MUSIC

ALDER Community High School

YEAR 8

Topic 1

Scaling Around

Composites: To **know that** there are different types of scales. To **know that** melodies are often based on scales. To **know that** the pentatonic scale is based on 5 notes. To **know that** tonality means whether the music is major, minor or none. To **know that** we need to use specific keyboard fingering when moving hand position to play fluently. To **know how to** play keyboard melodies in the right hand reading treble clef notation and accompaniment in the left hand reading bass clef notation. To **know how to** use specific keyboard fingering when moving hand position to play fluently. To **know how to** play a range of different scales. To **know how to** compose based on a scale. To **know how to** identify different tonalities.	**Key Vocabulary:** **Core:** Tonality **Enhanced:** Major Minor Pentatonic Improvise Scale
Assessment: Composed Group Indian performance based on a Raga scale	**ILS:** Using knowledge organisers create: • Flashcards • Knowledge drop • Mind map • Practice key vocabulary definitions • Use a keyboard/keyboard app to improvise based on set notes focussing on using a

		variety of rhythms and creating a shape to the melody through repetition.
	How to help at home - Find a piece of music online or at home, question your child on the note names and note durations for the bass and treble clef (stave notes only not ledger lines) - When listening to any song on the radio ask your child to clap the pulse in time and ask if they can identify if the melody is made up from scales or not.	**Wider reading:** BBC bitesize – KS3 music Musictheory.net
	SMSC **Spiritual:** Students explore how different ragas convey mood and emotion, reflecting on how music can express ideas and feelings beyond language. **Moral:** Students demonstrate respect for the traditions of Indian classical music, recognising the importance of understanding and valuing music from cultures other than their own. **Social:** Students work collaboratively to develop, perform and evaluate compositions, using effective communication and constructive feedback. **Cultural:** Students gain an appreciation of Indian musical heritage by composing using a traditional raga, developing respect for the diversity and richness of world music traditions.	**Careers Links:** Composer / Arranger Musician Music teacher Journalist Conductor Events Manager Concert Manager Ethnomusicologist
Topic 2	**Building Rhythms**	
	Composites: To **know that** syncopation is accenting the weak beat in bar To **know that** a dot after a note adds half the value	**Key Vocabulary:** **Core:** Rhythm

	To **know that** call and response is a musical conversation To **know that** skanking is a rhythmic chord pattern common in Reggae. To **know how to** play a syncopated rhythm To **know how to** play a dotted rhythm To **know how to** perform successfully as part of an ensemble To **know how to** improvise a call and response rhythm To **know how to** play a rhythmic chord pattern	**Enhanced:** Dotted note Syncopation Tied note
	Assessment: Ensemble performance of the Reggae piece Three little Birds	**ILS** Using knowledge organisers create: • Flashcards • Knowledge drop • Mind map • Practice key vocabulary definitions • Use a keyboard or keyboard app to practice the pieces at home focussing on accurate rhythms, note durations and trying to play both the right and left hand parts on your own
	How to help at home: - Draw more complex note values onto flashcards and question pupils on how many beats each note lasts for - Name notes on the treble and bass clef stave - When listening to any song on the radio ask your child to identify the instruments playing stating if they are playing straight or syncopated rhythms and how do they know	**Wider reading** BBC bitesize – KS3 music Musictheory.net
	SMSC Social: Ensemble work requires pupils to cooperate, communicate and listen carefully to others. Performing interlocking rhythms and	**Careers Links** Composer / Arranger Musician

	maintaining syncopated patterns develops teamwork, leadership, resilience and shared responsibility. Pupils learn to give and receive constructive feedback during rehearsals and performances. Moral: Pupils explore the historical contexts of Samba and Reggae, including themes of inequality, resilience and social justice. Reggae discussions provide opportunities to discuss music as a voice for peace, equality and political change through artists such as Bob Marley. Spiritual: Through exploration of rhythm pupils see how music communicates emotion, identity and celebration. They reflect on how syncopation creates excitement and energy, and how rhythm can unite performers and audiences. They develop confidence and creativity through composition and ensemble performance Cultural: Pupils develop an appreciation of musical traditions from Brazil and Jamaica.	Music/ instrumental teacher Conductor/ band leader Events Manager Concert Manager Team leader ethnomusicologist Journalist music therapist Carnival / procession performer
Topic 3	**Leitmotifs and film**	
	Composites: To **know that** a leitmotif is a memorable passage of music which represents a character. To **know that** incidental music is background music. To **know that** tonality can help an audience understand the storyline. To **know that** expression techniques can help music to tell a story To **know how to** compose and perform leitmotifs To **know how to** compose and perform incidental music To **know how to** choose appropriate tonalities when composing To **know how to** develop compositions by adding expression	**Key Vocabulary:** **Core:** Harmony Tonality **Enhanced:** Major Minor A-tonal Dissonance Leitmotif

		Incidental music
	Assessment: Either in a pair or own your own pupils create a piece of incidental music to a film scene with at least 1 leitmotif using a DAW on computer.	**ILS** Using knowledge organisers create: • Flashcards • Knowledge drop • Mind map • Practice key vocabulary definitions • Edu.bandlab can be accessed from home. Continue to work on your composition building the texture, creating contrast and adding in additional leitmotifs
	How to help at home - Whilst watching a film at home ask your child to identify when they hear a leitmotif - With the same film can your child identify the instruments and tonality of a piece of incidental music and explain the effect/impact this music has on the audience	**Wider reading** BBC bitesize – KS3 music Musictheory.net
	SMSC Social: Pupils collaborate effectively to create and refine compositions, developing communication, cooperation and evaluative skills Moral: Pupils consider the responsibility of composers in shaping audience emotions and interpretations through musical choices Spiritual: Pupils develop their creative expression by using tonality and leitmotifs to convey mood, character and narrative within a film scene	**Careers Links** Composer / Arranger Musician Music/ instrumental teacher Conductor/ band leader Events Manager Concert Manager Team leader Journalist music therapist

	Cultural: Pupils explore how film composers use musical conventions, including leitmotifs and tonality, to support storytelling across different film genres	
Topic 4	**Improvisation and the blues**	
	Composites: To **know that** blues music is based around the 12 bar blues structure which uses extended chords To **know that** the walking bass line is the low pitch repeating bassline To **know that** improvisations means to make something up and we use the Blues scale to do this in blues music To **know how to** play the 12 bar blues chord sequence and create interest in our performance of this through extended chords. To **know how to** play a walking bass line To **know how to** improvise using the blues scale	**Key Vocabulary** **Core:** Structure **Enhanced:** 12 bar blues Chord sequence Blues scale Improvise Head
	Assessment In an ensemble pupils perform a 12 bar blues chord progression, walking bass line and improvisation.	**ILS** Using knowledge organisers create: • Flashcards • Knowledge drop • Mind map • Practice key vocabulary definitions • Use a keyboard or keyboard app to practice improvising used the C blues scale (C Eb, F, Gb, G, Bb) rehearse how to make your improvisation sound melodic by having a repeating pattern you return to, not having large leaps between notes and

		creating contrast through different rhythmic patterns.
	How to help at home - Listen to Blues music from Billie Holliday, Robert Johnson and Ray Charles. Discuss similarities in the songs – what common features do each have. Can you discuss the lyrics, what is being said and why	**Wider reading** BBC bitesize – KS3 music Musictheory.net
	SMSC: Social: Working as part of an ensemble navigating improvisations over a 12 bar blues and performing in time with one another Moral: Understanding the historical origins of the blues in the experiences of African Americans, including the legacy of slavery and discrimination. Discussing fairness, equality and respect for different cultures and experiences Spiritual: Pupils have opportunity to express emotions through improvisation, reflect on how blues music communicates feelings such as hope, sadness and resilience. Cultural: Exploring the origins of the blues and its influence on jazz, rock, R&B and popular music today. Recognising how blues has shaped modern musical styles and artists across the world	**Careers Links** Composer / Arranger Musician Music/ instrumental teacher Conductor/ band leader Events Manager Concert Manager Team leader Journalist Music therapist
Topic 5	**Popular song structure**	
	Composites: To **know that** most popular music has the structure of verse-chorus To **know that** a chord progression is several chords played in a set	**Key Vocabulary:** **Core:** Structure

	order To **know that** Ukulele and guitar chords are shown through Tab To **know how to** play a chord progression To **know how to** read a chord on stave and Tab notation To **know how to** sing and play an instrument at the same time as part of an ensemble To **know how to** compose a in a verse/chorus structure	**Enhanced:** Verse/chorus Chord sequence Ensemble Crescendo Diminuendo
	Assessment Group band performance of a popular song based on the 4 chord trick	**ILS** Using knowledge organisers create: • Flashcards • Knowledge drop • Mind map • Practice key vocabulary definitions • Learn the lyrics to your chosen song from memory
	How to help at home - When listening to any song on the radio ask your child to identify the instruments playing stating if they are playing at a high or low pitch, does this stay the same or change in the song and can they clap the pulse. Can they identify where the verse ends and the chorus begins, are there are other sections of the song structure such as pre-chorus, intro, outro, bridge?	**Wider reading** BBC bitesize – KS3 music Musictheory.net
	SMSC Social: Working as part of an ensemble Moral: Pupils learn the importance of commitment, responsibility and reliability within a band whilst respecting the ideas of others. Discuss	**Careers Links** Composer / Arranger Musician Music/ instrumental teacher Conductor/ band leader

	whether song lyrics promote positive or negative messages and their impact on audiences Spiritual: Pupils develop confidence and self-expression through performance. Gain a sense of achievement through rehearsing and performing as part of an ensemble. Express creativity by making musical decisions about dynamics, texture and interpretation. Cultural: Listening to music from a range of styles including learning popular songs	Events Manager Concert Manager Band manager Team leader Journalist Music therapist