



Curriculum Plans – Year 8 - Music – Academic Year 2023/24

Please find below a detailed outline of the curriculum covered in Music through Year 2023/24 in Year 8. Some topics covered my last longer than one block. This is to enable students to fully immerse themselves in the style of the music, gain a deeper understanding of the genre and to fully embed skills.

BLOCK	1&2	2&3	3&4	4&5	5&6	6&7
Dates	28th August - 27th September (5 weeks)	2nd October - 27th October (4 weeks)	6th November - 15th December (6 weeks)	3rd January - 2nd February (5 weeks)	12th February - 22nd March (6 weeks)	2nd April - 21st June (11 weeks)
Topics	<p>Hooks & Riffs.</p> <p>Hooks and Riffs explores music based on repeated musical patterns through the genres of Popular Music (Hooks and Riffs) and Music from the Western Classical Tradition (Ostinatos). The unit aims to combine the inter-related musical strands of Performing: Playing and Singing; Creating - Composing and Improvising and Critical Engagement: Listening and Appraising.</p> <p>Students will:</p> <ul style="list-style-type: none"> • Understand how music is based on Repeated Musical Patterns. • Understand and distinguish between Hooks, Riffs and Ostinatos. 	<p>Offbeat</p> <p>This unit begins by exploring the origins of Reggae music from Mento, Ska and Rock Steady and looks at the famous Reggae musician, Bob Marley, and his influence on a worldwide audience. Whilst learning about Bob Marley, his origins and religion, students will be encouraged to think about how his life has impacted The world around us (Block theme) and his influence on rights for Black people (Black history month)</p> <p>Students learn about the different textural elements that make up a Reggae song: bass line riffs, melodic hooks, offbeat</p>	<p>Variations</p> <p>Students explore basic ways to vary an existing theme using the elements of music and simple musical devices in terms of changing: pitch (octave), timbre and sonority, articulation, tempo, dynamics, rhythm and adding: pedal, drone, ostinato, rhythm, decoration (passing notes). This is then developed by progressively exploring and using more complex variation techniques including: augmentation, diminution (revision of note values), canon/round and adding a counter melody, before students learn</p>	<p>All that Jazz</p> <p>Students develop an understanding of the key musical features of Jazz and Blues, exploring chords, chord patterns and how improvisation is used within Jazz and Blues genres. The history, origins and development of the Blues and different types and styles of Jazz are introduced. Instruments, timbres, and sonorities used in Jazz and Blues are also explored and the different roles between Frontline and Rhythm Section instruments within Jazz and Swing/Big Bands.</p> <p>Students will:</p> <ul style="list-style-type: none"> • Know how Chords and 	<p>All about the Bass</p> <p>Students explore the various meanings of the term 'bass' before looking at the Bass Clef and the names of the notes in the lines, spaces and ledger lines on the Bass Stave. Instruments and voices which use the Bass Clef are referred to throughout the unit. Bass Line Riffs, as short, memorable, repeated Bass Line Patterns are explored as students realise and perform some famous Bass Line Riffs from Bass Clef Notation from the genres of Rap and/or Hip-Hop. Students then explore Walking Bass Line Patterns in the genres of Jazz,</p>	<p>Saharan Sounds</p> <p>Students explore the different African Drum performance techniques and the effect this has on the timbre and sonority of the sounds produced. They then move on to perform and create, by composing and improvising simple rhythms and, using repetition, turn these into cyclic rhythms. These are then combined and overlapped to create polyrhythms and a polyrhythmic texture: a characteristic of much African music. Students explore the effect of syncopation on rhythms learning about its offbeat feel and its</p>



	<ul style="list-style-type: none"> • Perform, create and listen to and appraise a range of music from different times and places based on Repeated Musical Patterns. 	<p>chords, syncopated rhythms and the vocal melody line. Students harmonic language is extended and developed constructing chords I, II, IV and V in F Major (“Yellow Bird”) and chords I, IV and V in A Major (“Three Little Birds), performing these in the traditional offbeat Reggae style.</p> <p>Students will:</p> <ul style="list-style-type: none"> • To recognise the stylistic conventions of Reggae music • How chords contribute to the texture of a song • To recognise the key features of a Reggae bass line • To understand syncopation and how it is used in Reggae music • To identify the different layers that make up Reggae music • Understand the key themes and style of Reggae lyrics 	<p>how to vary a theme using changes in tonality and investigate how inversion, retrograde and retrograde inversion can be applied to a theme as more advanced variation techniques.</p> <p>Students will:</p> <ul style="list-style-type: none"> • To develop a knowledge and understanding of how the Elements of Music can be used and manipulated as a basic form of musical variation to an existing theme or melody. • Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody. • Understand Variation Form as a type of musical Form and Structure. 	<p>Triads are performed, notated, and used in Jazz and Blues e.g., within a 12-bar Blues Chord Sequence.</p> <ul style="list-style-type: none"> • Know, recognise, and perform Chords I, IV, V & V7 in different ways e.g., as a Walking Bass Line. • Understand and demonstrate what makes an “effective” Jazz improvisation e.g., using the notes of the Blues Scale. • Know and recognise different types and styles of Jazz and instruments, timbres and sonorities within Jazz and Blues music. 	<p>Blues, Rhythm and Blues and Rock and Roll, constructing a Walking Bass Line using Chords I, IV and V using notes of the chords (root, third and fifth) and ‘extra’ Passing Notes, performing a Rock and Roll-style song constructed on a Walking Bass Line and using Bass Line Riffs.</p> <p>Students will:</p> <ul style="list-style-type: none"> • Understand how the Bass Clef is used as a form of musical notation. • Identify musical instruments and voices which use the Bass Clef. • Know and understand the construction of commonly used Bass Line Patterns, using these when performing and creating music. • Understand the importance of a Bass Line in terms of texture and harmony within a song or piece of music. <p>Students will be encouraged to think about how Jazz has provided opportunities for Black people in</p>	<p>emphasis on weaker beats before exploring how call and response is used in African music, again through creating, composing, performing and improvising their own call and response rhythms and the role of the Master Drummer.</p> <p>Students will:</p> <ul style="list-style-type: none"> • To recognise, perform and create African music with an understanding of musical conventions and processes • To explore different rhythmic processes used in African music – cyclic rhythms, polyrhythms, syncopation and call and response and apply these to own composition and performance activities • To learn about different African musical instruments and make connections between these sounds and timbres available within the classroom • Listen to a range of different African music,
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Assessments						
Academic Theme	Planning for Tomorrow	The World around us	Better Together	The Working World	Opportunities for Everyone	Keep it Green, Keep it Clean