

# Curriculum Map 2021/2022

## YEAR 8 MUSIC

GREEN = CROSS-CURRICULAR LINKS TO EXPLORE

The study of music provides students an opportunity to engage the mind, body and spirit in creative pursuits. Students will explore and learn individually & collaboratively to ensure that they develop; the confidence, the creativity and the thoughtfulness to be a skilful and informed musician. The curriculum aims to provide appropriate experience and qualifications to support further study and/or career opportunities within the music industry.

**Music in Year 8** intends to develop an appreciation of music from around the world and how styles evolve over time.

	<b>Autumn 1</b> <i>Fanfare – Introducing important people or occasions</i> 	<b>Autumn 2</b> <i>The Blues – the origins of ‘popular’ songs</i> 	<b>Spring 3</b> <i>Keyboard Skills – Reading Music and putting hands together</i> 	<b>Spring 4</b> <i>Film Music – music to underscore picture and enhance the senses</i> 	<b>Summer 5</b> <i>Pop Music 2 – the ‘Formula’ of number 1 hits</i> 	<b>Summer 6</b> <i>The Music Industry – production/rehearsing and performing</i> 
<b>CONTENT</b>  <i>Declarative</i>	<ul style="list-style-type: none"> <li>▪ Music for special occasions</li> <li>▪ Note reading</li> <li>▪ Chords</li> </ul>	<ul style="list-style-type: none"> <li>▪ History of the Blues</li> <li>▪ 12 bar form and structure</li> </ul>	<ul style="list-style-type: none"> <li>▪ Internalising sound</li> </ul>	<ul style="list-style-type: none"> <li>▪ Composing to a time line</li> <li>▪ Storyboarding techniques</li> </ul>	<ul style="list-style-type: none"> <li>▪ Pop music structures and common forms</li> <li>▪ Hooks/riffs</li> </ul>	<ul style="list-style-type: none"> <li>▪ St Mary's Got Talent Project</li> <li>▪ Final performance</li> </ul>

<p><i>Knowledge – ‘Know What’</i></p>	<ul style="list-style-type: none"> <li>▪ Melody writing</li> <li>▪ The ‘Round’</li> <li>▪ ‘Gonna fly now’ (Rocky keyboard piece in pairs note reading and performance task)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Blues scale</li> <li>▪ Improvisation</li> <li>▪ Own composition within limitations of 12 bar structure</li> <li>▪ Lyrics (and AABA form)</li> </ul>	<ul style="list-style-type: none"> <li>▪ My heart will go on (Titanic-keyboard skills)</li> <li>▪ Triads</li> <li>▪ Composing to a brief</li> <li>▪ Arrangement techniques</li> <li>▪ Ostinato</li> <li>▪ Drone</li> <li>▪ Fragments</li> </ul>	<ul style="list-style-type: none"> <li>▪ Writing to a brief (the Chase)</li> <li>▪ Reflecting mood/atmosphere through compositional techniques</li> </ul>	<ul style="list-style-type: none"> <li>▪ Copyright Law</li> <li>▪ Lyric Writing</li> <li>▪ Supportive Chord Progressions</li> </ul>	<p>(song writing competition)</p> <ul style="list-style-type: none"> <li>▪ Production and CD creation (introduction to studio recording and session musicianship)</li> </ul>
<p><b>Skills</b></p> <p><i>Procedural Knowledge – ‘Know How to’</i></p>	<p><b><u>Composing</u></b></p> <ul style="list-style-type: none"> <li>▪ Use Chords/Triads as a basic starting point for compositions</li> <li>▪ Recognise Triadic shape used in Fanfare writing</li> <li>▪ Consider ‘Round’ as a basic introduction to polyphony</li> <li>▪ Recognise form and structure and the limitations and opportunities within a 12 bar system</li> <li>▪ Use a scale on which to base melody and hook and repetition (blues scale)</li> </ul> <p><b><u>Listening and Appraising</u></b></p> <ul style="list-style-type: none"> <li>▪ Listen to and recognise structure and form</li> <li>▪ Identify lyric and musical patterns/structures that place a limit composition, but enable expression and emotive responses</li> </ul>	<p><b><u>Composing</u></b></p> <ul style="list-style-type: none"> <li>▪ Now how to use texture and dynamics/compositional techniques to support atmospheric composition</li> <li>▪ Composition skills specific to film music – ostinato and drone/triads and melody fragmentation</li> <li>▪ Creating underscore with sound events not sound effects</li> </ul> <p><b><u>Listening and Appraising</u></b></p> <ul style="list-style-type: none"> <li>▪ Listening to My Heart Will Go on – specific skills for ‘internalising sound’ – reproducing what you hear on the keyboard (melody transcription)</li> <li>▪ How to create atmosphere from the concept of ‘re-use’ /arrangement techniques</li> </ul>	<p><b><u>Composing</u></b></p> <ul style="list-style-type: none"> <li>▪ Create homophonic harmonic support for lyrics</li> <li>▪ Recognising the importance of structure including Chorus and verse/middle section.</li> </ul> <p><b><u>Listening and Appraising</u></b></p> <ul style="list-style-type: none"> <li>▪ Listening to a selection of pop music from different places around the world – recognising similar formats and formulas</li> <li>▪ Appraisal using tiered language and ‘musical’ responses</li> </ul> <p><b><u>Performance</u></b></p> <ul style="list-style-type: none"> <li>▪ Ensemble performance/recording of POP piece</li> <li>▪ Creating a CD – performance to be a part of a collated work</li> </ul>			

	<p><b>Performance</b></p> <ul style="list-style-type: none"> <li>Ensemble performances of lyrics and 12 bar structures – blues pieces</li> </ul>		<ul style="list-style-type: none"> <li>Use listen to a ‘primary source’ to inspire a creative response that is related, but not copied</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>Solo performance (and/or paired) of Titanic theme</li> <li>Creation and performance of original composition based on a primary source</li> </ul>			
<b>Key Questions</b>	<p>How has fanfare been used in historical context? (15<sup>th</sup> century onwards)  Where do we hear traditional fanfare in today’s society? (Specifically introduction to film and events)  What does it mean to have the Blues?  Looking at the slave trade and the development of music when Cultures Collide (HUMS)  12 bar blues – structure and sequence (NUM)  The Verse (AAB structure) (ENG/MFL syntax)  What events in history have led to the creation of blues and its introduction to our music?  What types of music have the blues inspired?</p>		<p>How do composers create atmosphere?  How can a piece be ‘re-used’ without infringing a copyright agreement?</p> <p>What examples of re-use can you think of in today’s music that has had an impact on your life?</p> <p>Primary sources and re-use (HUMS and the use of pre-existing material (ENG quotations etc)</p>		<p>Why is pop music so formulaic?  What makes a perfect pop song?  How could you earn money from the music industry sector?  What roles are available within the industries that are not performance based?  How understanding structure and target audience (Business Studies)</p>	
<b>Assessment</b>	‘Fanfare’ Assessment <b>October</b>	‘The Blues’ Assessment <b>November</b>	‘Keyboard Skills’ Assessment <b>February</b>	‘Film Music’ Assessment <b>March</b> Year 8 Exam Week <b>March (written paper)</b>	‘Pop Music’ Assessment <b>May</b>	‘Pop Music’ Assessment <b>June</b>

<p><b>Extended Learning /Extension Activities</b></p>	<ul style="list-style-type: none"> <li>• Non Fiction Reading Tasks</li> <li>• Composer research (fanfare)</li> <li>• The Stave Revisit (treble and bass clef recognition)</li> <li>• Rhythm Maths (numeracy through rhythm notation)</li> <li>• Regular Literacy/<b>Spelling and definition tests English and Italian</b> key phrases for musical notation and articulation</li> <li>• Revision activities (support written examination <b>Feb/March</b>)</li> <li>• Pop Music Lyric creation</li> <li>• Music industry job roles – diagram and annotations</li> <li>• Rehearsal/practice for final talent competition</li> </ul>
<p><b>Supporting Listening And Appraisal</b></p>	<p>Every lesson begins with a related ‘DO NOW’ task. These can be writing and/or listening exercises partly designed around pieces of music by the Great Composers and pieces of historical significance. Wherever possible, questions relate to the St Mary’s weekly themes and can be connected to Collective Worship across the school. To create further co-curricular connections, there can be visual art works also relating to themes attached to the listening examples.</p> <p>Supplementary support/information and practical demonstrations are also provided and are posted regularly on the PA web pages and Google Classrooms as well as further challenge and ‘reading around’ activities.</p>