

Y8 Music Overview 2019-2020

Extra-curricular/ enrichment: Choir for all years, keyboard club, theory intervention sessions. Opportunities to develop instrumental skills are offered through small group Peri lessons.

Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Musical Intentions – Film Music	Sequencing: Why now?	Memory Retention:
'eager and confident in investigations of a vast array of approaches to the creation of performance work and recognise the need to value and collaborate their ideas and opinions with others'	'listen...to a wide of music from great composers and musicians' 'play and perform confidently' 'use staff and other relevant notations appropriately and accurately'	<u>Lessons / Components / Implementation</u>	*Familiarity of film music provides the opportunity for students to relate to the learning quickly, which ensures a smooth transition and immediate focus into the learning as the school year commences. *Learning here is also a recap of concepts taught within Y7. It is necessary for this learning to be affirmed as it is to act as the basis for the proceeding units.	*Elements *Notation *Musicality *Practitioner studies, e.g. Atkinson *Practitioner studies, e.g. Bruce and Cunningham
		*Identification of the components, key features, and musical elements of film music.		
		*Introduction to key composers, e.g. John Williams		
		*Introduction to semi tones – Jaws for example		
		* Phrase by phrase learning bass clef – James Bond theme tune		
		* Performance in pairs – James Bond piece		
		Assessment/construct/impact: Practical assessment of the application of musical elements such as texture, musicality and semitones.		
SMSC: Cultural – identification of external influences and composer's intentions. Social – team work in pairs				

Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Musical Intentions – Keyboard and Vocal Skills	Sequencing: Why now?	Memory Retention:
'There is an underlying understanding of the power of performance as a form of expression of self, ideas and of cultural values'	'Play and perform confidently' 'identify and use...different types of scales and other musical devices'	<u>Lessons / Components / Implementation</u>	*The learning here requires students to play fluently in both the bass and treble clef. It is not possible for this learning to have occurred earlier in KS3 as the separate learning of the clefs (both playing and reading), had to have been developed prior to the collaboration of the two.	*Notation *Link between script and direction (Blood Brothers) *Link between choreography and performance (Bruce, Cunningham)
		*Keyboard exploration with the development of scale warm up exercises and playing in both clefs		
		*Development of rhythmic fluency and accuracy when following staff notation – vocal and instrumental		
		* Performance and critical review and reflection		
		Impact: Students to develop practical application of the reading of dual notation to performance.		
SMSC: Moral – delivery of critique and reflection				

Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Musical Styles: Blues Composition - Melodic	Sequencing: Why now?	Memory Retention:
'underlying understanding of the power of performance as a form of expression of self, ideas and of cultural values' 'respectful and appreciative of the decisions and roles of others within their community and the wider world'	'developing a deepening understanding of the music that they perform and to which they listen, and its history' 'improvise and compose...range of musical styles, genres and traditions'	<u>Lessons / Components / Implementation</u>	*This learning builds upon the prior learning by collaborating numerous concepts: dual notation reading and playing, chords, melody, music elements, rhythm and musicality. This could not be taught any earlier within the sequence of learning as the components of this unit require to be understood separately before they can be combined.	*Chords *Improvisation *Improvisation (devising) *Improvisation (choreography)
		* Introduction to 12 bar blues with consideration of chords and structure.		
		*Theoretical exploration of historical context and links to the slave trade		
		* Improvisation in the Blues scale (melody) whilst chords are being played in the left hand or by partner		
		*Composition combining the 12 bar blues and the blues scale		
		Assessment/construct/impact: Practical assessment of confident improvisation using the Blues scale over the 12 bar Blues chords. Technical focus upon texture and syncopation.		
SMSC: Cultural – understanding of the origins of the Blues. Social – team work of pairs composition				

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Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Musical Styles: Indian Composition – Rhythmic and Melodic	Sequencing: Why now?	Memory Retention:
'respectful and appreciative of the decisions and roles of others within their community and the wider world' 'analytically reflective and consistently review their creative decisions both independently and through discussion with others' 'creatively inquisitive'	'identify and use...different types of scales and musical devices' 'developing a deepening understanding of the music that they perform and to which they listen, and its history' 'improvise and compose...range of musical styles, genres and traditions'	Lessons / Components / Implementation	*This learning is a reinforcement of prior learning through the practical, collaborative application of these concepts; purpose, structure, improvisation, notation and semitone understanding.	*Purpose, structure, improvisation, notation and semitone understanding Collaboration of skills and techniques (Woman In Black)
		*Reviewing the work of Ravi Shankar, including identification of key instruments, structure and traditional aural cultural elements * Playing of Drone and Raga		
		*Learn Tabla patterns *Explorative improvisation using classical Indian Raga structure *Performance piece collaborating newly learnt cultural patterns		
		Impact: Students will develop an appreciation for cultural diversity by accessing non Western music and exploring the purpose for which this is created.		
SMSC: Cultural and spiritual – exploration of Indian musical influence and purpose				



Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Music Practitioners – Pop Music	Sequencing: Why now?	Memory Retention:
'understand and appreciate the collaboration of skills and roles that contribute to a production' 'creatively inquisitive, embarking on an explorative quest for devising methods'	'identify and use the inter-related dimensions of music expressively and with increasing sophistication, including tonalities, different types of scales and musical devices' 'play and perform confidently' 'use staff and other relevant notations appropriately and accurately'	Lessons / Components / Implementation	*Skills previously taught separately are now being combined in order to present music within a more vocational context true to music beyond the classroom. *Expressive performance could not become such a key focus until this point in the learning as a consequence of students first being required to be confident in the technical aspects of play and performance.	*Stylistic qualities *Stylistic qualities (Pinter, Brecht) *Stylistic qualities (Sims, Bruce)
		* Revisit pop structure, stylistic qualities and introduce song choice vocally		
		* Teaching and rehearsing of chords and melody in pairs		
		* Pairs join with another pair- to form a pop group and collaborate skills: 1 plays melody, 1 plays chords, 2 singers. Assessment/construct/impact: Practical assessment of students' ability to collaborate skills accurately and with fluency as an ensemble. Expression and communication with the audience are a key assessment focus.		
SMSC: Social – team work, listening to the ideas of others.				



Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Music Practitioners – Musical Theatre History and Exploration of Styles	Sequencing: Why now?	Memory Retention:
'understand and appreciate the collaboration of skills and roles that contribute to a production'	'developing a deepening understanding of the music that they perform and to which they listen, and its history' 'improvise and compose...range of musical styles, genres and traditions'	Lessons / Components / Implementation	*This unit enables students to practically apply all skills previously learnt, whilst also introducing a key style/ genre that they will explore further as they enter KS4, (Musical Theatre).	*Notation and composition *Influence of time on performance/ devising (Blood Brothers) *the influence of time on performance/ choreography (Thriller)
		*Early musicals: listening to, reflecting on, reviewing and practical exploration of.		
		*Popular musicals: listening to, reflecting on, reviewing and practical exploration of.		
		*New musicals: listening to, reflecting on, reviewing and practical exploration of. Impact: Development of students' awareness of musical theatre styles, genres and purposes.		
SMSC: Cultural – recognition and understanding the changing role of the musical through the ages. Social – team work in performance collaborations.				

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Key:

Memory Retention:

BLACK: the topic covered in Music

RED: the topic covered in Y8 Drama that also addresses this learning

GREEN: the topic covered in Y8 Dance that also addresses this learning

Long term memory retention is addressed by exploring common concepts across all three Performing Arts disciplines throughout the year; repetition and the provision of alternative routes to access the learning are intended to contribute to greater levels of retention.