

Year 8 Topics

In year 8 we teach the following modules over the course of the year. Each module draws on prior learning from Year 7 and builds on understanding from the KS2 programme of study. Each module develops and deepens the Core knowledge that will underpin all areas of the curriculum at KS3 and KS4.

| Topic | Rationale | Knowledge acquisition | Key vocabulary | Skills and enrichment |
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| Hip-Hop | This is one of the Key stage 3 units that focus upon a particular musical style. The unit concentrates mainly on the development of the Hip-Hop style and its features. | To understand the social, cultural and historical context of Hip-Hop music | Hip-Hop | Learning how Hip-Hop music has developed from its origins in New York in the 1970s to today and how the music has been influenced by race, poverty, culture and violence. Thinking about lyrics and what they mean, how to ensuring effective phrasing/use of rhyming couplets. Students will also develop understanding that the purpose of function of Hip-Hop and rap music is often a way for musicians to express feelings, put points of view across, tell background stories to audiences. It is often also used to show their individuality and make personal mark on music. How they've structured Hip-Hop pieces (verse only/verse-chorus/how rap has developed |
| | | To understand key features of Hip-Hop music | Rap Lyrics Call & Response Rhythm Poetry | |
| | | How to write lyrics | America - New York/Brooklyn/Bronks Social issues – poverty/employment etc stylus Freestyling Scratching | |
| | | Develop and applying knowledge of Sibelius (selecting an appropriate Hip-Hop drum pattern) | Mixing Theme Rhyming Couplets Pulse Beat | |
| | | Understand what a chord is and how to use them to make a chord sequence Ext use of inversions and extended chords | Phrasing/articulation Structure Verses Chorus | |
| | | How to apply knowledge of chords to create a chord progressions and make an effective Hip-Hop accompaniment | Tempo Chord EXT – root/triad/Inversion /extended chords – 7ths/9ths (gods plan) | |
| | | How to recognise, identify and compose a Middle 8 section of music within a song | Stave | |

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| | | <p>Identifying musical features, devices and knowledge of Hip hop music through listening</p> | <p>Notation Clef Sequence/progression Accompaniment Texture Riff/Hook Middle 8 Contrast Ext Pre chorus/Bridge Performance Convey emotion</p> | <p>Students will listen to a range of appropriate Hip-Hop music as well as previous students work to help understand and identifying characteristics and musical features as well as WWW/EBI</p> <p>Oracy - through classroom based discussion.</p> <p>Literacy – Writing lyrics</p> <p>Creativity – developing ideas, problem solving, decision making, collaborating, time management and applying knowledge to develop own Composition</p> <p>Independence – Research, wider listening, lyric writing tasks Refining and amending work in progress</p> <p>PERFORMING: Contribution to final performance</p> <p>EVALUATING: Analysing and evaluating their own work and work of others</p> |
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| Music Through Time | To develop understanding of periods of music (not just referring to Classical music) and identifying characteristics typical of each of the periods introducing harmony and use of modes (before scales developed). This unit explores use of compositional devices such as drones, ostinato, ground bass The differences between secular and sacred music and the development of instruments throughout the periods | Medieval Period <ul style="list-style-type: none"> • Timelines/Context • instruments • Musical devices | Medieval Secular/Sacred/folk Plainsong/Organum Psaltery/Dulcimer/lute Fiddle/harp/Hurdy-Gurdy | New knowledge and skills are developed by the introduction of scales and modes building on previous knowledge of major and minor as well as chords. The introduction of compositional devices such as a pedal, ground bass and key characteristics of each of the periods to help identify such as ornamentation, expression instrumentation and structure. Students will also be introduced to new forms such as the 12 bar blues, blues scale and improvisation. New band set ups such as Big Bands, Rock bands and instrumental developments Oracy - through classroom based discussion/listening. Creativity – developing ideas, problem solving, decision making, collaborating and applying knowledge Independence – Research, wider listening, PERFORMING: Contribution |
| | | Baroque <ul style="list-style-type: none"> • Timelines/Context • instruments • Musical devices | Tonality/Scales/Modes/Major/Minor Drone Baroque Ornamentation/trills/grace notes/ext mordents | |
| | | Classical <ul style="list-style-type: none"> • Timelines/Context • instruments • Musical devices | Violin/Viola/Cello/Double Bass Oboe/Bassoon Harpsichord/(Wooden) Flute/Timpani Chamber orchestra | |
| | | Romantic <ul style="list-style-type: none"> • Timelines/Context • instruments • Musical devices | Continuo/Ground Bass/Concerto/solo/ Courant /Gavotte /Minuet /Gigue/Binary Pachelbel/Vivaldi/Handel | |
| | | 20th Century <ul style="list-style-type: none"> • Timelines/Context • instruments • Musical devices | Classical Larger Orchestra/Piano Formal/Structured Opera Melody & Accompaniment/Sonata/Symphony Mozart/Hayden/ Schubert/Beethoven Romantic Larger Orchestra – More percussion/Tuba | |

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| | | | <p>Piccolo/cor anglais/bass clarinet/double bassoon</p> <p>Virtuosic/freedom in structure/Dramatic contrasts/Expression/Chromatic</p> <p>Beethoven/Brahms/Verdi/Tchaikovsky</p> <p>BigBand/Swing/Jazz/Rock & Roll/Blues</p> <p>Improvisation</p> <p>!2 Bar Blues</p> <p>Blues Scale</p> | <p>To group and individual performances</p> <p>EVALUATING: Analysing and evaluating their own work and work of others</p> |
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| Stage & Screen 1 | <p>This unit aims to give pupils the experience of being “<i>film soundtrack composers</i>” and explores the challenges and musical devices used in film soundtrack composition.</p> <p>The unit focuses on three <i>genres</i> of film soundtrack: <i>Action/Thriller Soundtracks</i>, ‘<i>Western</i>’</p> | How the concept of mood and how music and soundtracks encapsulate the main mood of a film | <p>Leitmotifs</p> <p>Characters</p> <p>Film</p> <p>Mood</p> | <p>Performance skills – playing Leitmotifs and themes.</p> <p>How themes can be used in soundtracks – James Bond</p> <p>Listening skills – how reflect character and why/effective</p> <p>Oracy - through classroom based discussion.</p> <p>Creativity – develop composition skills by composing a sound track to film clip – applying knowledge learnt (compositional techniques such as pedal/ostinato/dim 7th/ instrumentation) to reflect mood. Students will develop</p> |
| | | How Leitmotifs have been used in film | <p>Instrumentation</p> <p>Soundtrack</p> | |
| | | How different musical Themes have been used in film soundtracks | <p>Themes</p> <p>Pitch</p> <p>Diminished 7th chord</p> | |
| | | How cue sheets and film soundtrack composers use these to assist in planning musical events with an emphasis on timings | <p>Minor</p> <p>Chord</p> <p>Interval</p> <p>Cuesheet</p> <p>Story board</p> <p>Discords and concords (ext)</p> | |
| | | How film music composers use CONCORDS, DISCORDS and Diminished 7ths in their SOUNDTRACKS to create a mood of tension and suspense | <p>John Williams/Hans Zimmer/John Barry/ Danny Elfman/Maurice Jarre/James Horner</p> | |

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| | <i>Soundtracks and "Horror Movie" Soundtracks.</i> | <p>How to plan and compose a soundtrack to a Horror Movie using a storyboard.</p> <p>How to develop and apply compositional knowledge in Sibelius/notation skills</p> | | <p>ideas, make decisions, collaborate and manage time constraints just as a film composer would.</p> <p>Independence – Research, wider listening, Refining and amending work in progress</p> |
| Stage & Screen 2 | <p>This part of the unit explores songs and music from the stage, beginning with an exploration into "What makes up a musical?" Students explore the history and developments of elements of a musical, from their origins in opera, before exploring the impact of an "opening number"</p> | <p>How the origins and development of musical theatre have led to the modern day musical and how these influences have led to a wide variety of styles in musical theatre</p> | <p>Musicals Musical Theatre Opera Vaudaville/Book/Jukebox/concept/rock musicals</p> | <p>Evaluating: Analysing and evaluating their own work and work of others</p> <p>Enrichment Attending theatrical productions with live original music, e.g. some carefully chosen musicals</p> <p>Inviting composers of TV/film/advertisements to lead workshops and talk about the technical and musical procedures behind their music</p> |
| | | <p>Learn about the importance on the "opening number" of a musical and how it sets the scene and style for forthcoming events, plot, storyline and characters</p> | <p>Scene Storyline Plot/Characters Orchestra/Doubling Lyrics/Syllabic/Word painting Soprano/Alto/Tenor/Baritone/Bass Unison Harmony</p> | |
| | | <p>How a chorus song, featuring soloists, is used within the context of a musical</p> <p>Develop awareness of the roles of different vocal and instrumental parts and how they fit together</p> | <p>Chorus Solo/Soloist Marcato Mellismatic</p> | |
| | | <p>How songs from musicals create a range of different emotions and moods, suitable to the overall theme, style, storyline and plot of the musical as a whole</p> | <p>Ballads Rubato Expression Leonard Bernstein</p> | |

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