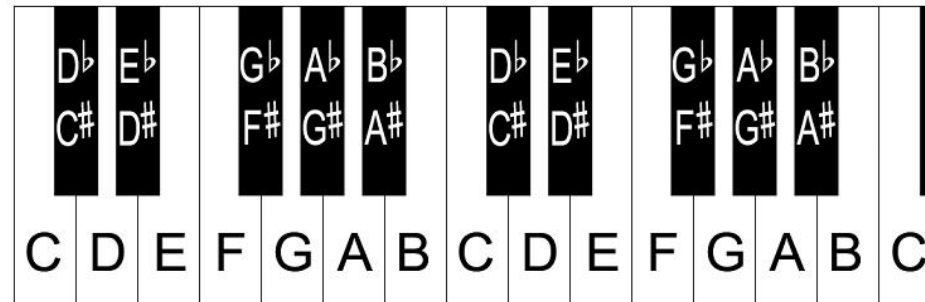




Holland Park School | *Year 8 Music: Tonality and Structure*



Overview	This unit of work builds on prior instrumental skill development, encouraging students to refine and improve individual performances and compositions. Whilst this scheme is knowledge-rich, active music-making is included in every lesson and students should develop instrumental skills alongside new knowledge acquisition. Content is presented through the study of two 'set-work' performance pieces: 'In the Hall of the Mountain King' by Grieg and 'New World Symphony' by Dvorak. Students learn and identify major, minor, chromatic and pentatonic scales, binary, ternary and variation forms and performance directions. There are opportunities for creative work, through short composing tasks including creating accompaniments and extended melody, and an extended theme and variations task.
Assessment	By the end of the unit students will be able to: 8.1.2 Include solos or moments of musical leadership in their performances 8.1.3 Make adjustments to facilitate musical interpretation and sensitive ensemble performance 8.2.1 Create music in conventional forms, evidencing melody development and rhythmic interest 8.2.2 Refine ideas effectively, through improvisation, mutual evaluation and discussion 8.3.1 Identify, comment on and make links between musical devices in curriculum topics 8.3.2 Have a secure understanding of appropriate notations
Key words	Tonality, structure, rhythm, tempo, timbre, dynamics, pitch, scale, form, binary form, ternary form, diatonic notes, chromatic notes, chromatic scale, articulation, legato, staccato, accents, pentatonic scale, phrase, variations, melodic decoration
Key dates	'In the Hall of the Mountain King' from Peer Gynt by Grieg – 1875 'New World Symphony' by Dvorak - 1893

Topics	Key content	Glossary link	Knowledge Organiser link
Tonality	Understanding the difference between a major and minor scale, aural identification of major and minor, learning about 'In the Hall of the Mountain King' by Grieg.	Pp. 36-38	Pg. 69
Binary and ternary form	Understanding binary form, composing a binary form rhythm accompaniment and rehearsing a binary form piece. Learning about ternary form, playing the theme from the 'New World Symphony'.	Pp. 36-38	Pg. 69
Diatonic and chromatic	Learning about diatonic and chromatic, and the chromatic scale. Understanding and identifying chromatic notes in a melody. Adding a chromatic introduction to 'In the Hall of the Mountain King'.	Pp. 36-38	Pg. 69
Articulation	Learning about articulation in music, polishing a performance using articulation.	Pp. 36-38	Pg. 69
Pentatonic scale	Learning about the 'New World Symphony' by Dvorak, understanding the pentatonic scale.	Pp. 36-38	Pg. 69
Melodic composition	Understanding how to write a melody, developing the Dvorak 'New World' theme. Learning about theme and variations, reviewing bass lines. Learning how to alter a theme, varying register and reviewing pitch. Understanding melodic development and reviewing scales.	Pp. 36-38	Pg. 69



Holland Park School | *Year 8 Music: The Ensemble Musician - Offbeat*

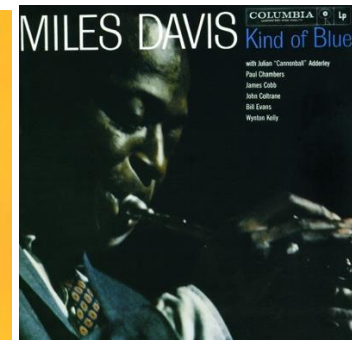
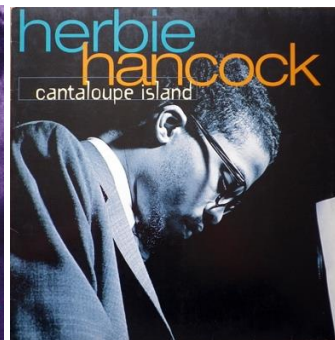
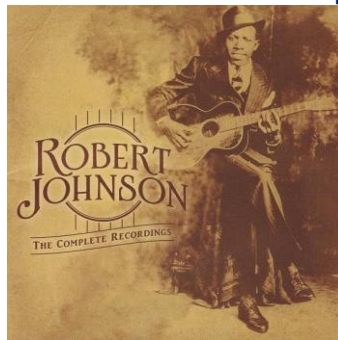


Overview	<p>This unit of work builds on prior instrumental skill development, encouraging students to refine and improve ensemble performances. Whilst this scheme is knowledge-rich, active music-making is included in every lesson and students should develop instrumental skills alongside new knowledge acquisition. Content is presented through the study of a variety of popular song styles, starting with music from Jamaica (mento, ska and reggae) and then moving into contemporary songs by Avicii and The Weeknd. Students learn about major, minor chords and their construction, the primary chords, root position and inversion and harmonic rhythm. They build their sense of security with regard to rhythm, by ear and on the page with notation, both in standard and grid form, and through increased exposure to the rhythmic devices of syncopation, 'swung' rhythms, and riff. They also work with tab and treble clef pitched notation. Over the length of the unit, students build a 'bank' of common chords for keys with 2 sharps on keyboard. Singing is also included in the majority of lessons as each song is introduced.</p>
Assessment	<p>By the end of the unit students will be able to:</p> <ul style="list-style-type: none"> 8.1.1 Co-ordinate their musical role with other performer(s), considering timing and balance 8.1.2 Include solos or moments of musical leadership in their performances 8.1.3 Make adjustments to facilitate musical interpretation and sensitive ensemble performance 8.3.1 Identify, comment on and make links between musical devices in curriculum topics
Key words	<p>Tonality, structure, rhythm, tempo, timbre, dynamics, pitch, riff, pentatonic scale, syncopation, skank, toasting, chord, root position, major chord, minor chord, inversion, triad, primary chords</p>
Key dates	<p>Mento music originated in Jamaica in the 1950s Ska music originated in Jamaica in the 1960s</p>

Topics	Key content	Glossary link	Knowledge Organiser link
Mento	Students learn about Jamaican music of the 1950s, Mento, through listening activities and performance of the song 'Take Me Back to Jamaica'.	Pp. 36-38	Pg. 70
Ska	Development of Jamaican music – Ska – with listening activities (analysis, and playing by ear) to support their development as ensemble musicians.	Pp. 36-38	Pg. 70
Reggae	Through the song 'Jammin' students build confidence with off-beat skank rhythms and develop improvised rhythms in this style. Through the chorus of the song, 'Three Little Birds' students learn about major chords, about chord positions/inversions and add to their chord repertoire (A, D). Through the verse of the song 'Three Little Birds' students review major chords, chord positions/inversions and add to their chord repertoire (E).	Pp. 36-38	Pg. 70
Minor chords	Through the song 'Wake Me Up', students learn about minor chords and review inversions. They add to their repertoire, (G major, and chord vi in D major - b minor).	Pp. 36-38	Pg. 70
Harmonic rhythm	Through the song 'Blinding Lights' students review minor chords and secure their understanding of harmonic rhythm. The track also presents an opportunity to review riffs/melodic phrases and pentatonic.	Pp. 36-38	Pg. 70



Holland Park School | Year 8 Music: The Creative Musician



Overview	This unit of work provides a contextual setting for much of the development of contemporary popular music, tracing the development of black music in America through listening, appraising and performance. Whilst this scheme is knowledge-rich, engagement with music is included in all lessons through technical or constructive activities (listening, rehearsal, performance). Students should develop instrumental skill alongside new knowledge acquisition. The lessons enable students to develop a broader musical understanding through their awareness of context, alongside the 'feel' of the music in performance. The final lesson of the unit provides an opportunity for an extended creative exercise (hence the title of the unit, 'The Creative Musician', which emphasises the link between performing, improvising and composing), where students create a large-scale head arrangement of 'Cantaloupe Island' by Herbie Hancock, including solo sections.
Assessment	By the end of the unit students will be able to: 8.1.1 Co-ordinate their musical role with other performer(s), considering timing and balance 8.1.2 Include solos or moments of musical leadership in performance 8.2.1 Create music in conventional forms, evidencing melody development and rhythmic interest 8.2.2 Refine ideas effectively, through improvisation, mutual evaluation and discussion 8.3.1 Identify, comment on and make links between musical devices in curriculum topics 8.3.4 Explore the contexts and origins of a variety of different musical styles, genres and traditions
Key words	12-bar blues, blue notes, swing, syncopation, call and response, spirituals, monophonic, homophonic, ragtime, 7 th chords, dominant 7 th chord, major 7 th chord, improvisation, head arrangement, soloing, blues scale



Topics	Key content	Glossary link	Knowledge Organiser link
Spirituals	Tracing the origins of popular music, the sequence of learning begins with the Spirituals. Historical context and musical features are outlined. This is followed by a vocal warm up and simple call and response song – ‘Swing Low’.	Pp. 36-38	Pg. 71
Ragtime	Giving more context, students learn about Ragtime. This lesson is focused on listening and appraising, where students listen to musical examples with increasing independence.	Pp. 36-38	Pg. 71
The Blues	The Blues, seen within the context of the abolition of slavery and the Jim Crow laws. Students analyse the structure of a blues verse and write their own lyrics. Students learn about instrumentation and blues harmony. Features of the 12-Bar Blues – building on their understanding from previous lesson, students learn the features of the blues and practise the harmonic structure of a 12-bar blues in C (keys/guitar). The ‘dominant 7 th ’ chord is added.	Pp. 36-38	Pg. 71
The development of jazz	The development of Jazz – from Ragtime to Dixieland to the Big Band era. Students learn a head arrangement as a class - C Jam Blues - and begin to improvise – limited to the notes of the Head (C and G).	Pp. 36-38	Pg. 71
Rhythm, blues, rock and roll	Following a recap of the timeline, setting the music in context, listening examples and a review of styles. Students then make links to prior learning (Blues, Jazz) through simple performing exercises.	Pp. 36-38	Pg. 71