming skills by exploring the style of Samba in addition to developing their score reading and performing of a full piece.	L1 To know how to play the introduction and section A of Stand Music. To know what the dynamic and articulation marks mean, and how to apply them. To know what a repeating bar sign is and how it works in the music.	Musical Element: Rhythm, Dynamics (Mf P PP Crescendo Decrescendo), articulation (Accent (>)) Notation: Quaver, Semiquaver
		L2 To know how to play section B of Stand Music. To know how to join the introduction, section A and section B together.	Musical Element: Rhythm (Semiquaver, Quaver , Rest), Dynamics (Mf P PP Crescendo Decrescendo), articulation (Accent (>)) Notation: Quaver, Semiquaver, Rest
		L3 To know how to play section C of Stand Music. To know how to join the introduction, section A, B and C together.	Reading Music: D.S. al Coda Musical Element: Rhythm (Semiquaver, Quaver , Rest), Dynamics (Mf P PP Crescendo Decrescendo), articulation (Accent (>)) Notation: Quaver, Semiquaver, Rest
		L4 To know how to play all sections of Stand Music fluently and confidently.	Reading Music: D.S. al Coda Musical Element: Rhythm (Semiquaver, Quaver , Rest), Dynamics (Mf P PP Crescendo Decrescendo), articulation (Accent (>))

			Notation: Quaver, Semiquaver, Rest
		L5 To know how to play the coda of Stand Music fluently and confidently. To know how to play all Stand Music.	Reading Music: D.S. al Coda Musical Element: Rhythm (Semiquaver, Quaver , Rest), Dynamics (Mf P PP Crescendo Decrescendo), articulation (Accent (>)) Notation: Quaver, Semiquaver, Rest
		L6 & 7 To know how to play all of Stand Music fluently and confidently.	Reading Music: D.S. al Coda Musical Element: Rhythm Dynamics, articulation Notation
		L8 To know that when I perform 'Stand Music' I need to:...	

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8^2 Music through Time: composing from ground bass Spring 1: formative Spring 2: Summative 2(Composing)	Linking: This unit builds on the rhythms, chords and bass lines learnt in Year 7. It builds on the Yr 7 composition unit on Minimalism. Laddering: This unit focuses on understanding the SCH of ground bass and students will compose a piece of music, on music software, inspired by the ground bass from Pachebel's Canon developing how to use harmonic structure effectively. Looking: In Yr 9 students will build on their composing knowledge from Year 7 & 8 through Film music where	1. To know that ground bass has its origins in Medieval music specifically plainsong. To know how to create a plainsong melody	Minstrels Features of Medieval Music: Neumes Plainsong Musical elements: Monophonic Instruments: Vielle, Lute, Recorder, Pipe & Tabor, Dulcimer
		2. To know that ground bass reached its peak in the Baroque period and influences music today. To know that the harpsichord and organ are significant keyboard instruments of the Baroque era. To know how to play the melody from Toccata and Fugue in D Minor.	Features of Baroque music: Baroque, Harpsichord, Organ, Fugue, Johann Sebastian Bach
		3. To know that Bach, Handel and Vivaldi are some of the greatest composers of the Baroque era.	Baroque composers: George Frideric Handel, Antonio Vivaldi, Johann Sebastian Bach Baroque features: Virtuoso, Virtuosoic

	they will focus on musical expression and composing for a purpose.	To know how to play some well-known music by these composers.	
		4. To know that a Ground Bass uses a repeated bass line. To know how Baroque music has influenced the popular music of today.	Baroque features: Ground Bass
		5. To know how to use the chords from Johann Pachelbel's Ground Bass, to create your own Ground Bass style composition.	Baroque features: Ground Bass, Chords, Chord sequence, Rhythm: Semibreves, Minims Stimulus: Chords from Pachelbel's canon
		6. To know how to use the chords from Johann Pachelbel's Ground Bass, to create your own Ground Bass style composition.	Baroque features: Ground Bass Musical elements: Harmony: Chords, Chord sequence, Rhythm: Crotchets, Quavers
		HALF TERM	
		7. To know how to add passing notes to enhance the musical qualities of my composition.	Musical features of the melody: Passing notes, Chord tones
		8. To know how to add lower and upper auxiliaries to enhance your basic melodies.	Melodic features: Upper auxiliary, Lower auxiliary

		9, 10 To know how to create your own musical lines using a mixture of the note values, passing notes and auxiliaries explored in previous lessons.	Melodic features: Lower auxiliary, Passing note, Upper auxiliary Rhythm features: Minim, Crotchet, Semibreve, Quavers
		11. To know how to listen to your compositions and evaluate your success.	Appraising Justify Opinion

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8^3 Singing (Spring 2 – formative)	<u>Linking:</u> This unit builds on the Year 7 singing unit where students learnt how to sing in 3- and 4-part rounds. <u>Laddering:</u>	L1 To know how to warm up your voice to prepare it for singing. To know how to create a blended, confident unison sound using a catchy 4-bar vocal hook.	Unison Vocal hook Blend, Monophony, Pitch-matching
		L2	Vocal Drone Staggered

	This unit focuses on chordal harmony in two or three parts. To 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: In Yr 9 students will build on chordal harmony by learning how to sing in homophonic and/or polyphonic harmony	To know how to maintain a vocal drone against a moving melody line. <i>(Students learn to hold a stable, unchanging harmonic note while another group sings a moving melody over them)</i>	Breathing, 2-Part Texture
		L3 To know how to sing a moving 2-part harmony line that runs parallel to the melody.	Interval Harmony Line Major/Minor Thirds Independence
		L4 To know how to construct and sustain a 3-part vocal triad on a single word or vowel.	Vocal Triad Chord Stacking Choral Balance
		L5 & 6 To know how to move smoothly between two different 3-part vocal chords.	Voice Leading Chord Transition Chord Progression
		L7 To know how to perform a short song featuring three distinct, simultaneous vocal parts. <i>The final lesson brings all 3 vocal layers together for an unaccompanied, harmonious performance.</i>	A Cappella Arrangement Ensemble Singing

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8^4 Hip Hop Summer 1 & 2 = 12 weeks	Linking: This unit builds on year 7 units: African Drumming & offbeat (Rhythm), Minimalism (composing using software)	1. To know that Hip Hop focuses on rhythm rather than melody and harmony. To know that Hip Hop was a cultural movement.	Style: Hip Hop Culture: Afro-American, Latino Elements of Hip Hop: rapping/MC'ing, rhythms (bass line), sampling, social/political lyrics, rhyme, instrumentation, beat boxing

Formative.	Laddering: To know the SCH context of Hip Hop To know how to write effective song lyrics. To compose and perform a Hip Hop song demonstrating an understanding of the key features using music software. To understand, recognise and apply key terminology through listening/theory-based questions Looking: In year 9 students will build on their knowledge from Reggae and Hip Hop to explore the 'The Blues'.	2 To know how to write lyrics (RAP) for a Hip Hop song	Verses 4 lines Repeated 4 th line Rhyming couplets Flow Theme (social/political)
		3. To know how to structure a Hip Hop song To know how to use Music software to start my composition To know how to use Sibelius to create a rhythmic loop for the backing track of your RAP.	Programme beats Samples Structure • Introduction • Verse • Strophic • Refrain • Rhyme • Instrumental • Rhythm
		4. To know how to compose a chord progression suitable for Hip Hop To know how to develop my composition To know how to create a chord sequence to use in your backing track.	Chord Chord sequence Piano Guitar Loop Chords: major, minor
		5. To know that a middle 8 is a section of a song that breaks repetition and lasts exactly eight bars. To know how to add a middle 8 into my composition effectively To know how to create a bass line to use in your backing track.	Middle 8: Contrasts (change in key, tempo, instruments) Lyrical Twist Chord Bass line
		6. To know how to develop my composition using feedback and success criteria	Chord Hook

		To know how to create a hook to use in your backing track.	
		7. To know that when performing you need to be aware of... • Timing • Structure • Clear pronunciation of lyrics • Stylistic characteristics	
		L8-10 To know how to give your song a clear structure.	Structure Verse Introduction Instrumental Layering
		To know how to develop your basic ideas.	Rhythm Chord sequences Drum fills