Music Year 8 Curriculum End Points and key vocabulary

	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 1
Unit of Work	**Hooks & Riffs**	**Offbeat**	**Variations**	**Saharan Sounds**	**All That Jazz**	**All About the Bass**
Ethos Links	**STEM:** How music technology has allowed artists to create music quickly by utilising loops. Links to the effect of a repeated riff or ostinato on the listener so that it quickly becomes familiar and the use of this effect for commercial gain. **Character:** Questioning; Thinking; Creating; Planning & Organisation; Respect, Responsibility, Kindness.	**Milton Keynes:** MK Reggae Festival; Opportunities to hear local musicians and other Reggae artists locally. MK11 and other venues. **STEM:** Developments in technology that led to the unique "Reggae" sound. Sustainability: Content of lyrics in Reggae and how they often link to social injustices, the environment, and the world we live in. **Character:** Questioning; Thinking; Planning & Organisation; Respect, Responsibility & Kindness.	**Milton Keynes:** Opportunities to engage with classical music in MK. **Character:** Thinking; Perseverance; Learning from Mistakes; Problem Solving; Respect, Responsibility, Kindness.	**Milton Keynes:** African cultures in Milton Keynes; AfRep festival; Past MK Arts Centre projects: "A Celebration of African Arts and Culture". **Sustainability:** Looking at the extent that African Music has influenced other genres of world, popular and "classical" music? Sustainable instrument making vs. mass produced instrument making. Music making in developing parts of the world. **Character:** Personal & Cultural expression. Evaluating, making links, and applying knowledge, research; creating; Respect, Responsibility & Kindness.	**Milton Keynes:** Links to the Stables, local concerts, local jazz musicians. Cleo Laine. **STEM:** How the musical style developed as technological advancements affected music making in the Blues and Jazz. **Sustainability:** Understanding the impact of slavery on the style, and awareness of modern-day slavery issues. How blues music is often used as a mouthpiece for social issues such as sustainability. **Character:** Questioning; Thinking; Creating, Imagining; Perseverance; Respect,	**STEM:** Technological advancements in the construction and development of bass instruments. **Character:** Society demands a sound that reflects personal and cultural expression creating a sense of identity and expression through a specific genre of music.

					Responsibility, Kindness.	
Knowledge End Points By the end of this unit students will know and understand:	**Hooks and Riffs** • How music is and can be based on Repeated Musical Patterns. • The difference between Hooks, Riffs and Ostinato, and how to differentiate between them. • Where Hooks, Riffs and Ostinatos are used and occur in songs, popular music, and music from the Western Classical Tradition.	**Offbeat** • the stylistic conventions of Reggae music • How chords contribute to the texture of a song • the key features of a Reggae bass line • syncopation and how it is used in Reggae music • the different layers that make up Reggae music • the key themes and style of Reggae lyrics	**Variations** • How the Elements of Music can be used and manipulated as a basic form of musical variation to an existing theme or melody. • Compositional devices that can be changed or added to, to provide musical variation to an existing theme or melody. • Variation Form as a type of musical Form and Structure	**Saharan Sounds** • musical conventions and processes in African music • different rhythmic processes used in African music – cyclic rhythms, polyrhythms, syncopation, call, and response and apply these to own composition and performance activities • different African musical instruments • characteristic musical features of African music	**All that Jazz** • how Chords and Triads are performed, notated, and used in Jazz and Blues e.g., within a 12-bar Blues Chord Sequence. • How to use Chords I, I7, IV, IV7, V & V7 in diverse ways e.g., as a Walking Bass Line. • what makes an "effective" Jazz improvisation e.g., using the notes of the Blues Scale. • different types and styles of Jazz and instruments, timbres and sonorities within Jazz and Blues music.	**All about the Bass** • how the Bass Clef is used as a form of musical notation. • how to identify musical instruments and voices which use the Bass Clef. • the construction of commonly used Bass Line Patterns, using these when performing and creating music. • the importance of a Bass Line in terms of texture and harmony within a song or piece of music.
Skills By the end of this unit students will be able to:	• Develop performing skills of fluency, accuracy and expression while performing existing Hooks, Riffs and Ostinatos Create Hooks, Riffs and Ostinatos in response to a musical brief.	• Develop performing skills of fluency, accuracy, and expression in an ensemble setting • Compose a stylistic reggae bassline • Appraise and evaluate music from the Caribbean	• Create and perform musical variations on an existing theme or melody using musical variation techniques e.g. changing the pitch, tempo, dynamics, timbre and sonority etc. • Identify musical variation techniques when listening to music in Variation Form and Ground	• make connections between African instrumental sounds and timbres available within the classroom • Perform cyclic rhythms as part of an ensemble Sing and perform music from Africa Compose and record own rhythms	• Demonstrate performing skills of accuracy, fluency and expression in playing layers from the 12 bar blues and other jazz styles • Compose/Improvise using the blues scale • Appraise music from the jazz genre in terms of its elements of music and contexts	• Read and interpret bass line notation • Identify musical instruments that use the bass clef aurally and visually • Identify and use a range of bass line patterns when performing, creating, and engaging with music that uses these

			Bass from various times and places. • Perform from pieces using a Ground Bass, understanding that a Ground Bass is a repeated pattern in the bass part that is repeated upon which musical variations can be added as additional textural layers.			
Key Vocabulary	Repeat, Repetition, Repeat Symbol, Hook, Melodic Hook, Rhythmic Hook, Verbal Hook, Riff, Ostinato, Treble Clef, Bass Clef, Bass Line, Melody, Chords	Leitmotif Reggae, Mento, Ska, Rock Steady, Rastafarianism, Lyrics, Offbeat, Strong Beats, Weak Beats, Syncopation, Riffs, Simple Harmonies: Primary Triads (Tonic, Dominant and Subdominant Chords), Textural Layers, Chords, Call and Response.	Melody, Theme, Variation, Variation Form, Canon/Round, Ground Bass, Pitch, Tempo, Dynamics, Texture, Counter Melody, Timbre and Sonority, Articulation (Legato and Staccato), Inversion, Retrograde, Retrograde Inversion, Pedal (Pedal Note, Pedal Point), Drone, Melodic Decoration, Ostinato, Tonality, Major, Minor.	Djembe Performance Technique: Bass, Tone and Slap Sounds, Improvisation, Textures: Cyclic and Polyrhythms, African Musical Instruments: Membranophones, Idiophones, Chordophones, Aerophones; Master Drummer, Ostinato, Syncopation, Call and Response	12-Bar Blues, Blues Chord Sequence, Blues Song Structure (AAB) Blues Scale, Blues Song Lyrics; Chords and Seventh Chords I, I7, IV, IV7, V & V7; Chord Vamps; Improvisation; Swing/Swung Rhythms; Ostinato, Riffs, Fills and Solos; Types and Styles of Jazz; Modes and Modal Jazz; Ragtime; Instruments of Jazz: Frontline (Solos) and Rhythm Section.	Bass Line, Bass Clef, Bass Clef Staff Notation, Stave, Staff, Lines/Spaces, Pitch, Musical Instruments that use the Bass Clef, The Bass Guitar, Chords: Root, Third, Fifth, Passing Notes, Bass Line Patterns: Walking Bass, Bass Line Riffs, Alberti Bass, Broken Chords, Arpeggios, Pedal.