

# Subject Long Term Plan Year 8 2019-20

## Temperance Term

W/C	2nd September	9th September	16th September	23rd September	30th September	7th October	14th October	21st October
Topic	<b>“Variations”</b>							
	<p>This unit develops pupils’ ability to recognise, explore and make creative use of the elements of music found in variation form. Pupils begin this unit by working with a famous theme and exploring different musical ways in which this can be varied and developed, using the elements of music and exploring changes in tonality and rhythm. Pupils explore how composers have used variation form in a selection of music from different times and places. Finally, pupils learn about the concept of Ground Bass, as a type of Variation Form, performing Pachelbel’s “Canon” and composing their own Ground Bass Variations before looking at how Ground Bass has been used in popular songs.</p>							
Challenge	Composing (B) Singing (A)							
Assessment	Informal performance and recording							
W/C	<b>HALF TERM</b>	4th November	11th November	18th November	25th November	2nd December	9th December	<b>CHRISTMAS</b>
Topic		<b>“Minimalism”</b>						
		<p>This unit develops pupils’ understanding of polyrhythmic music and contemporary minimalist styles exploring how different polyrhythmic textures and musical conventions are used by minimalist composers including the use of repetitive and changing rhythmic and melodic motifs in different styles of minimalist music. The main focus of this unit is rhythm: cyclic rhythm, polyrhythm and moving in/out of phase and also looks at structure including cyclic structure and motivic transformation. Pupils explore a range of minimalist music including “Clapping Music”, “Tubular Bells” and “Oxygene (Part IV)”.</p>						
Challenge		Use of Music Technology (G) Appraising (E)						
Assessment		Performance, recording and assessment data						

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## Justice Term

W/C	6 <sup>th</sup> January	13 <sup>th</sup> January	20 <sup>th</sup> January	27 <sup>th</sup> January	3 <sup>rd</sup> February	10 <sup>th</sup> February	HALF TERM
Topic	<b>“Offbeat”</b>						
	This unit explores reggae music and the culture it comes from. After exploring the origins of reggae music as one of a number of different styles of Caribbean music, pupils learn about the importance of bass lines in reggae music and how offbeat chords are a key feature of music of this genre. Pupils explore the strong and weak beats of the bar, syncopation and the effect that this has on reggae music, before looking at how “fragmented” melodic parts can be used as bass line riffs and melodic hooks. Pupils look at the famous reggae musician, Bob Marley and his influence on Rastafarianism to a worldwide audience through the lyrics of reggae songs and explore the different textural layers which make up reggae music						
Challenge	Playing (D) Musicianship and Critical Engagement (F)						
Assessment	Informal performance and recording						
W/C	24 <sup>th</sup> February	2 <sup>nd</sup> March	9 <sup>th</sup> March	16 <sup>th</sup> March	23 <sup>rd</sup> March	30 <sup>th</sup> March	EASTER
Topic	<b>“Jazz Improvisation”</b>						
	This unit develops pupils’ understanding of bass lines and chords as a harmonic foundation upon which a melody can be constructed and as a foundation for improvisation. Pupils begin by learning about the history, origin and development of the Blues and its characteristic 12-bar Blues structure exploring how a walking bass line is developed from a chord progression. Pupils also explore the effect of adding a melodic improvisation using the Blues scale and the effect which “swung” rhythms have as used in jazz and blues music. Pupils are introduced to seventh chords, how these are formed and their characteristic sound used in jazz and blues music. Pupils examine the lyrics of blues songs before composing their own set of lyrics for a performance of their blues song using different textural layers. Finally, pupils explore Ragtime Music as a type of jazz examining how chords have been used differently in a “vamp” style.						
Challenge	Improvising (C) Musicianship and Critical Engagement (F)						
Assessment	Performance, recording and assessment data						

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## Courage Term

W/C	20 <sup>th</sup> April	27 <sup>th</sup> April	4 <sup>th</sup> May	11 <sup>th</sup> May	18 <sup>th</sup> May	<b>HALF TERM</b>
Topic	<b>“Ladders”</b>					
	This unit is all about Scales! Pupils begin with the Pentatonic scale and learn and explore this through integrated activities of listening, performing, composing and improvising. Pupils move onto the Chromatic scale and learn about tones and semitones before exploring and identifying the difference between major and minor scales. Pupils learn about the whole tone scale and how the composer Debussy used this in impressionist music and the connection between impressionist art and music.					
Challenge	Use of Music Technology (G), Appraising (E)					
Assessment	Informal performance and recording					
W/C	1 <sup>st</sup> June	8 <sup>th</sup> June	15 <sup>th</sup> June	22 <sup>nd</sup> June	29 <sup>th</sup> June	6 <sup>th</sup> July
Topic	KS3 Internal Exams		<b>“Soundtracks”</b>			
	This unit give pupils the experience of composing film soundtracks or scores. The unit focuses on three <i>genres</i> of film soundtrack: <i>Action/Thriller Soundtracks</i> , <i>‘Western’ Soundtracks</i> and <i>“Horror Movie” Soundtracks</i> . Pupils begin by exploring <i>Leitmotifs</i> and how they have been used to represent certain “characters” or “situations” in films, before exploring how <i>Themes</i> have been used in film soundtracks and performing a number of <i>“James Bond” Themes</i> . Pupils compose their own soundtrack to the James Bond film trailer <i>“Spectre”</i> learning how film composers use <i>“Cuesheets”</i> to create music to fit with exact timings. Pupils perform a famous <i>Theme</i> from a <i>‘Western’</i> exploring how film music composers use instruments “associated” with <i>‘The Wild West’</i> to create a sense of <i>Time</i> and <i>Place</i> . Finally, pupils explore soundtracks to <i>“Horror Movies”</i> , learning about <i>Concords</i> and <i>Discords</i> and how composers of <i>“Horror Movies”</i> use <i>Discords</i> , instrumentation and extremes of <i>Pitch</i> to create their own <i>“Horror Movie”</i> soundtrack using a <i>Storyboard</i> to help them with their planning.					
Challenge	Composing (B), Playing (D)					
Assessment	Performance, recording and assessment data					