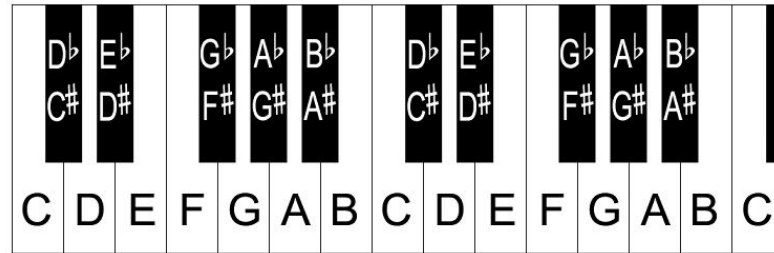




## Holland Park School | *Year 8 Music: Tonality and Structure*



<b>Overview</b>	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 skill 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 form 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.
<b>Assessment</b>	By the end of the unit students will: 8.1.2 Include solos or moments of musical leadership in performance 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
<b>Key words</b>	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
<b>Key dates</b>	'In the Hall of the Mountain King' from Peer Gynt by Grieg – 1875 'New World Symphony' by Dvorak - 1893

Topics	Key content
<b>Tonality</b>	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.
<b>Binary and ternary form</b>	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'.
<b>Diatonic and chromatic</b>	Learning about diatonic and chromatic, and the chromatic scale. Understand and identify chromatic notes in a melody. Adding a chromatic introduction to 'In the Hall of the Mountain King'.
<b>Articulation</b>	Learning about articulation in music, polishing a performance using articulation.
<b>Pentatonic scale</b>	Learning about the 'New World Symphony' by Dvorak, understanding the pentatonic scale.
<b>Melodic composition</b>	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.



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



<p><b>Overview</b></p>	<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 skill 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 security with 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 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>
<p><b>Assessment</b></p>	<p>By the end of the unit students will:</p> <ul style="list-style-type: none"> <li>8.1.1 Co-ordinate their musical role with other performer(s), considering timing and balance</li> <li>8.1.2 Include solos or moments of musical leadership in performance</li> <li>8.1.3 Make adjustments to facilitate musical interpretation and sensitive ensemble performance</li> <li>8.3.1 Identify, comment on and make links between musical devices in curriculum topics</li> </ul>
<p><b>Key words</b></p>	<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>
<p><b>Key dates</b></p>	<p><b>Mento music</b> originated in Jamaica in the 1950s  <b>Ska</b> music originated in Jamaica in the 1960s</p>

Topics	Key content
<b>Mento</b>	Students learn about Jamaican music of the 1950s, mento, through listening activities and performance of the song 'Take Me Back to Jamaica'.
<b>Ska</b>	Development of Jamaican music – Ska – with listening activities (analysis, and playing by ear) to support their development as ensemble musicians.
<b>Reggae</b>	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, learn 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).
<b>Minor chords</b>	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).
<b>Harmonic rhythm</b>	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.



<p><b>Overview</b></p>	<p>This unit of work provides 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 are able to develop broader musical understanding through understanding 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’ emphasising the link between performing, improvising and composing), where students create a largescale head arrangement of Cantaloup Island by Herbie Hancock, including solo sections.</p>
<p><b>Assessment</b></p>	<p>By the end of the unit students will:</p> <ul style="list-style-type: none"> <li>8.1.1 Co-ordinate their musical role with other performer(s), considering timing and balance</li> <li>8.1.2 Include solos or moments of musical leadership in performance</li> <li>8.2.1 Create music in conventional forms, evidencing melody development and rhythmic interest</li> <li>8.2.2 Refine ideas effectively, through improvisation, mutual evaluation and discussion</li> <li>8.3.1 Identify, comment on and make links between musical devices in curriculum topics</li> <li>8.3.4 Explore the contexts and origins of a variety of different musical styles, genres and traditions</li> </ul>
<p><b>Key words</b></p>	<p>12-bar blues, blue notes, swing, syncopation, call and response, spirituals, monophonic, homophonic, ragtime, 7<sup>th</sup> chords, dominant 7<sup>th</sup> chord, major 7<sup>th</sup> chord, improvisation, head arrangement, soloing, blues scale</p>
<p><b>Key dates</b></p>	

Topics	Key content
<b>Spirituals</b>	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.
<b>Ragtime</b>	Giving more context, students learning about Ragtime. This lesson is focused on listening and appraising, where students listen to musical examples with increasing independence.
<b>The Blues</b>	The Blues, amidst the context of the abolition of slavery and the Jim Crow laws. Students analyse 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 understanding from previous lesson, students learn features of the blues and practice the harmonic structure of a 12-bar blues in C (keys/guitar). The 'dominant 7 <sup>th</sup> ' chord is added.
<b>The development of jazz</b>	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).
<b>Rhythm, blues, rock and roll</b>	Following a recap of the timeline, setting the music in context, listening examples and review of styles. Students then make links to prior learning (Blues, Jazz) through simple performing exercise.



## Holland Park School | *Year 9 Music: What Makes a Good Song?*

<b>Overview</b>	This unit uses a wide range of musical stimuli – popular songs from 1960s to 2020 – to introduce more complex musical content. It builds on prior learning, where students will have learnt about typical ensembles through playing and singing together. They will also be familiar with chords and melody. Over the scheme of learning, students will be introduced to and become familiar with typical song structures, chords and cadences, a variety of textures and intervals. They will also analyse song lyrics and rhythm, and review how hooks, riffs and motifs are used in songs. All of this helps them to prepare their own song analysis and plan their own cover version of an existing song. Whilst listening and appraising is a main feature of these lessons, performance and creative work are weaved into the unit where possible and students will be well-placed to write their own songs having completed this unit.
<b>Assessment</b>	By the end of the unit students will: 9.2.1 Compose music in more than one genre which makes controlled use of musical features and devices. 9.3.1 Discuss and analyse music in detail, using key words and musical terms
<b>Key words</b>	Tonality, structure, rhythm, tempo, timbre, dynamics, pitch, perfect cadence, imperfect cadence, primary chord, major chord, secondary chords, minor chord, monophonic, homophonic, melody-dominated homophony, polyphonic, countermelody, hook, riff, interval

Topics	Key content
<b>Structure</b>	Reviewing song structure, understanding the difference between sections of a song. Reviewing song structure, reviewing and playing bass lines. Learning about perfect and imperfect cadences.
<b>Primary and secondary chords</b>	Reviewing cadences, constructing major chords, learning about primary chords and playing within songs. Reviewing primary chords, constructing major and minor chords. Learning about secondary chords. Understanding the use of secondary chords through performing songs.
<b>Texture</b>	Reviewing primary and secondary chords. Learning about a variety of textures (monophonic, polyphonic, melody dominated homophony) and understanding how to describe texture in songs. Reviewing texture – monophonic, homophonic and melody dominated homophony. Learning about polyphonic texture and countermelodies/ Analysing how a wide variety of textures are used in songs.
<b>Electronic Dance Music</b>	Learning about the conventional structure of EDM, playing an EDM track. Identifying EDM structure.
<b>Hooks, riffs and motifs</b>	Reviewing song structure in EDM. Learning about hooks, riffs and motifs – and an introduction to intervals. Identifying and analysing these devices in songs.
<b>Intervals</b>	Learning about intervals – the distance between musical notes. Understanding how intervals are used in choruses in songs.

<b>Lyrics and rhythm</b>	Reviewing intervals. Learning and analysing lyrics in rap: old school hip hop and drill. Writing original lyrics.
<b>Analysing a song</b>	Reviewing lyrics in rap. Analysing a song: terminal unit task, students analyse one song, step by step, from a choice of four using skills and knowledge developed over the entire scheme of learning. Calvin Harris 'Feel So Close', Sam Smith 'Stay with Me', Lady Gaga 'Bad Romance' and Capital Cities 'Safe and Sound'.
<b>Planning a cover version</b>	Reviewing the features of a good song and song analysis. Step by step, planning a cover version including understanding how to rehearse.