

	Content /Topic	NC/Specification reference	Essential Knowledge	Assessment	Rationale
YEAR 8					
HT1	1. Keyboard Technique	<ul style="list-style-type: none"> • Play & Perform • Reading staff & other notations • Listening to Great Composers • Inter-related Dimensions of Music 	<p>In this unit students will understand how the classroom keyboard is used and played. They will practice pieces of keyboard music to build skills and understanding of reading music and playing an instrument using correct posture, fingering and accuracy of pitch and rhythm.</p> <p>Students will understand the importance of “warming-up” before playing a keyboard or piano and the concept of piano fingering (1-5).</p> <p>Students will learn about the following subject specific keywords; layout of a Piano/Keyboard, Treble Clef, Treble Clef Staff Notation, Stave, Staff, Lines, Spaces, Black Notes, Sharps, Flats, Scale, Left Hand (LH), Right Hand (RH), Melody, Keyboard Functions, Fingering (1-5), Keyboard Chords, Warm-Up, “Middle C”.</p>	<p>Summative Assessment: Students will be given the opportunity to bring altogether their knowledge about keyboard technique through the following performance task:</p> <ul style="list-style-type: none"> • “Love Me Tender” Keyboard Solo performance. • End of unit test. <p>Formative Assessment Student's work is also assessed in other forms:</p> <ul style="list-style-type: none"> • Self/Peer assessment (written and verbal) • Class/group critique • Verbal feedback. 	<p>This unit is all about effective keyboard performance technique including basic treble clef staff notation.</p> <p>Students establish the importance of correct playing position and posture and the importance of keyboard warm-ups.</p> <p>Students move on to learn about using keyboard fingering for better playing skills, built through a range of exercises such as scales and simple right-hand melodies in the key of C Major.</p> <p>Students explore the layout of the keyboard in terms of white and black keys and their note names; sharps and flats as enharmonic equivalents and explore how to “read music” in the form of simple melodies and melodies from popular songs from treble clef staff notation.</p> <p>They then move on to add a second part of basic chords with the left hand.</p> <p>The final lesson(s) have been left as “Independent Practice” where, it is hoped, that through their skills, knowledge and understanding of ‘good keyboard practice and playing technique’, students will take responsibility for their own learning of a solo keyboard piece which can be performed at the end of the unit.</p>
HT2	2. Saharan Sounds	<ul style="list-style-type: none"> • Play & Perform • Improvise & Compose • Reading staff & other notations • Listening to Great Composers 	<p>In this unit students will be taught how to recognise, perform and create African music with an understanding of musical conventions and processes. They will go on 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. Students</p>	<p>Summative Assessment: Students will be given the opportunity to bring altogether their knowledge about African drumming and its’ techniques through the following composing and performance tasks: African Rhythm Group performance.</p>	<p>This unit explores the main rhythmic musical features and devices used in African music, particularly the African drumming tradition of West Africa.</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</p>

		<ul style="list-style-type: none"> • Inter-related Dimensions of Music • Musical Contexts 	<p>will learn about different African musical instruments and make connections between these sounds and timbres available within the classroom. Students will listen to a range of different African music, identifying characteristic musical features.</p> <p>Subject specific language encountered will include Djembe Performance Techniques: Bass, Tone and Slap Sounds, Improvisation, Textures: Cyclic and Polyrhythms, African Musical Instruments including Membranophones, Idiophones, Chordophones, Aerophones; Master Drummer, Musical devices such as Ostinato, Syncopation, Call and Response.</p>	<ul style="list-style-type: none"> • End of unit test. <p>Formative Assessment Student's work is also assessed in other forms:</p> <ul style="list-style-type: none"> • Self/Peer assessment (written and verbal) • Class/group critique • Verbal feedback. 	<p>overlapped to create polyrhythms and a polyrhythmic texture: a characteristic of much African music.</p> <p>Students 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, again through creating, composing, performing and improvising their own call and response rhythms and the role of the Master Drummer. Students explore African musical instruments and the different timbres and sonorities that these produce before combining their learning of cyclic and polyrhythms, syncopation and call and response into an African-inspired piece. Single line rhythm notation and note values are revised from prior learning and extended through knowledge of dotted and tied notes.</p>
HT3	3. Hooks & Riffs	<ul style="list-style-type: none"> • Play & Perform • Reading staff & other notations • Listening to Great Composers • Inter-related Dimensions of Music • Musical Contexts 	<p>In this unit students are taught how to understand how music is based on Repeated Musical Patterns. They will understand and distinguish between Hooks, Riffs and Ostinatos. Students will develop their performing and rehearsing skills by performing and listening to and appraising a range of music from different times and places based on Repeated Musical Patterns.</p> <p>Subject specific language includes Repeat, Repetition, Repeat Symbol : , Hook, Melodic Hook, Rhythmic Hook, Verbal Hook, Riff, Ostinato, Treble Clef, Bass Clef, Bass Line, Melody, Chords.</p>	<p>Summative Assessment: Students will be given the opportunity to bring altogether their knowledge about hooks, riffs and the guitar through the following performance tasks:</p> <ul style="list-style-type: none"> • Guitar riff solo performance. • End of unit test. <p>Formative Assessment Student's work is also assessed in other forms:</p> <ul style="list-style-type: none"> • Self/Peer assessment (written and verbal) • Class/group critique • Verbal feedback. 	<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).</p> <p>The aim of this unit is also to learn the basics of playing a guitar and learning how to read guitar tablature. Students will learn about the different types and sizes of guitars, the different parts of a guitar, it's playing techniques and effects.</p>
HT4	4. Reggae	<ul style="list-style-type: none"> • Play & Perform • Reading staff & 	<p>In this unit students are taught to recognise the stylistic conventions of Reggae music and how chords contribute to the texture of a song.</p>	<p>Summative Assessment: Students will be given the opportunity to bring altogether their</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</p>

		<p>other notations</p> <ul style="list-style-type: none"> • Listening to Great Composers • Inter-related Dimensions of Music • Musical Contexts 	<p>They will be able to recognise the key features of a Reggae bass line and understand syncopation and how it is used in Reggae music. Students will be able to identify the different layers that make up Reggae music and understand the key themes and style of Reggae lyrics. Subject specific language such as Reggae, Mento, Ska, Rock Steady, Rastafarianism, Lyrics, Offbeat, Strong Beats, Weak Beats, Syncopation, Riffs, and Simple Harmonies: Primary Triads (Tonic, Dominant and Subdominant Chords), Textural Layers, Chords, Call and Response will be used and encountered.</p>	<p>knowledge about reggae music through the following arranging and performance tasks:</p> <ul style="list-style-type: none"> • Group performance of “3 Little Birds”. • End of unit test. <p>Formative Assessment Student's work is also assessed in other forms:</p> <ul style="list-style-type: none"> • Self/Peer assessment (written and verbal) • Class/group critique • Verbal feedback. 	<p>worldwide audience.</p> <p>The unit uses two Reggae songs as case studies to explore the musical features of the genre: “Yellow Bird”: a Caribbean song, and “Three Little Birds”.</p> <p>Students learn about the different textural elements that make up a Reggae song: bass line riffs, melodic hooks, offbeat chords, syncopated rhythms and the vocal melody line.</p> <p>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>The unit ends an extended Reggae arrangement of “3 Little Birds” and creating a Reggae arrangement of it using the different textural layers explored during the unit.</p>
HT5	5. All that Jazz	<ul style="list-style-type: none"> • Play & Perform • Compose/improvise • Reading staff & other notations • Listening to Great Composers • Inter-related Dimensions of Music • Musical Contexts 	<p>In this unit students are taught how Chords and Triads are performed, notated, and used in Jazz and Blues <i>e.g., within a 12-bar Blues Chord Sequence</i>. They will be able to know, recognise, and perform Chords I, I7, IV, IV7, V & V7 in different ways <i>e.g., as a Walking Bass Line</i>. Students will understand and demonstrate what makes an “effective” Jazz improvisation <i>e.g., using the notes of the Blues Scale</i> and know and recognise different types and styles of Jazz and instruments, timbres and sonorities within Jazz and Blues music.</p> <p>Subject specific language such as 12-Bar Blues, Blues Chord Sequence, Blues Song Structure (AAB) Blues Scale, Blues Song Lyrics; Chords and Seventh Chords I, I7, IV, IV7, V & V7; Chord Vamps; Improvisation; Swing/Swung Rhythms; Ostinato, Riffs, Fills and Solos; Ragtime;</p>	<p>Summative Assessment: Students will be given the opportunity to bring altogether their knowledge about Jazz and Blues Music through the following arranging, improvising and performance tasks:</p> <ul style="list-style-type: none"> • Improvised solo performance and group performance of “In The Mood”. • End of unit test. <p>Formative Assessment Student's work is also assessed in other forms:</p> <ul style="list-style-type: none"> • Self/Peer assessment (written and verbal) • Class/group critique • Verbal feedback. 	<p>This unit develops pupil’s understanding of the key musical features of Jazz and Blues, exploring chords, chord patterns and how improvisation is used within Jazz and Blues genres.</p> <p>The history, origins and development of the Blues and different types and styles of Jazz can be interspersed throughout the unit in as much depth as the teacher deems appropriate. 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>The characteristic 12-Bar Blues chord pattern makes a traditional starting point for the unit with students learning chords I, IV and V as triads in C Major before students extend these into seventh chords triads and turn these into a Walking Bass Line. The Blues Scale introduces a new melodic resource on which to improvise using ostinato, riffs and fills within the 12-Bar Blues.</p> <p>The (adapted) Swing/Big Band piece “<i>In the</i></p>

			Instruments of Jazz: Frontline (Solos) and Rhythm Section will be taught.		<i>Mood</i> ” provides a case study into the 12-Bar Blues and textural layers of Swing and includes performance and improvisation activities consolidating knowledge, skills and understanding of Jazz and Blues from previous lessons.
HT6	6. Samba	<ul style="list-style-type: none"> • Play & Perform • Compose/ improvise • Reading staff & other notations • Listening to Great Composers • Inter-related Dimensions of Music • Musical Contexts 	<p>In this unit students will understand how instruments, structures and textures are used in Samba. They will perform as part of a larger ensemble understanding key roles of performers and different instruments and the relationship between these and the effect this has on the music. Students will use rhythmic features such as ostinato, cyclic rhythms, polyrhythms, call and response and syncopation when performing and improvising. Subject specific language and instruments covered will include Call and Response, Cyclic Rhythm, Improvisation, Ostinato, Percussion, Polyrythm, Polyrythmic Texture, Pulse, Rhythm, Syncopation, Sambista, Intro, Groove, Break, Mid-Section, Coda, Instruments of Samba: Surdo, Repinique, Tamborim, Chocolo, Reco-Reco, Apito, Agogo Bella, Caixa de Guerre.</p>	<p>Summative Assessment: Students will be given the opportunity to bring altogether their knowledge about Samba music and instruments through the following performance task:</p> <ul style="list-style-type: none"> • Whole class ensemble/ group performance of a Samba piece. • End of unit test. <p>Formative Assessment Student's work is also assessed in other forms:</p> <ul style="list-style-type: none"> • Self/Peer assessment (written and verbal) • Class/group critique • Verbal feedback. 	<p>This unit introduces the polyrhythmic style of Latin-American Samba and revises and revisits may key concepts concerning rhythm, beat and pulse from pupil’s learning including features such as polyrhythms, cyclic rhythms, syncopation, ostinato and call and response.</p> <p>The experience of performing together as a class or larger group ensemble aims to give students the exhilaration and physical impact of ensemble percussion music.</p> <p>The unit is based around a flexible class Samba piece - an arrangement of Bellini’s “Samba de Janeiro” where original melodic parts have been adapted and Samba percussion rhythms added to form various sub-sections: Intro, Groove, Breaks, Mid-Sections and Coda which are learned over a series of lessons and “added to” as the unit progresses. The Form and Structure of this arrangement of “Samba de Janeiro” follows the traditional layout of a piece of Samba including sections which feature call and response, syncopation and the opportunity for rhythmic improvisation within an overall structure.</p> <p>During the unit, students learn about the timbres and sonorities of instruments within a Samba band, how Samba has influenced popular music and through music theory and dictation explore the effect that syncopation has on music.</p>