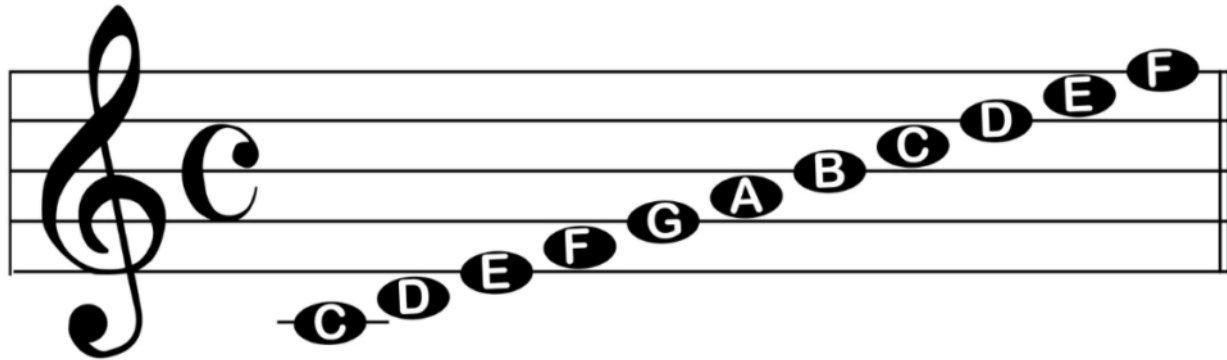




Holland Park School | *Year 7 Music: Singing and the Elements*









Overview	This unit of work is a foundation unit for KS3 Music, where students review the elements (interrelated dimensions) both through aural analysis and singing in context. Development of literacy within the subject is also embedded in all lessons; these activities are scaffolded, with consistent modelling. This will enable students to develop a secure, relevant and contextual approach to writing within the discipline at the very start of the key stage. Whilst this scheme is knowledge-rich, active music-making is included in every lesson through the singing of the set piece 'By the Waters of London Town'.
Assessment	By the end of the unit students will be able to: 7.1.3 Use appropriate musical notation when playing and singing 7.2.3 Develop and extend musical ideas and patterns effectively 7.3.1 Identify a variety of different instruments' sounds and families 7.3.2 Identify and comment on musical devices in a range of topics 7.3.3 Recognise musical symbols and staff notation and demonstrate an ability to use these in performance
Key words	Major, minor, forte, piano, fortissimo, pianissimo, crescendo, diminuendo, allegro, adagio, presto, lento, legato, staccato, round, tonality, dynamics, tempo, articulation, structure

Topics	Key content	Glossary link	Knowledge Organiser link
Tonality	Students learn about tonality (major and minor) and identify this by ear. This is then applied to the melody of 'By the Waters'.	Pp. 36-38	Pg. 64

Dynamics	Students learn about dynamics and identify them by ear, describing the music with appropriate musical language. This is then applied to the song.	Pp. 36-38	Pg. 64
Tempo	Students learn about tempo and identify variations in speed by ear. Comparisons of tempo, dynamics and tonality are made across a variety of pieces. Variation in tempo is then applied to the song.	Pp. 36-38	Pg. 64
Articulation	Students learn about articulation and identify variations by ear. Comparisons of tempo, dynamics, tonality and articulation are made across a variety of pieces. Variations in articulation, tempo and dynamics are then applied to the song.	Pp. 36-38	Pg. 64
Structure	Students learn about musical structure and identify elements within the musical structure of example pieces. Following this, they continue to develop their performance of 'By the Waters', singing in a round.	Pp. 36-38	Pg. 64
Sight singing	Students develop skills in sight singing. With the simple melodic lines that they learn, they create variation in tempo, tonality and dynamics.	Pp. 36-38	Pg. 64



Holland Park School | *Year 7 Music: Rhythm and Pulse*

Note Name	Note Symbol	Note Value
Semibreve		4 beats
Minim		2 beats
Crotchet		1 beat
Quaver		$\frac{1}{2}$ of a beat
Pair of Quavers		$2 \times \frac{1}{2}$ beats = 1
Semiquaver		$\frac{1}{4}$ of a beat



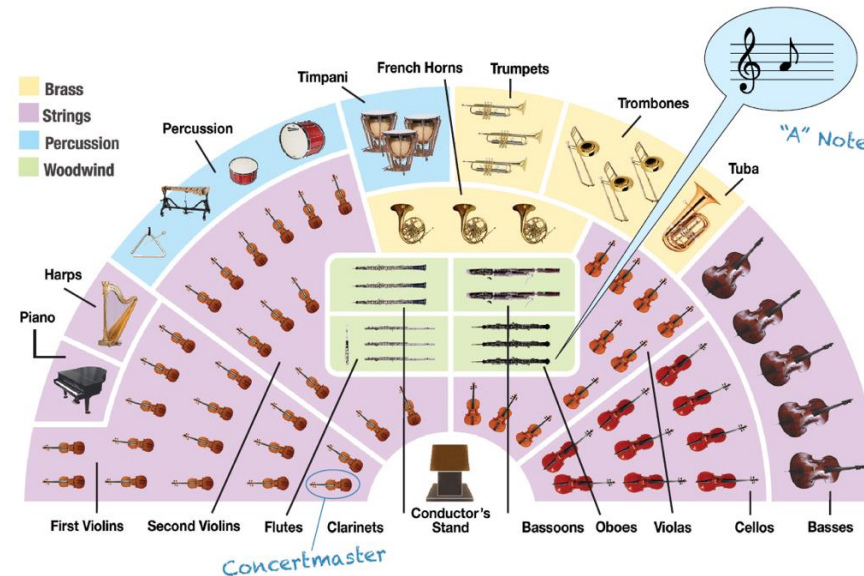
Overview	This unit of work is designed as a transition unit. It is important for students to develop a secure sense of pulse both as individuals and as a class – musicianship flows from this (playing and singing in an ensemble, working on a DAW, responding to musical stimuli). The sequence of lessons gradually builds security with rhythm and pulse, through basic drum kit patterns (clapping), more complex rhythmic work in an ensemble (Samba), understanding metre (conducting) and working with syncopations. The unit culminates with a class body percussion ensemble performance inspired by 'Connect It' by Anna Meredith. Whilst this scheme is knowledge-rich, active music-making is included in every lesson.
Assessment	By the end of the unit students will be able to: 7.1.1 Demonstrate fluency and accuracy on at least two instruments (drum kit and various forms of percussion/body percussion) 7.1.2 Demonstrate ensemble listening skills in a group task 7.2.3 Develop and extend musical ideas and patterns effectively 7.3.2 Identify and comment on musical devices in a range of topics 7.3.3 Recognise musical symbols and staff notation and demonstrate an ability to use these in performance
Key words	Rhythm, structure, tempo, timbre, dynamics, pulse, ostinato, syncopation, metre, phrase, call and response, cadence, binary, canon, accent

Key dates	'The Rite of Spring' by Stravinsky – 1913 'Connect It' by Anna Meredith - 2015
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Topics	Key content	Glossary link	Knowledge Organiser link
Pulse and rhythm	Understanding the difference between pulse and rhythm, learning about simple note values and developing simple rhythms.	Pp. 36-38	Pg. 63
Rhythmic notation	Reviewing rhythm values through sightreading. Learning about a crotchet rest. Basic drum kit patterns. Reading and notating rhythms: quaver rest, dotted notes, ties. Understanding and notating triplets.	Pp. 36-38	Pg. 63
Samba	Learning the timbres in the Samba band, and playing Bossas and the Groove.	Pp. 36-38	Pg. 63
Metre and time signatures	Understanding metre and time signatures, including simple and compound time. Learning how to conduct.	Pp. 36-38	Pg. 63
Body percussion	Understanding how to warm up. Learning about body percussion performance and composition, including how to use a canon. Class performance of 'Connect It' and creative responses – making decisions on tempo, timbre, dynamics and structure.	Pp. 36-38	Pg. 63



Holland Park School | *Year 7 Music: Melody, Pitch and Patterns*



Overview	This unit of work builds on prior skill development, encouraging students to develop individual performance skills on a melody instrument – for some students, it may be their first opportunity to do this. Students will also create short composition ideas that can contribute to a wider performance, for which their ideas are refined. 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 the set work - 'O Fortuna' from Carmina Burana by Carl Orff. There are opportunities for creative work, by writing an ostinato and creating new text and melody for the piece.
Assessment	By the end of the unit students will be able to: 7.1.3 Use appropriate musical notation when playing and singing 7.2.3 Develop and extend musical ideas and patterns effectively 7.3.1 Identify a variety of different instrument sounds and families 7.3.2 Identify and comment on musical devices in a range of topics 7.3.3 Recognise musical symbols and staff notation and demonstrate an ability to use these in performance

Key words	Melody, dynamics, tempo, texture, structure, accompaniment, scale, stepwise movement, forte, fortissimo, piano, pianissimo, ostinato, third, octave, musical score, pedal, improvisation
Key dates	'O Fortuna' from Carmina Burana by Carl Orff – 1935

Topics	Key content	Glossary link	Knowledge Organiser link
'O Fortuna'	Listening to and analysing the introduction from 'O Fortuna'. Revising the orchestral families. Learning the melody of the introduction to 'O Fortuna'. Learning about musical contrasts – tempo and dynamics. Describing music and analysing the impact of music on mood. Playing the ostinato from 'O Fortuna'.	Pp. 36-38	Pg. 65
Pitch notation	Understanding how to notate pitch. Composing an original ostinato for 'O Fortuna'. Listening out for and imitating stepwise pitch shapes. Practising correct keyboard technique. Learning the melody of 'O Fortuna' on a keyboard instrument. Analysing the texture – layers – of the music. Reading a musical score. Writing extended responses about music.	Pp. 36-38	Pg. 65
Composition	Learning the context of 'O Fortuna'. Writing new lyrics and melody for 'O Fortuna'. Learning about musical structure. Reviewing the musical material of 'O Fortuna', and building a performance.	Pp. 36-38	Pg. 65



Holland Park School | *Year 7 Music: Hooks and Riffs*



Overview	This unit explores how repeated patterns (hooks, riffs and ostinati) are used in a variety of genres. There are also opportunities to review content from the entire year, by revisiting instrumental technique, focused listening – particularly to timbre - and use of notation to record musical ideas. This unit of work builds on prior skill development, including ensemble music making in all lessons; every lesson in the unit has the scope to be extended into a longer class performance, small group performances or work in pairs. Composition moments appear, inspired by the stimuli of 'Bolero' and 'Minimalism', while creative decisions can be made throughout in arranging. Whilst this scheme is knowledge-rich, active music-making is included in every lesson and students should develop instrumental skill alongside new knowledge acquisition. Content is presented through the study of set works – 'Sweet Dreams' by the Eurythmics, 'Word Up' by Cameo, 'Bolero' by Ravel, 'Habanera' by Bizet and 'Music for 12 Musicians' by Steve Reich.
Assessment	By the end of the unit students will be able to: 7.1.1 Demonstrate fluency and accuracy on at least two instruments (see age-related expectations for common classroom instruments) 7.1.2 Demonstrate ensemble listening skills in a group task 7.1.3 Use appropriate musical notation when playing and singing 7.2.1 Select appropriate sounds for solo or group compositions, making appropriate choices with regard to instrumental forces and timbre 7.2.2 Create compositions which make controlled use of the inter-related musical dimensions 7.2.3 Develop and extend musical ideas and patterns effectively 7.3.1 Identify a variety of different instrument sounds and families 7.3.2 Identify and comment on musical devices in a range of topics 7.3.3 Recognise musical symbols and staff notation and demonstrate an ability to use these in performance
Key words	Hooks, riffs, ostinato, bass, interval, third, melody, crescendo, conjunct, opera, Habanera, cell, augmentation, metamorphosis, canon, minimalism
Key dates	'Sweet Dreams' by the Eurythmics – 1983 'Bolero' by Ravel – 1928

	'Habanera' by Bizet – 1875 'Music for 12 Musicians' by Steve Reich - 1976
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Topics	Key content	Glossary link	Knowledge Organiser link
Hooks and riffs	Hooks and riffs explained, and two listening exercises followed by learning the riff from 'Sweet Dreams'.	Pp. 36-38	Pg. 66
Ostinato	Practical exercises based around musical materials: learning bass ostinato and percussion ostinato from 'Bolero', step by step, and then creating accompaniment texture. Analysis of melody and composition task. All of these elements can be combined for a larger-scale performance.	Pp. 36-38	Pg. 66
Minimalism	Practical starter, clapping additive rhythm. Introduction to minimalism, based on patterns – listening to 'Music for 12 Musicians' (Reich) including BBC Ten Pieces Trailblazers video. Composition task, creating simple cell and using techniques of cell selection, rhythm selection, augmentation, canon and arranging.	Pp. 36-38	Pg. 66

Key words	Tonality, structure, rhythm, tempo, timbre, dynamics, pitch, riff, pentatonic scale, syncopation, skank, toasting, chord, root position, major chord, minor chord, inversion, triad, primary chords
Key dates	Mento music originated in Jamaica in the 1950s Ska music originated in Jamaica in the 1960s