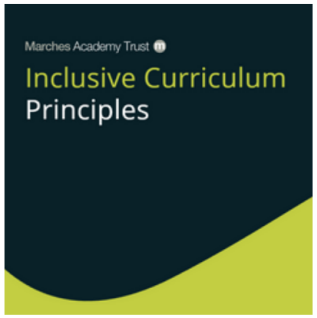
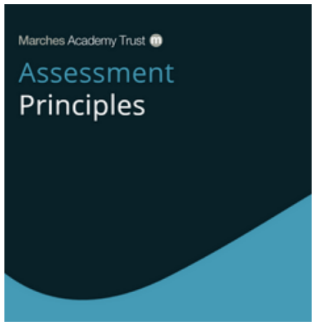
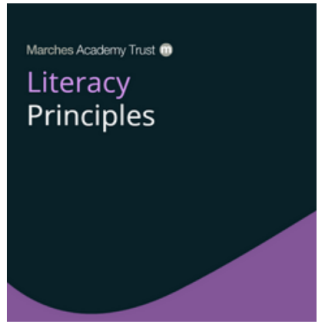
# 2026-2028 CURRICULUM




## What is our curriculum development work focused on?

**Building and strengthening the foundation offer through:**

1. **K**S2-KS5 sequencing (disciplinary and substantive knowledge).
2. **V**ocabulary- tier 2 and 3
3. **D**isciplinary Literacy

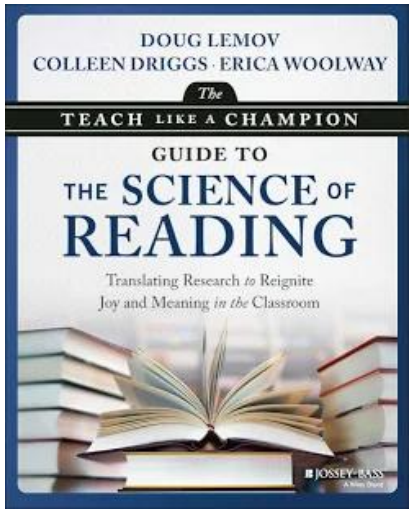
**Oracy:** threaded through all 3 areas. Can students speak it?

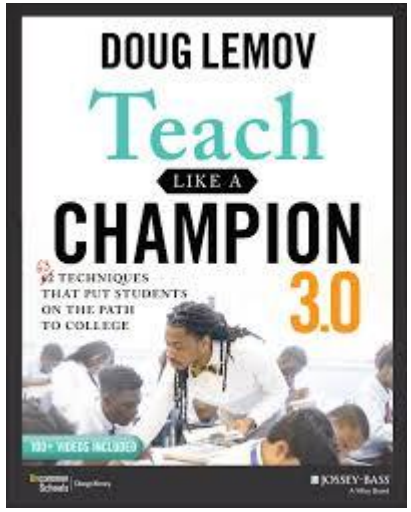
**Implemented through:**

- ELET (TLAC + Science of Reading strategies)

## SJT Every Lesson Every Time

| | |
|---|---|
| **1** step at a time<br>Curriculum planning is crafted to ensure low cognitive load for all | • **Accessible resources** : clear, inclusive and adapted materials.<br>• **Regulation breaks** built into lesson plans as appropriate.<br>• Clear and **concise language** for instruction.<br>• **Chunk instructions** : clear, manageable steps. |
| **2** consistent routines (entrance and exit)<br>A calm and consistent classroom environment for all | • **Entrance routine:** students invited in, meet and greet, equipment out.<br>• **Do now:** based on retrieval and visible on entry.<br>• **High expectations:** established and repeated throughout.<br>• **Exit routine:** 2 minutes before the bell- students stand behind chairs before dismissal. Circulate the room to assess standards of work. |
| **3** checks for understanding<br>All are made to think hard, and AFL is used to inform future adaption | • **Lesson planning** crafts opportunities for AFL to assess learning. *E.g. 3,2,1 show me boards, cold call, active observation, exit tickets.*<br>• **Circulate:** monitor behaviour, presentation, literacy and address misconceptions.<br>• **Adapt**: through re-teaching, giving feedback, scaffolding or challenge.<br>• **Respond**: students reflect/act on the feedback live in lessons. |
| Look **4** the scaffold<br>Modelling and support for all to be successful | • Informed by assessment of current knowledge and skill.<br>• **Scaffold:** gradually taken away. I do, we do, you do.<br>• **Model and WAGOLL:** show what success looks like from the start. |
| **5** foundational skills<br>All lessons are planned to adapt to literacy and numeracy data utilising foundational skills were appropriate. | • **Academic language:** Key 3 explicit vocabulary identified, displayed and checked for understanding.<br>• **Communication**: speaking and listening opportunities scaffold talk and promote oracy.<br>• **Reading:** AIR and FASE techniques are used to aid reading fluency and comprehension.<br>• **Writing:** focus on SPaG, handwriting and disciplinary writing skills.<br>• **Numeracy:** planning for numeracy application across the curriculum. |



# What academic research underpins our curriculum work?

Education Endowment Foundation

## IMPROVING LITERACY IN SECONDARY SCHOOLS

Summary of recommendations

### 1 Prioritise 'disciplinary literacy' across the curriculum

- Literacy is key to learning across all subjects in secondary school and a strong predictor of outcomes in later life.
- Disciplinary literacy is an approach to improving literacy across the curriculum that emphasises the importance of subject specific support.
- All teachers should be supported to understand how to teach students to read, write and communicate effectively in their subjects.
- School leaders can help teachers by ensuring training related to literacy prioritises subject specificity over general approaches.

### 2 Provide targeted vocabulary instruction in every subject

- Teachers in every subject should provide explicit vocabulary instruction to help students access and use academic language.
- Effective approaches, including those related to etymology and morphology, will help students remember new words and make connections between words.
- Teachers should prioritise teaching Tier 2 and 3 vocabulary, which students are unlikely to encounter in everyday speech.
- Teachers and subject leaders should consider which words and phrases to teach as part of curriculum planning.

### 3 Develop students' ability to read complex academic texts

- Training focused on teaching reading is likely to help secondary school teachers teach their subject more effectively.
- To comprehend complex texts, students need to actively engage with what they are reading and use their existing subject knowledge.
- Reading strategies, such as activating prior knowledge, prediction and questioning can improve students' comprehension.
- Strategies can be introduced through modelling and group work, before support is gradually removed to promote independence.

### 4 Break down complex writing tasks

- Writing is challenging and students in every subject will benefit from explicit instruction in how to improve.
- Teachers can break writing down into planning, monitoring and evaluation, and can support students by modelling each step.
- Targeted support should be provided to students who struggle to write fluently, as this may affect writing quality.
- Teachers can use a variety of approaches, including collaborative and paired writing, to motivate students to write.

### 5 Combine writing instruction with reading in every subject

- Combining reading activities and writing instruction is likely to improve students' skills in both, compared to a less balanced approach.
- Reading helps students gain knowledge, which leads to better writing, whilst writing can deepen students' understanding of ideas.
- Students should be taught to recognise features, aims and conventions of good writing within each subject.
- Teaching spelling, grammar and punctuation explicitly can improve students' writing, particularly when focused on meaning.

### 6 Provide opportunities for structured talk

- Talk matters: both in its own right and because of its impact on other aspects of learning.
- High quality talk is typically well-structured and guided by teachers.
- Accountable talk is a useful framework to ensure talk is high quality, and emphasises how talk can be subject specific.
- Teachers can support students by modelling high quality talk, for example including key vocabulary and metacognitive reflection.

### 7 Provide high quality literacy interventions for struggling students

- Schools should expect and proactively plan to support students with the weakest levels of literacy, particularly in Year 7.
- Developing a model of tiered support, which increases in intensity in line with need is a promising approach.
- Assessment should be used to match students to appropriate types of intervention, and to monitor the impact of interventions.
- Creating a co-ordinated system of support is a significant challenge requiring both specialist input and whole school leadership.

# Music

## Our vision

**“It isn't where you came from, it's where you're going that counts." (Ella Fitzgerald)**

At Sir John Talbot’s School, we aim for students to develop rich knowledge and confident practical skills through world class inclusive Music teaching and extra-curricular experiences, regardless of their prior knowledge and involvement in the subject.

Students will…

- Explore professional Music repertoire from different times and places, across different genres.
- Perform this repertoire with increasing control, proficiency and professionalism.
- Create original work, authentically capturing genre and style.
- Critique the work of professionals, peers and self thoughtfully, with accurate and expressive use of subject-specific vocabulary.
- Further immerse themselves in the world of Performing Arts though an exciting programme of extra-curricular opportunities, including additional lessons, clubs, ensembles, performances and educational visits.

# Music at SJT

Year 7

# Year 7 Music Overview

What is my Learning Journey this year?

START

Go West
Pachelbel's Canon
We Will Rock You
**Ode to Joy**

Ukulele

Achey Breaky Heart
Scarborough Fair
Oom Pah Pah
**Grease Lightning**

Keyboard

African Drumming
Indonesian Gamelan
**Programme Music**

African drums

Singing

**Skills:**
Performing
Composing
Listening
Appraising

On to Year 8

The set works and genres will be used to explore the musical elements and also to develop performing, composing and listening skills.

# Year 7 Curriculum Overview- Music

| **Content**<br>Topic/unit name, enquiry question | **Disciplinary Concepts (Skills)**<br>Actions taken within a topic to gain substantive knowledge | **Substantive Concepts (Skills)**<br>Actions taken within a topic to gain substantive knowledge | **Substantive Knowledge**<br>This is the specific, factual content for a topic, which is connected into a careful sequence of learning | **Prior Learning (KS2)** | **Future learning (KS3)** |
|---|---|---|---|---|---|
| Introduction to Music at SJT:<br>'Go West' by The Pet Shop Boys<br><br>*2 lessons* | • Performing<br>• Listening & Appraising<br>• Theory of Music | • Perform together as a class on keyboards and using voice – keeping together, to a steady beat<br>• Annotation of a musical score | • Theory of Music - DURATION<br>  • Crotchet<br>  • Time Signature<br>  • Repeat Marks<br>• Context<br>  • Synth-pop | Students join us with a wide variety of musical skills, knowledge and experiences. Our curriculum is designed with an expected level of knowledge in mind, and a wide variety of extension activities are available for students who join us with prior experience. | • Keyboard and vocal skills will be developed<br>• Theory of music knowledge will be added to with each subsequent topic – next topic = minims |
| Pachelbel's 'Canon'<br><br>*2 lessons* | • Performing<br>• Listening & Appraising<br>• Theory of Music | • Keyboard performance<br>• Correct hand position and posture at the piano<br>• Annotation of a Musical Score | • Theory of Music<br>  • Minims - DURATION<br>• Context<br>  • The Baroque Era | • Theory of Music - DURATION<br>  • Crotchet<br>  • Time Signature<br>  • Repeat Marks<br>• Context<br>  • Synth-pop | • Theory of Music – DURATION / RHYTHM / STRUCTURE<br>  • Quavers<br>  • Minim Rests<br>  • Structure (Verse / Chorus Structure)<br>• Context<br>  • Stadium Rock |
| 'We Will Rock You' by Queen<br><br>*4 lessons* | • Performing<br>• Listening & Appraising<br>• Theory of Music | • Vocal technique – phrasing and breathing<br>• Piano keyboard technique – both hands together<br>• Ensemble Drumming<br>• Annotation of a Score<br>• Aural identification of rhythm | • Theory of Music – DURATION / RHYTHM / STRUCTURE<br>  • Quavers<br>  • Minim Rests<br>  • Structure (Verse / Chorus Structure)<br>• Context<br>  • Stadium Rock | • Theory of Music<br>  • Minims - DURATION<br>• Context<br>  • The Baroque Era | • Theory of Music – DURATION / RHYTHM / STRUCTURE / PITCH / MELODY / SONORITY<br>  • Stave<br>  • Semibreve<br>  • Treble Clef & Bass Clef<br>  • Treble Clef Notation<br>  • Orchestral Instrument Families<br>• Context<br>  • The Romantic Era |
| 'Ode to Joy' by Beethoven<br><br>*6 lessons* | • Performing<br>• Listening & Appraising<br>• Theory of Music | • Piano keyboard technique – both hands together<br>• Identification of notes on the piano keyboard<br>• Annotation of a musical score<br>• Methodology and identification of treble and bass clef notes<br>• Aural identification of orchestral instruments<br>• Aural identification of rhythm & pitch | • Theory of Music – DURATION / RHYTHM / STRUCTURE / PITCH / MELODY / SONORITY<br>  • Stave<br>  • Semibreve<br>  • Treble Clef & Bass Clef<br>  • Treble Clef Notation<br>  • Bass Clef Notation<br>  • Orchestral Instrument Families<br>  • AABA structure<br>• Context<br>  • The Romantic Era | • Theory of Music – DURATION / RHYTHM / STRUCTURE<br>  • Quavers<br>  • Minim Rests<br>  • Structure (Verse / Chorus Structure)<br>• Context<br>  • Stadium Rock | |

# Year 7 Curriculum Overview- Music (continued)

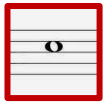
| **Content**<br>Topic/unit name, enquiry question | **Disciplinary Concepts (Skills)**<br>Actions taken within a topic to gain substantive knowledge | **Substantive Concepts (Skills)**<br>Actions taken within a topic to gain substantive knowledge | **Substantive Knowledge**<br>This is the specific, factual content for a topic, which is connected into a careful sequence of learning | **Prior Learning (KS2)** | **Future learning (KS3)** |
|---|---|---|---|---|---|
| 'Achy Breaky Heart' by Billy-Ray Cyrus<br><br>*2 lessons* | • Performing<br>• Listening & Appraising<br>• Theory of Music | • Correct posture, breathing & phrasing for singing<br>• Correct hand positions for Ukelele<br>• Identification of elements within a score<br>• Annotation of a score<br>• Aural identification of pitch and rhythm | • Theory of Music – HARMONY/DURATION & RHYTHM<br>  • Chords<br>  • Single Quavers<br>  • Dotted Crotchets<br>• Context<br>  • Country Music | • Theory of Music – DURATION / RHYTHM / STRUCTURE<br>  • Quavers<br>  • Minim Rests<br>  • Structure (Verse / Chorus Structure)<br>• Context<br>  • Stadium Rock | • Theory of Music – METRE / HARMONY / RHYTHM & DURATION<br>  • Dotted Minims<br>  • Crotchet Rests<br>  • Triple Metre<br>• Context<br>  • Folk Music |
| 'Scarborough Fair' by Simon & Garfunkel<br><br>*3 lessons* | • Performing<br>• Listening & Appraising<br>• Theory of Music | • Correct posture, breathing & phrasing for singing<br>• Correct hand positions for ukelele<br>• Playing & singing at the same time<br>• Identification of treble and bass clef pitches<br>• Aural identification of pitch and rhythm<br>• Listening & appraising within the genre | • Theory of Music – METRE / HARMONY / RHYTHM & DURATION<br>  • Dotted Minims<br>  • Crotchet Rests<br>  • Triple Metre<br>• Context<br>  • Folk Music | • Theory of Music – HARMONY/DURATION & RHYTHM<br>  • Chords<br>  • Single Quavers<br>  • Dotted Crotchets<br>• Context<br>  • Country Music | • Theory of Music – METRE / STRUCTURE<br>  • First & Second time bars<br>  • Dotted notes<br>  • Crotchet Rests<br>  • Triple Metre<br>• Context<br>  • Musical Theatre |
| 'Oom Pah Pah' by Lionel Bart<br><br>*3 lessons* | • Performing<br>• Listening & Appraising<br>• Theory of Music | • Developing hands together playing skills at the piano<br>• Correct posture and hand position at the piano<br>• Aural identification of metre<br>• Aural identification of tempo | • Theory of Music – METRE / STRUCTURE / TEMPO<br>  • First & Second time bars<br>  • Dotted notes<br>  • Crotchet Rests<br>  • Triple Metre<br>• Context<br>  • Musical Theatre | • Theory of Music – METRE / HARMONY / RHYTHM & DURATION<br>  • Dotted Minims<br>  • Crotchet Rests<br>  • Triple Metre<br>• Context<br>  • Folk Music | • Theory of Music – HARMONY / STRUCTURE<br>  • Coda<br>  • Instrumental Section<br>  • Chords I / IV / V<br>  • Primary Major Chords<br>  • 12 bar structure<br>• Context<br>  • Musical Theatre |
| 'Grease Lightning'<br><br>*4 lessons* | • Performing<br>• Listening & Appraising<br>• Theory of Music | • Developing chord playing skills on the piano<br>• Ensemble & playing skills<br>• Listening & appraising within the genre<br>• Score Reading | • Theory of Music – HARMONY / STRUCTURE<br>  • Coda<br>  • Instrumental Section<br>  • Chords I / IV / V<br>  • Primary Major Chords<br>  • 12 bar structure<br>• Context<br>  • Musical Theatre | • Theory of Music – METRE / STRUCTURE / TEMPO<br>  • First & Second time bars<br>  • Dotted notes<br>  • Crotchet Rests<br>  • Triple Metre<br>• Context<br>  • Musical Theatre | |

# Year 7 Curriculum Overview- Music (continued)

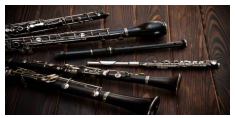
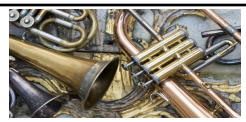
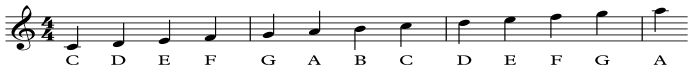
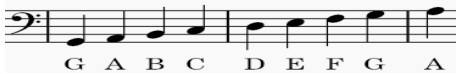
| **Content**<br>Topic/unit name, enquiry question | **Disciplinary Concepts (Skills)**<br>Actions taken within a topic to gain substantive knowledge | **Substantive Concepts (Skills)**<br>Actions taken within a topic to gain substantive knowledge | **Substantive Knowledge**<br>This is the specific, factual content for a topic, which is connected into a careful sequence of learning | **Prior Learning (KS2)** | **Future learning (KS3)** |
|---|---|---|---|---|---|
| Rhythms of the World<br><br>*6 lessons* | • Performing<br>• Composing<br>• Listening &<br>• Appraising<br>• Theory of Music | • Tuned and untuned percussion skills<br>• Ensemble performance to a steady beat<br>• Composition of a polyrhythm<br>• Score Reading<br>• Composition of an Interlocking rhythm<br>• Aural identification of percussion instruments | • Theory of Music – RHYTHM / SONORITY / PITCH & MELODY / STRUCTURE / DURATION /TEXTURE<br>  • Ostinato<br>  • Polyrhythm<br>  • Call and Response<br>  • Djembe<br>  • Pentatonic Scales<br>  • Interlocking Rhythms<br>  • Gamelan Instruments<br>  • Tuned & Untuned Percussion<br>  • Semiquavers<br>  • Thin & Thick textures<br><br>• Context<br>  • Music of Africa<br>  • Music of Indonesia | • Theory of Music – HARMONY / STRUCTURE<br>  • Coda<br>  • Instrumental Section<br>  • Chords I / IV / V<br>  • Primary Major Chords<br>  • 12 bar structure<br><br>• Context<br>  • Musical Theatre | |
| Programme Music<br><br>*6 lessons* | • Performing<br>• Composing<br>• Listening & Appraising<br>• Theory of Music | • Aural identification of dynamics, tempos and textures<br>• Group composition to a visual stimuli | • Theory of Music – DYNAMICS / TEMPO / TEXTURE<br>  • DYNAMICS – Fortissimo / Forte / Mezzo Forte / Mezzo Piano / Piano / Pianissimo / Crescendo / Decrescendo<br>  • TEMPO – Allegro / Vivace / Allegretto / Moderato / Andante / Adagio / Lento / Ritardando / Accelerando<br>  • TEXTURE – Thick / Thin / Layers of Sound<br><br>• Context<br>  • 19th century Programme Music | • Theory of Music – RHYTHM / SONORITY / PITCH & MELODY / STRUCTURE / DURATION /TEXTURE<br>  • Ostinato<br>  • Polyrhythm<br>  • Call and Response<br>  • Djembe<br>  • Pentatonic Scales<br>  • Interlocking Rhythms<br>  • Gamelan Instruments<br>  • Tuned & Untuned Percussion<br>  • Semiquavers<br>  • Thin & Thick textures<br><br>• Context<br>  • Music of Africa<br>  • Music of Indonesia | • Year 8 Curriculum which starts with Riff / Ostinato, Upbeat, downbeat, offbeat and ties. |

# Powerful Knowledge Key Vocabulary in Music at SJT – Year 7

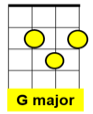
Year 7 Music – Sequenced Key Vocabulary

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| Go West | Crotchet | A note lasting one beat | |
| | Time Signature – 4 / 4 | Tells us how many beats (4) in each bar | |
| | Repeat Marks | A symbol indicating that the music should be played again | |
| Pachelbel's Canon | Minim | A note lasting two beats | |
| We Will Rock You | Quavers | Notes lasting half a beat each | |
| | Minim Rest | A rest lasting for two beats | |
| | Structure | How a piece of music is built up of different sections – (Verse / Chorus / Intro) | |
| Ode to Joy | Stave | The five lines upon which we write musical notation | |
| | Semibreve | A note lasting 4 beats |  |

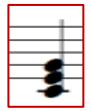
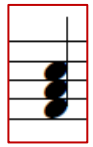
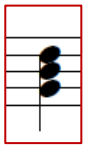
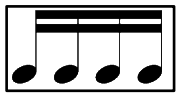
Year 7 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| Ode to Joy | Treble Clef | A symbol at the beginning of the stave telling us that the notes will be high pitch | |
| | Bass Clef | A symbol at the beginning of the stave telling us that the notes will be low pitch | |
| | Orchestra | A large musical ensemble made up of 4 families of instruments | |
| | Strings | The family of instruments comprising violin, viola, cello, double bass and harp | |
| | Woodwind | The family of instruments comprising flute, clarinet, oboe and bassoon |  |
| | Brass | The family of instruments comprising trumpet, French horn, trombone and tuba |  |
| | Percussion | The family of instruments which includes bass drum, snare drum and cymbals and many others | |
| | The notes of the treble clef stave |   | |
| | The notes of the bass clef stave |   | |

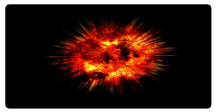
Year 7 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| Achy Breaky Heart | Dotted crotchet | A note that lasts for 1 ½ beats | |
| | A single quaver | A single half beat note – on its own | |
| | Chord | More than one note played at the same time to make the harmony or accompaniment of a piece |  |
| Scarborough Fair | Dotted Minim | A note lasting for 3 beats | |
| | Triple metre | A time signature with three beats in the bar | 3<br>4 |
| | Crotchet rest | A rest lasting for 1 beat | |
| Oom Pah Pah | Tempo | The speed of the music | |
| | First and second time bars | An element of structure in music when a repeated section ends differently to the first time it is played | |

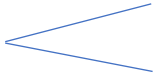
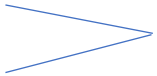
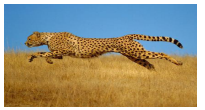
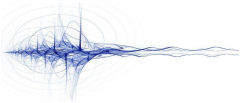
Year 7 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| Grease Lightning | Chord I – C major | The first chord in the scale of C major – a primary chord |  |
| | Chord IV – C major | The fourth chord in the scale of C major – a primary chord |  |
| | Chord V – C major | The fifth chord in the scale of C major – a primary chord |  |
| Rhythms of the World | Semiquavers | Notes which are a quarter of a beat long |  |
| | Ostinato | A repeating pattern | |
| | Polyrhythm | More than one rhythm at the same time | |
| | Call and Response | One person sings, then everybody answers | |
| | Pentatonic Scale | A five note scale | |

Year 7 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| | Tuned Percussion | Percussion instruments which have pitch | |
| | Untuned Percussion | Percussion instruments which do not have pitch | |
| Programme Music | Dynamics | The volume – how loud or soft the music is | |
| | Piano - p | A soft dynamic marking | |
| | Pianissimo - pp | A very soft dynamic marking | |
| | Mezzo Piano - mp | A moderately soft dynamic marking | |
| | Forte - f | A loud dynamic marking | |
| | Fortissimo - ff | A very loud dynamic marking |  |
| | Mezzo Forte - mf | A moderately loud dynamic marking | |

Year 7 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| | Crescendo  | A dynamic marking meaning getting gradually louder | |
| | Decrescendo  | A dynamic marking meaning getting gradually softer | |
| | Allegro / Vivace | Tempo markings which both mean fast |  |
| | Allegretto | A tempo marking which means fairly fast | |
| | Moderato / Andante | Tempo markings which mean moderately of at a walking pace | |
| | Adagio / Lento | Tempo markings which mean leisurely or slowly | |
| | Accelerando - accel | A tempo marking which means getting gradually faster | |
| | Ritardando – rit / Rallentando - rall | Tempo markings which mean getting gradually slower | |
| | Texture | An element of music which considers how many layers of sound there are / how many instruments or voices there are– how thick or thin the texture is |  |

# Sequenced Scheme of Learning in Music at SJT – Year 7

# GO WEST! at SJT

# Welcome to Music

# GO WEST! What are we going to learn?

We are going to learn to perform the song **‘Go West’** by the pop duo, **‘The Pet Shop Boys’.**

Anchoring our learning

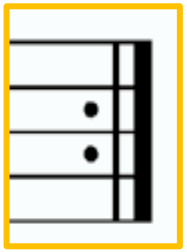
# GO WEST! Why are we doing it?

POWERFUL KNOWLEDGE

- ✓ We are going to learn to keep a steady beat when we perform together as a class.
- ✓ We are going to use the song to learn about the theory of music:

**CROTCHET**
A note that is 1 beat long

**TIME SIGNATURE**
Tells us that there Are 4 beats in a bar



**REPEAT MARKS**
Tells us to play the music again

Anchoring our learning

# GO WEST!  Beautiful Listening

https://youtu.be/LNBjMRvOB5M?si=OTxZMG9-5tlG2zAk

- ✓ The Pet Shop Boys are a massively popular, influential and long running British synth-pop act.
- ✓ They formed in 1981 and are still filling concert stadiums over 40 years later!

# GO WEST!  Singing.

(Together) we will go our way
(Together) we will leave someday
(Together) your hand in my hand
(Together) we will make our plans

(Together) we will fly so high
(Together) tell all our friends goodbye
(Together) we will start life new
(Together) this is what we'll do

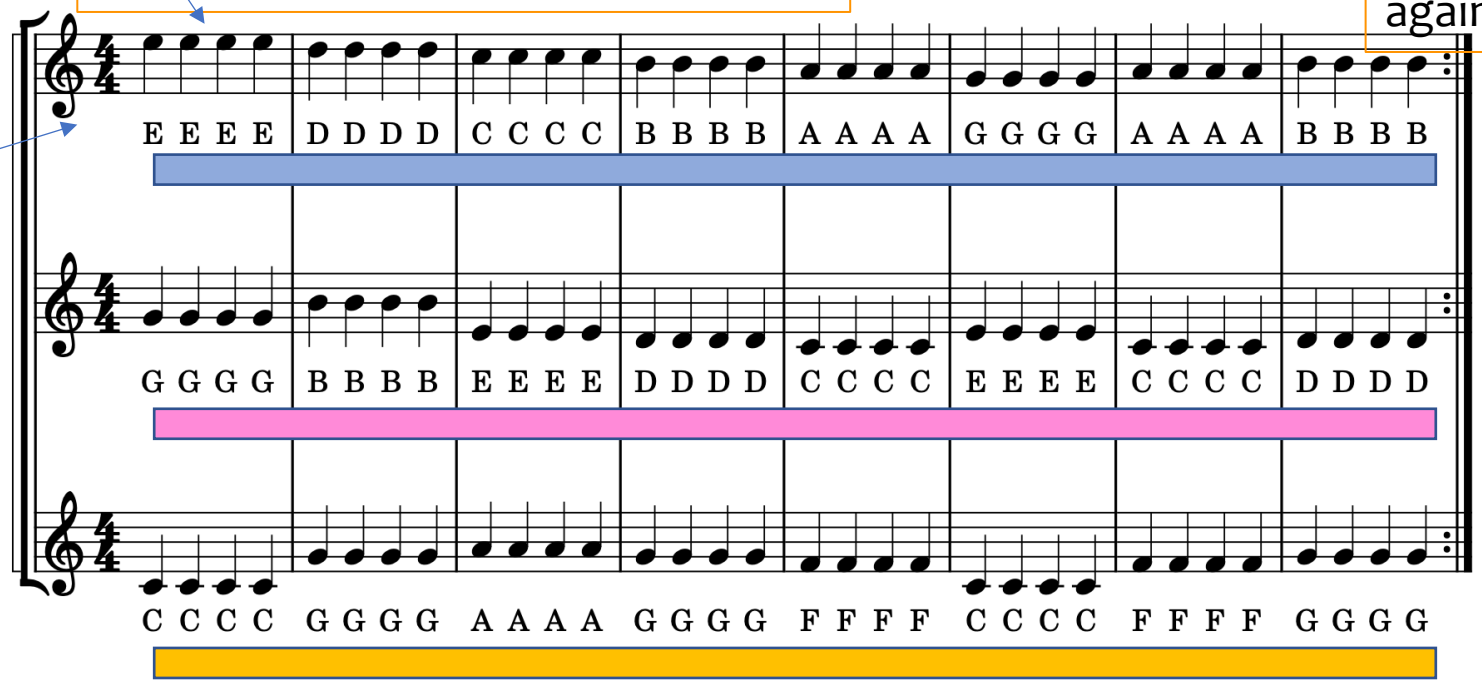
(Go west) life is peaceful there
(Go west) in the open air
(Go west) where the skies are blue
(Go west) this is what we're gonna do!

# GO WEST! Performing

EVERY SINGLE NOTE IS A CROTCHET
A note that is 1 beat long

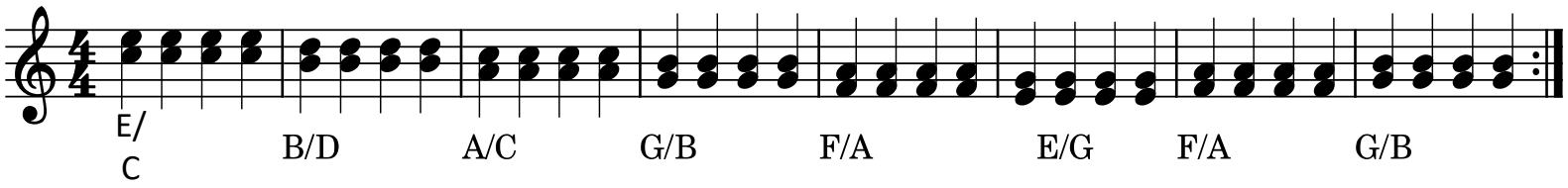
REPEAT MARKS
Tells us to play the music again

TIME SIGNATURE
Tells us that there Are 4 beats in a bar

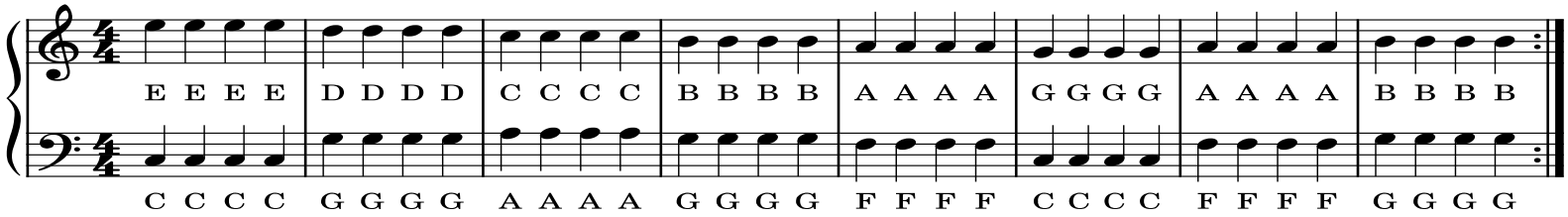


GO WEST!  Need to try a different part?

Try playing two different notes at the same time.

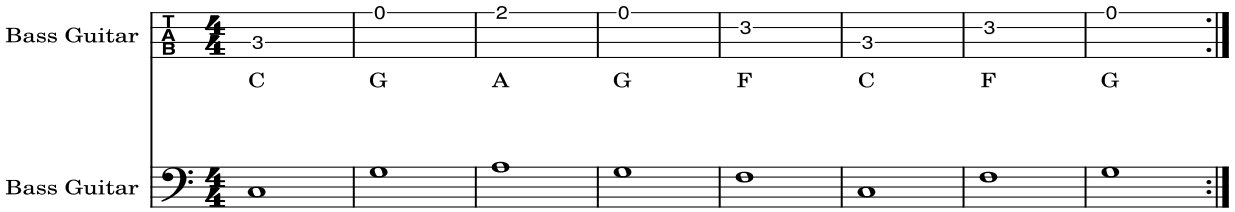


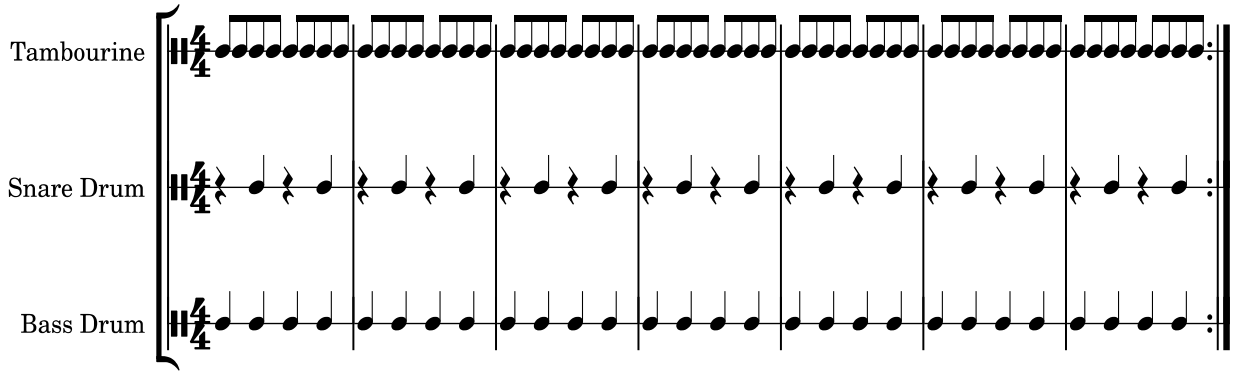

Right hand



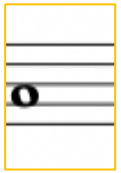

Left hand

# GO WEST!  Need to try a different part?



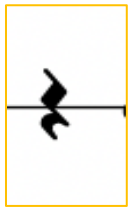



GREATER KNOWLEDGE



SEMIBREVE
4 BEATS

QUAVER
½ BEAT
EACH

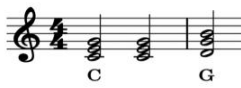


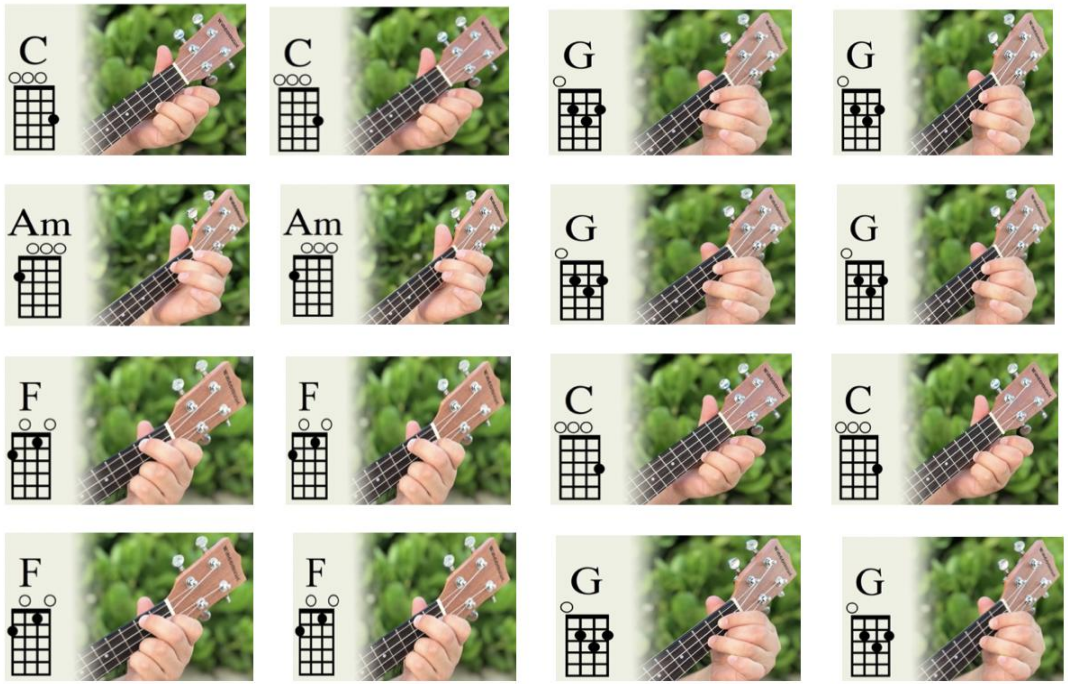
CROTCHET REST
DON'T PLAY ON THIS BEAT

ADAPTATION

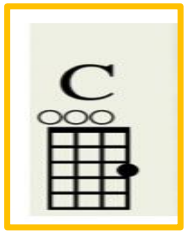
# GO WEST!  Need to try a different part?

GREATER KNOWLEDGE



MINIM
2 BEATS

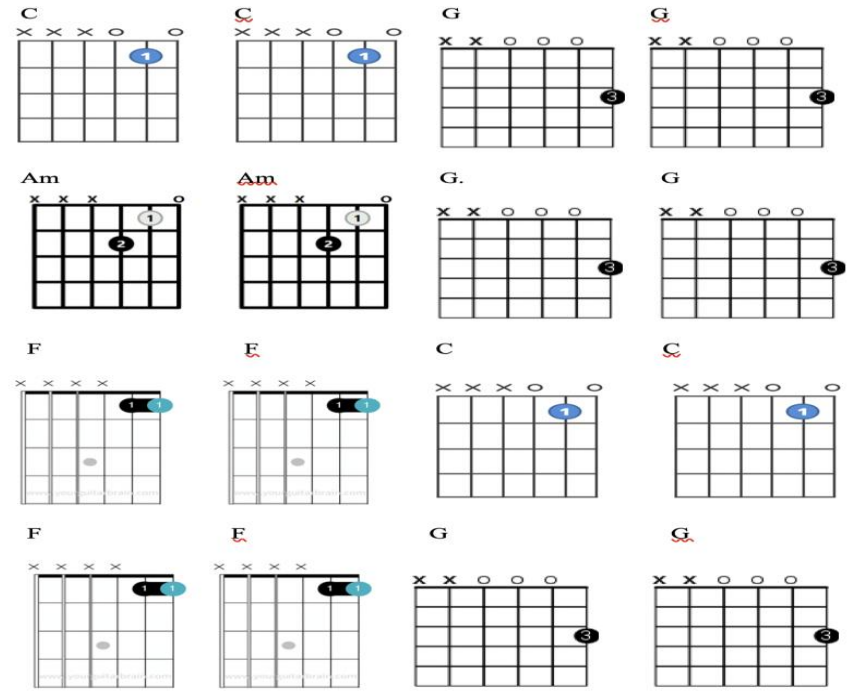



UKULELE
CHORD
DIAGRAM

UKULELE

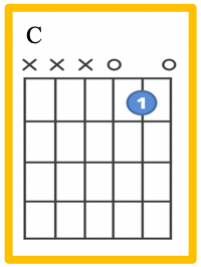
ADAPTATION

# GO WEST!  Need to try a different part?



GREATER KNOWLEDGE

MINIM
2 BEATS




GUITAR
CHORD
DIAGRAM

GUITAR

GO WEST! Performance – What am I listening out for?

✓ RESPECT and KINDNESS

✓I can play in time to a steady 4 beat at the same time as the rest of the musicians 4

✓I can show my understanding of crotchet ( 1 beat notes) by playing them perfectly

✓I understand that at the end of the performance I must take my hands off the keys and stop playing

Assessment

# GO WEST! Beautiful Listening

VILLAGE PEOPLE

https://youtu.be/1wc-AQJ2MYo?si=ytXdtNGOVWVNqTI3

PET SHOP BOYS

https://youtu.be/LNBjMRvOB5M?si=OTxZMG9-5tlG2zAk

- ✓ Go West was originally performed by The Village People.
- ✓ The Pet Shop Boys created a cover version
- ✓ Listen to both versions
- ✓ Can you find one difference between the versions?

# Pachelbel's CANON

## Building Skills and Powerful Knowledge in Music at SJT

# Pachelbel's CANON: What are we going to learn?

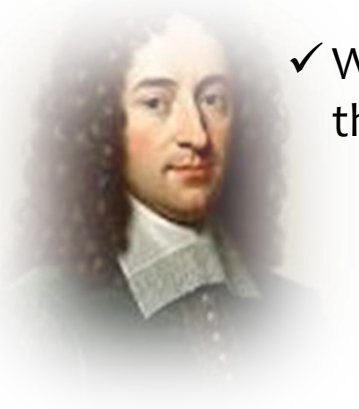
We are going to learn to perform **Johann Pachelbel's** famous **Canon**

Anchoring our learning

# Pachelbel's CANON  Why are we doing it?

POWERFUL KNOWLEDGE

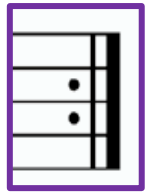
- ✓ We are going to continue to work on keeping a steady beat when we perform together as a class.
- ✓ We are going to use this piece to begin to develop good piano performance technique
- ✓ We are going to use the song to learn more about the theory of music:



Anchoring our learning

**MINIM**
A note that is 2 beats long

**TIME SIGNATURE**
Tells us that there Are 4 beats in a bar



**REPEAT MARKS**
Tells us to play the music again

# Pachelbel's CANON!  Beautiful Listening

https://youtu.be/JvNQLJ1_HQ0?si=e8FfMTdWTjL0lQbz

- ✓ **Johann Pachelbel** was a German composer who lived between 1653 – 1706.
- ✓ His **Canon** has inspired musicians across the ages and remains popular today
- ✓ **Go West** was inspired by **Pachelbel's Canon**

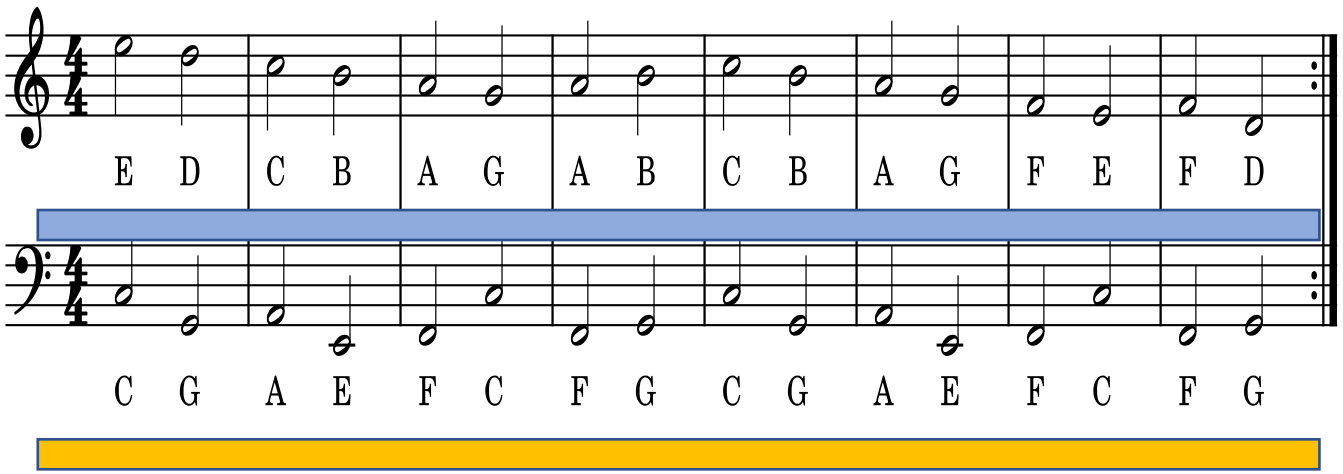
WHITEBOARDS
Can you name any of the instruments that are playing?

# PACHELBEL'S CANON! Performing

EVERY SINGLE NOTE IS A MINIM
A note that is 2 beats long

REPEAT MARKS
Tells us to play the music again

TIME SIGNATURE
Tells us that there Are 4 beats in a bar



PACHELBEL'S CANON! Performing

POWERFUL KNOWLEDGE

# HOW TO BECOME AN EXPERT KEYBOARD PLAYER

We cup our hand over the keys with one finger gently resting on each note

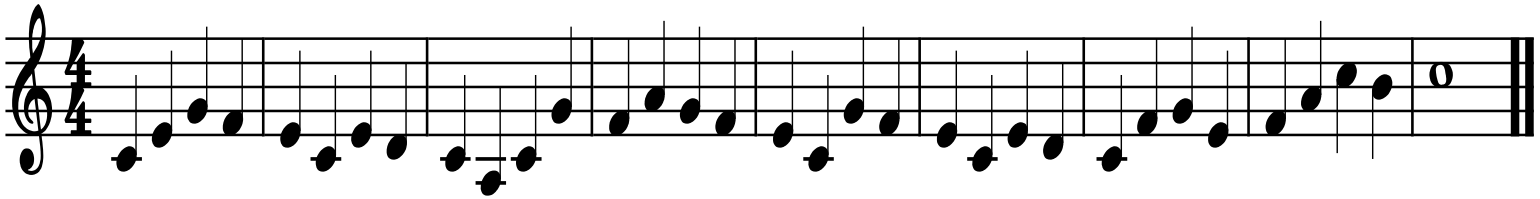
https://youtu.be/rZznie6UU_o?si=2bziaTjV-zJ8f6Cn

# Pachelbel's CANON  Need to try a different part?

Try playing a crotchet part that fits over the top of the minim part

POWERFUL KNOWLEDGE

**CROTCHET**
A note that is 1 beat long

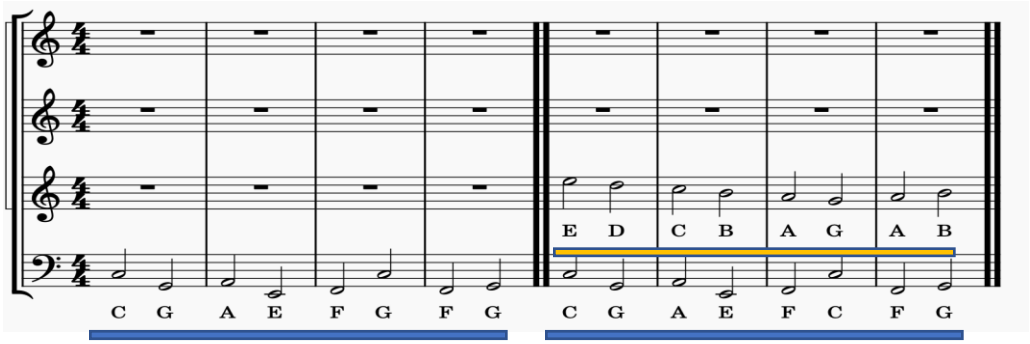


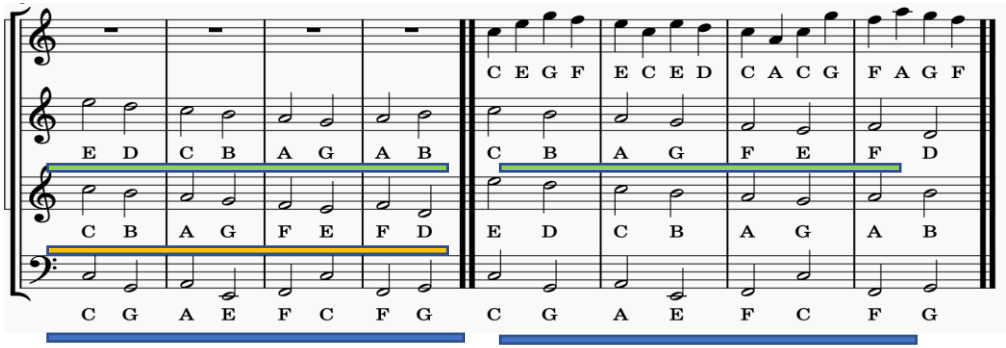
C E G F  E C E D  C A C G  F A G F  E C G F  E C E D  C F G E  F A C B  C

# Pachelbel's CANON

## Need to try a different part?

GREATER KNOWLEDGE




GROUND BASS:
A bass part that keeps repeating over again

CANON:
Each player enters playing the same melody in turn

ADAPTATION

Pachelbel's CANON!  PERFORMANCE

What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

- ✓ RESPECT and KINDNESS
- ✓I can show my understanding of **minims** ( 2 beat notes) by playing them perfectly in time to a steady 4 beat

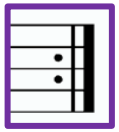
  4
- ✓I understand that at the end of the performance I must take my hands off the keys and stop playing
- ✓Great posture and hand position

Assessment

# Pachelbel's CANON!

Beautiful Answers

POWERFUL KNOWLEDGE

- ✓What is this note called and how many beats is it worth?
- ✓What is this note called and how many beats is it worth?
- ✓What does this symbol tell us and what is it called?
- ✓What does this symbol tell us to do? 
- ✓EXTENSION: What is a GROUND BASS?
  What is a CANON?

Assessment

We Will Rock You!  Queen.
Building Skills and Powerful Knowledge in Music at SJT

# What are we going to learn?

We are going to learn to perform the song **‘We Will Rock You’** by the pop group, **‘Queen’.**

WE WILL ROCK YOU!  Why are we doing it?

POWERFUL KNOWLEDGE

- ✓ We will continue to develop good performance skills on the keyboard, this time playing hands together
- ✓ We will use this song to start developing good singing technique
- ✓ We are going to use the song to continue to learn about the theory of music

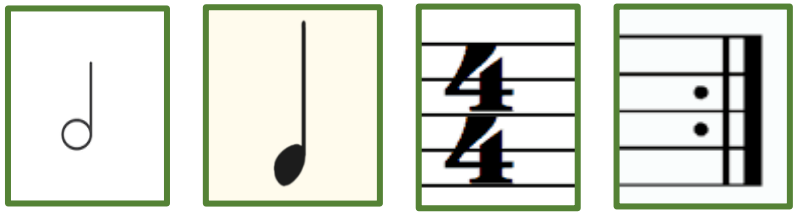
⚓ Anchoring our learning

WE WILL ROCK YOU!

Why are we doing it?

POWERFUL KNOWLEDGE

✓ What do each of these symbols mean?



NEW LEARNING

**QUAVERS**
Each one worth half a beat

**MINIM REST**
Two beats of silence

**STRUCTURE**

How a song is broken into sections – INTRO / VERSE / CHORUS

Anchoring our learning

# We Will Rock You! Beautiful Listening

https://youtu.be/XvKkIttJLcc?si=RXti_PaMPRqp4o42

- ✓ **Queen** were a massively influential British Rock and Pop band formed in 1970.
- ✓ Their songs include many stadium rock anthems like ‘We Will Rock You’.

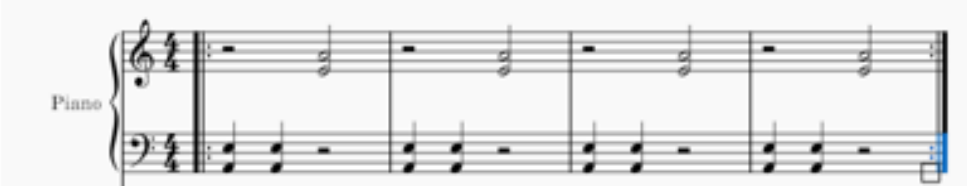
WHITEBOARDS
Can you count how many beats are in a bar in this piece

# We Will Rock You!

MINIM REST
Don't play for 2 beats

MINIMS

REPEAT MARKS
Tells us to play the music again



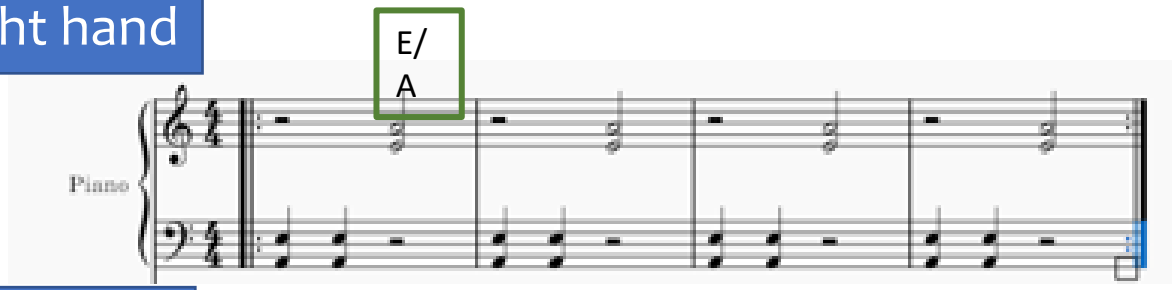

TIME SIGNATURE
Tells us that there Are 4 beats in a bar

CROTCHETS

# We Will Rock You!

HOW TO BECOME AN EXPERT KEYBOARD PLAYER

Right hand



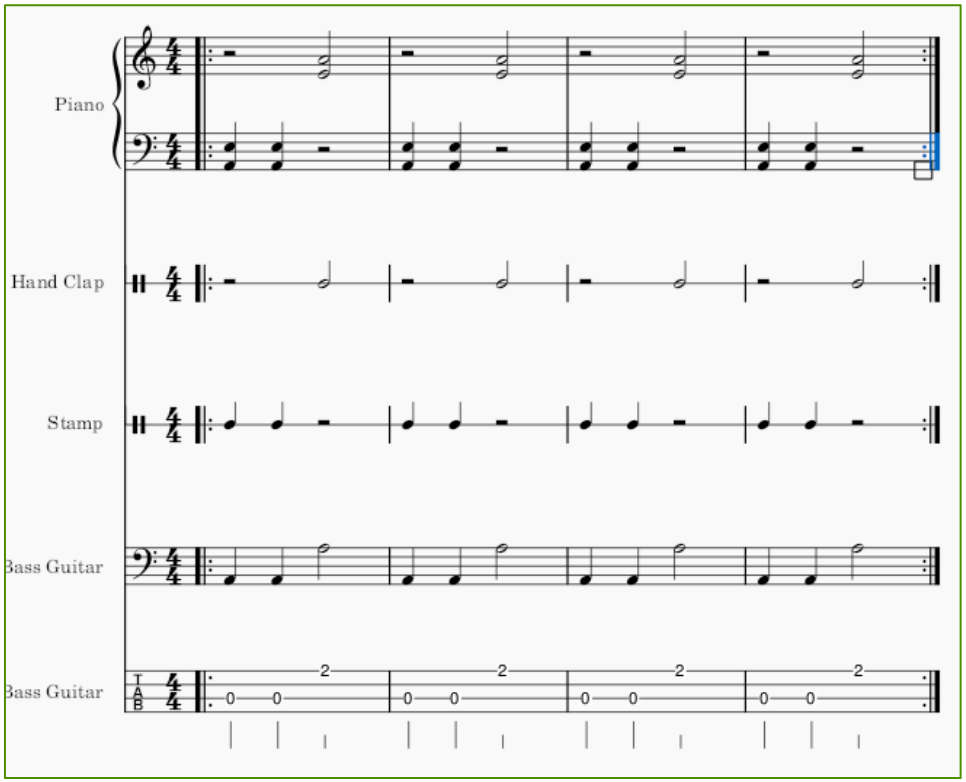

Left hand

A/E

We cup our hand over the keys with one finger gently resting on each note

https://youtu.be/rZznie6UU_o?si=2bziaTjV-zJ8f6Cn

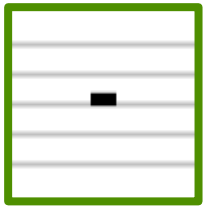
# We Will Rock You  Need to try a different part?



POWERFUL KNOWLEDGE

**CROTCHET**
A note that is 1 beat long

**MINIM**
A note that is 2 beats long



**MINIM REST**
Two beats of silence

WE WILL ROCK YOU!  PERFORMANCE

What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

✓ RESPECT and KINDNESS

✓I can play **minims** and **crotchets** in time to a steady 4 beat using both hands

4

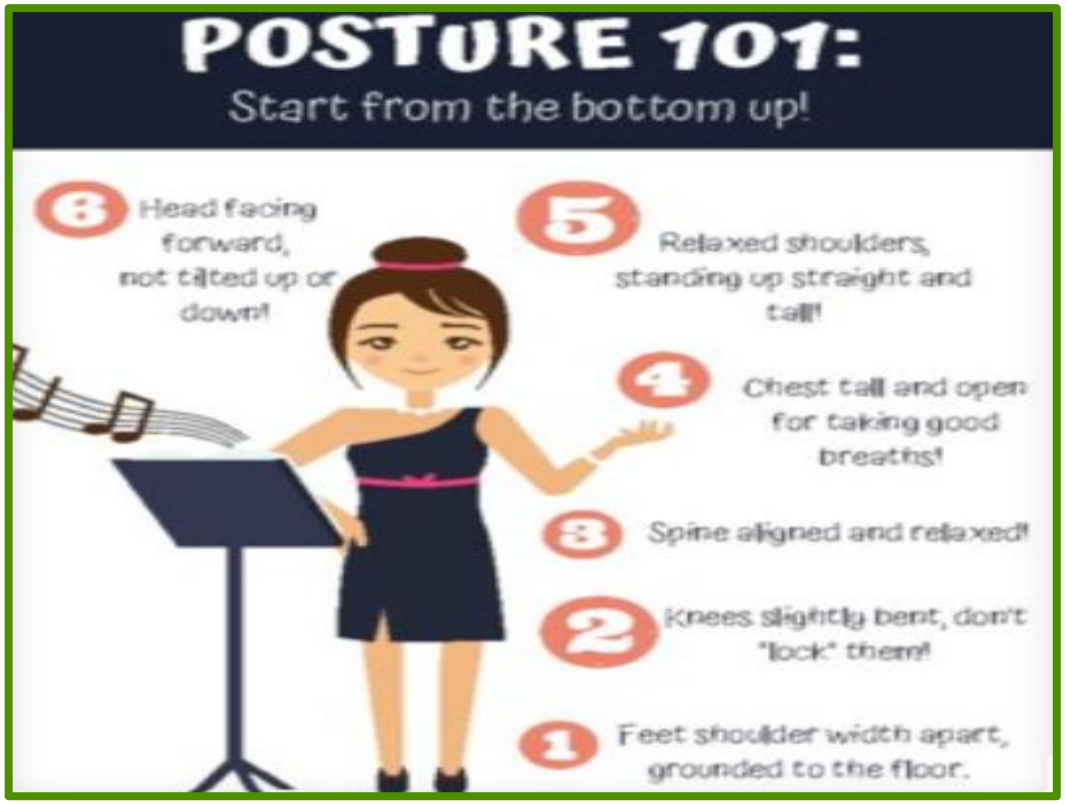
✓ I can show my understanding of **minim rests**

✓Great posture and hand position

Assessment

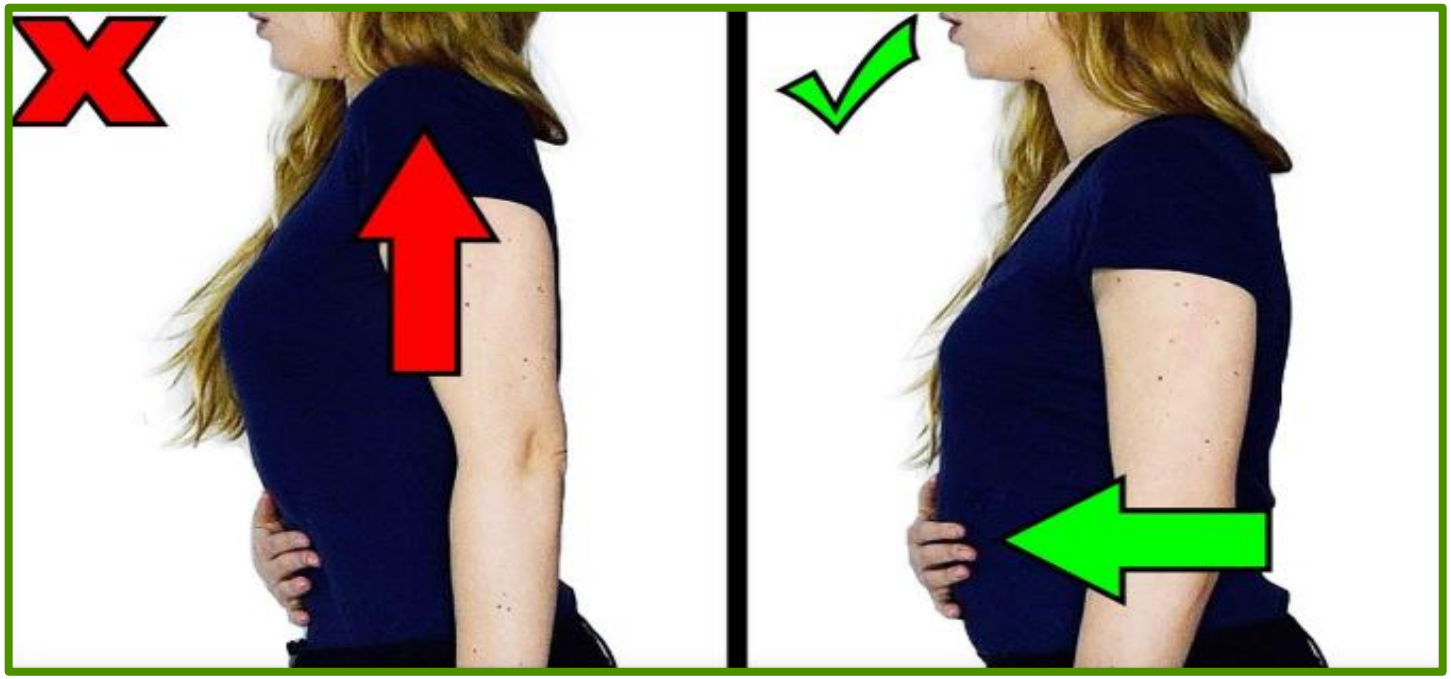
We Will Rock You!  Beautiful Singing

POWERFUL KNOWLEDGE



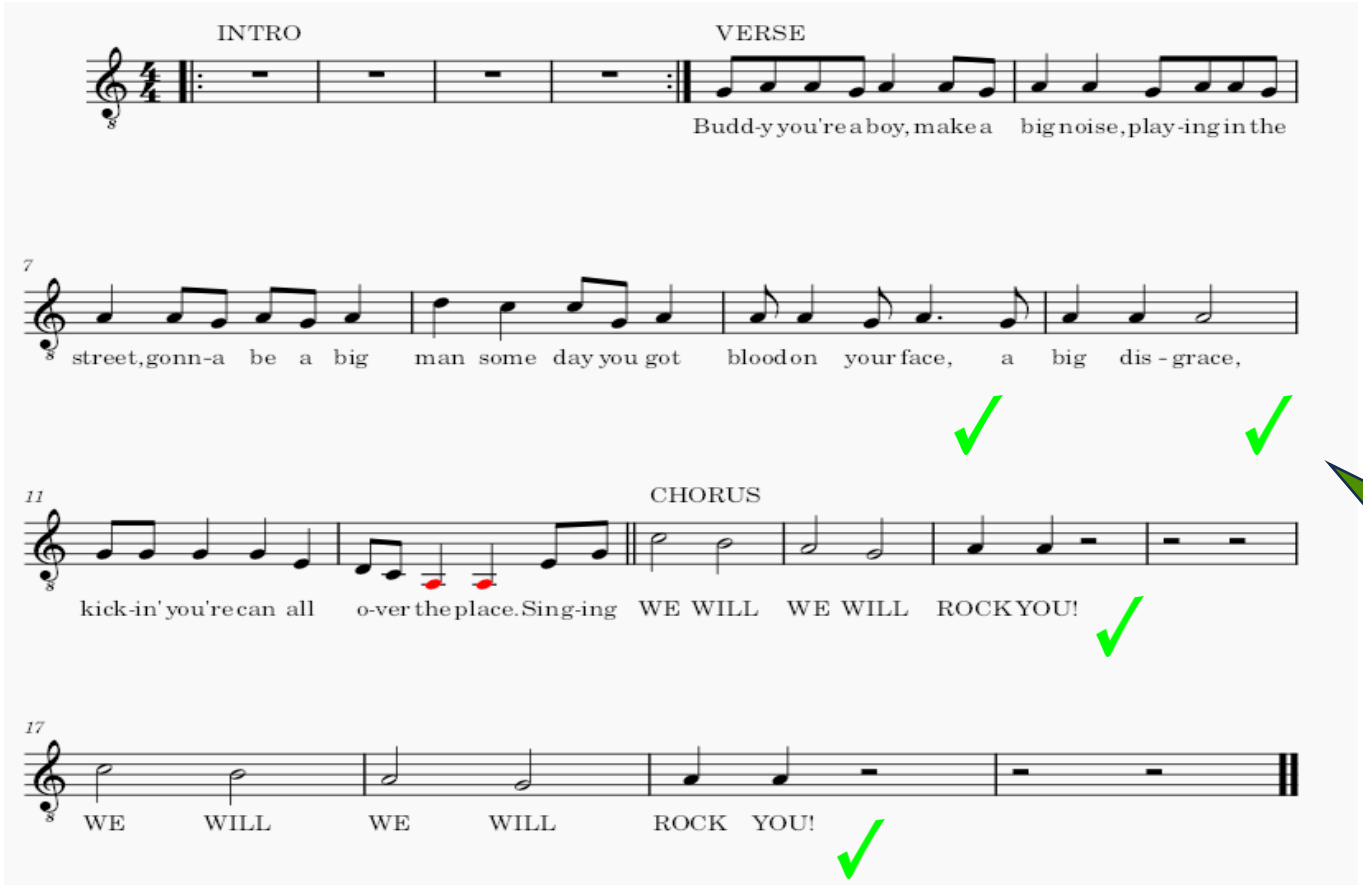
# We Will Rock You!  Singing

POWERFUL KNOWLEDGE

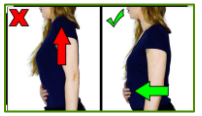


https://youtu.be/lNhnpCsoGdQ?si=PWuegDByT6xk66gm

# We Will Rock You! Singing



POWERFUL KNOWLEDGE



WHERE SHOULD WE BREATHE ?

https://youtu.be/j8Mkv84V9mY?si=pzV-yVZ0RqVBvlN7

# WE WILL ROCK YOU!  PERFORMANCE

What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

- ✓ RESPECT and KINDNESS
- ✓ Clear pronunciation of lyrics
- ✓ Great rhythm
- ✓ Good posture and breathing
- ✓ Great posture and hand position

Assessment

WE WILL ROCK YOU!  Why are we doing it?

POWERFUL KNOWLEDGE

NEW LEARNING

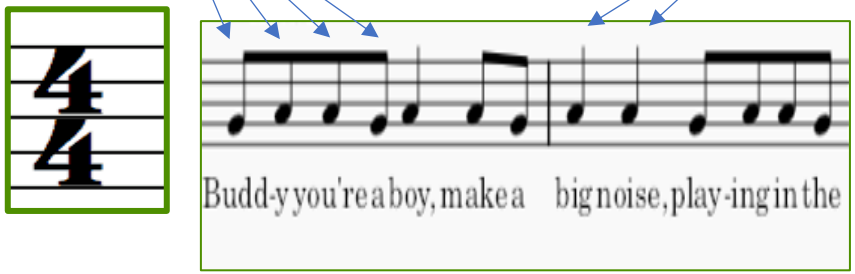
✓ What do each of these symbols mean?

♫

**QUAVERS**
Each one worth half a beat

♩

**CROTCHET**
A note that is 1 beat long



Assessment

Anchoring our learning

# WE WILL ROCK YOU! Why are we doing it?

POWERFUL KNOWLEDGE

NEW LEARNING

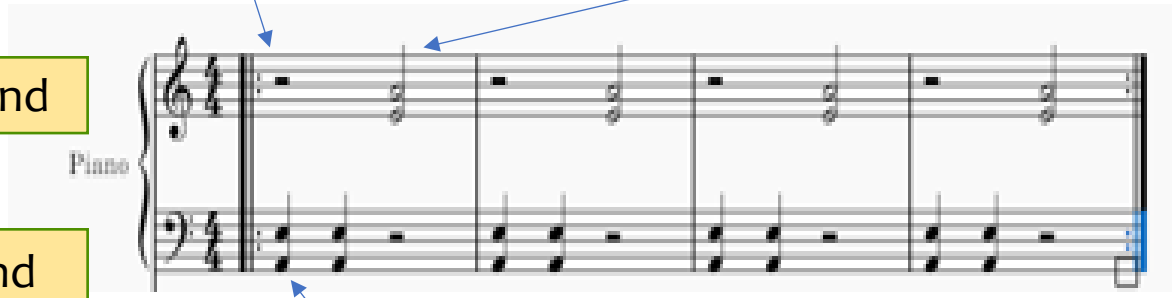
✓ What do each of these symbols mean?

**MINIM REST**
Two beats of silence

**MINIM**
A note that is 2 beats long

Right hand

Left hand



**CROTCHET**
A note that is 1 beat long

Anchoring our learning

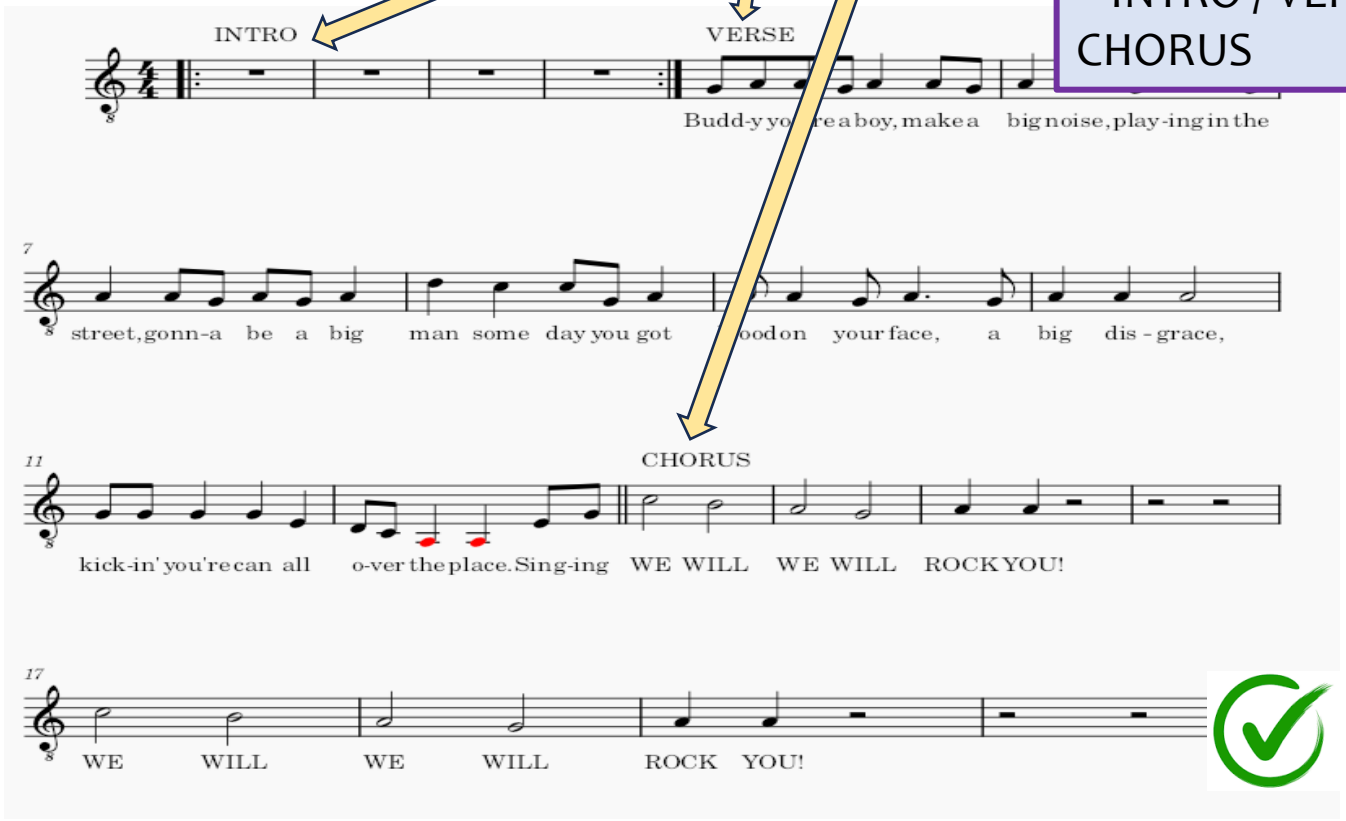
Assessment

# We Will Rock You!

**STRUCTURE**

How a song is broken into sections – INTRO / VERSE / CHORUS

POWERFUL KNOWLEDGE




WHITEBOARDS
How many bars long is the into?
How many bars long is the verse?
How many bars long is the chorus?
Which section uses mainly minims?

Assessment

# We Will Rock You!
# Beautiful Answers

POWERFUL KNOWLEDGE

- ✓What is this note called and how many beats is it worth?
- ✓What is this note called and how many beats is it worth?
- ✓What are these notes called and how many beats is each one worth
- ✓What does this symbol tell us and what is it called?
- ✓What does this symbol tell us to do?
- ✓What does this symbol mean?

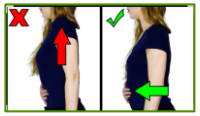
Assessment

# We Will Rock You!
# Beautiful Answers

POWERFUL KNOWLEDGE

✓Describe a good posture for singing.

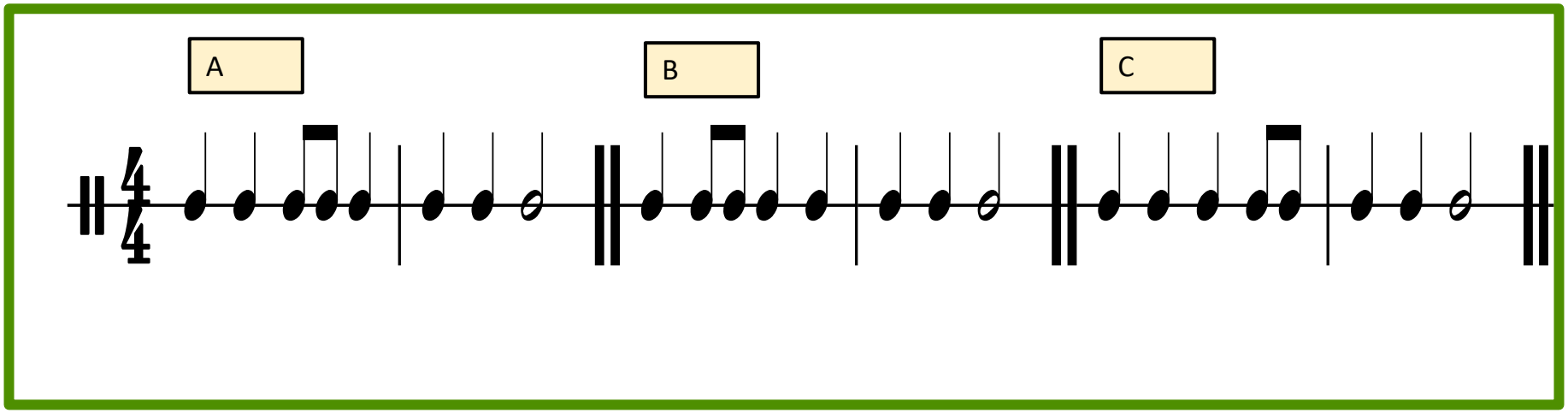
✓How should you breathe when you are singing?



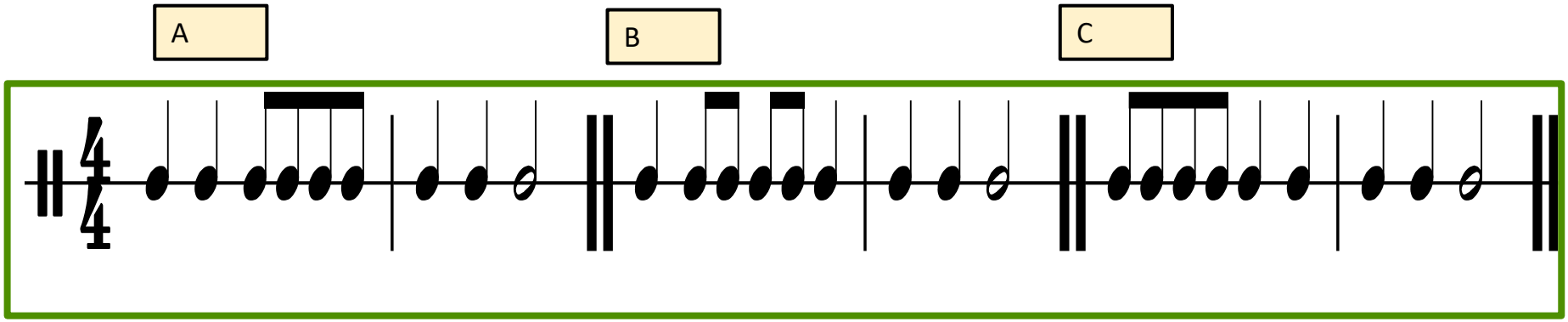
✓Describe good hand position for playing the keyboard.

Assessment

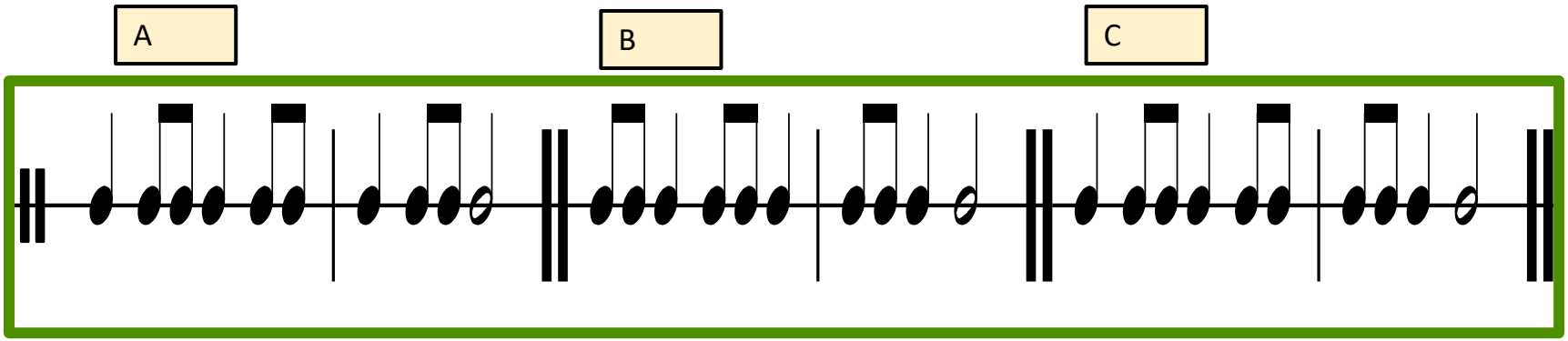
Listening to crotchets, quavers and minims…

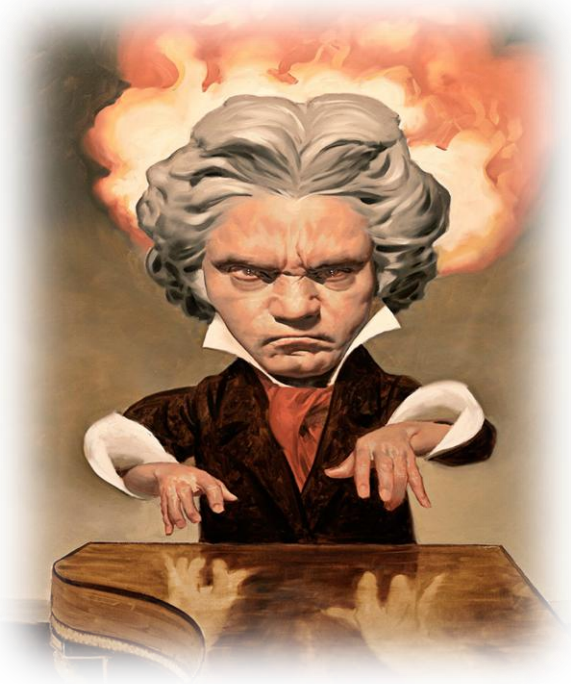


Listening to crotchets, quavers and minims…

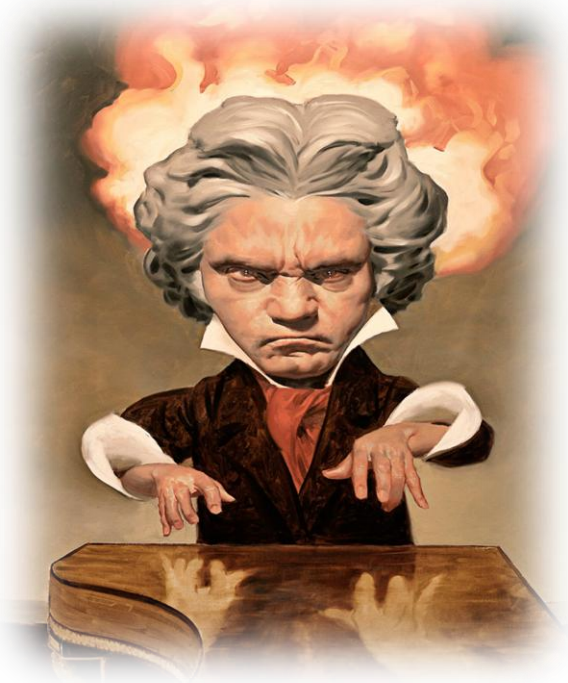


Listening to crotchets, quavers and minims…





# What are we going to learn?



We are going to learn to perform the piece **'Ode To Joy'** by the composer **Ludwig Van Beethoven**

# ODE TO JOY  Why are we doing it?

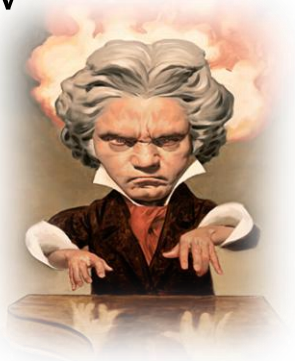
POWERFUL KNOWLEDGE

- ✓ We will continue to develop good **performance** skills on the keyboard, again playing hands together

- ✓We are going to use the song to continue to learn about the **duration** of notes and **rhythm** in music

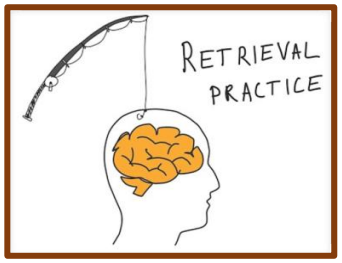
- ✓We will start to learn about **pitch** (high notes and low notes) in music

- ✓We are also going to use this piece to develop our knowledge of the **instruments** of the **orchestra**

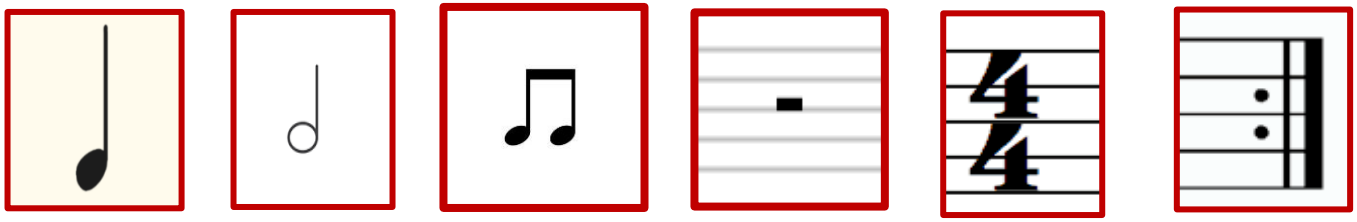


⚓ Anchoring our learning

ODE TO JOY!  Retrieval




- ✓ What do each of these symbols mean?

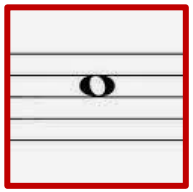


- ✓ What do we mean when we refer to the structure of a piece of music?
- ✓ Describe good hand posture for piano playing
- ✓ Describe good posture and breathing for a singer

⚓ Anchoring our learning

# ODE TO JOY  Why are we doing it?

NEW LEARNING



**SEMIBREVE**
A note worth 4 beats

**STAVE**
The name for the 5 lines that we draw music on

Anchoring our learning

**TREBLE CLEF**
Shows us that there are high pitched notes on the stave

POWERFUL KNOWLEDGE

**BASS CLEF**
Shows us that there are low pitched notes on the stave

**ORCHESTRA**
A large musical ensemble made up of 4 families of instruments

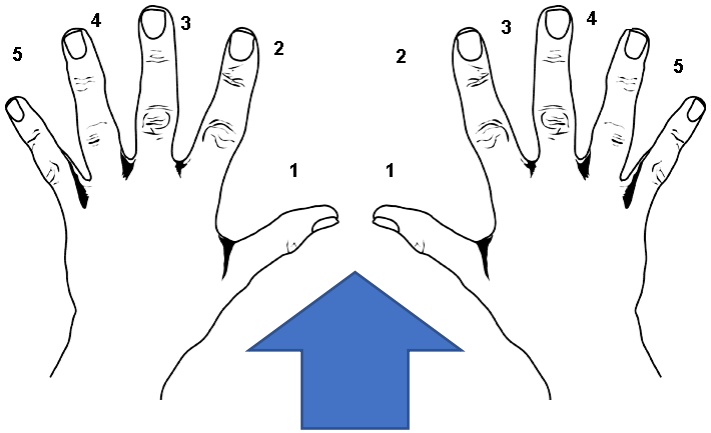
# ODE TO JOY! Beautiful Listening

https://youtu.be/kbJcQYVtZMo?si=NlaGQDpiK2ENHw7-

WHITEBOARDS
List some of the different instruments that you recognise in this clip

- ✓ **Beethoven** (born in 1770 in Germany) is one of the most highly regarded figures in the entire history of Western music
- ✓ **Ode to Joy** features in Beethoven's 9th Symphony. It is also a hymn. It has also become the anthem of Europe and is regarded as an ode to Freedom
- ✓ **Beethoven** had a disability. In later life he totally lost his hearing. Despite this he carried on composing, his music has lasted and is loved today!

# ODE TO JOY – Developing Piano Skills




When we play the piano, we number our thumb and fingers,
1 - 5

POWERFUL KNOWLEDGE

We cup our hand over the keys with one finger gently resting on each note

https://youtu.be/rZznie6UU_o

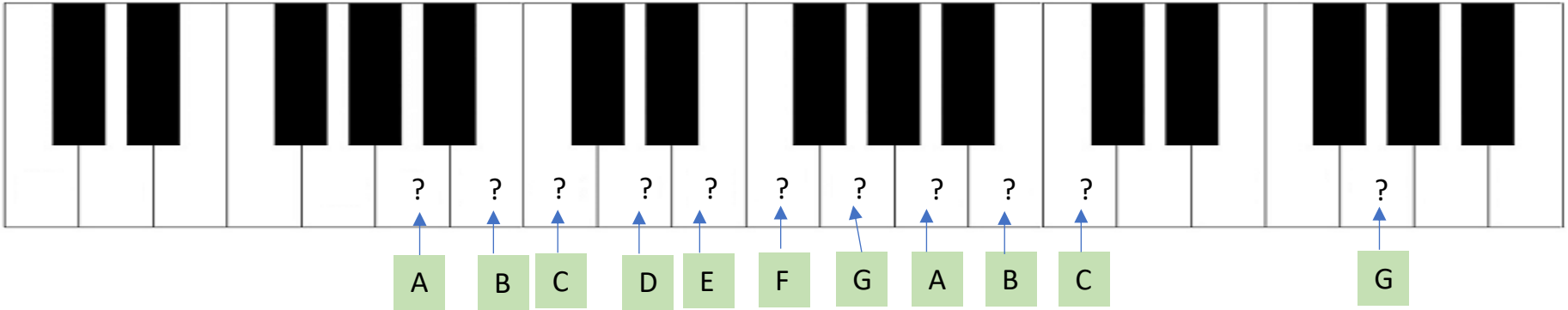
**ODE TO JOY** Where are the keys on the piano?

How many letters do we use for our notes in music, and

what are they?

A B C D E F G

- How do we find these notes on the

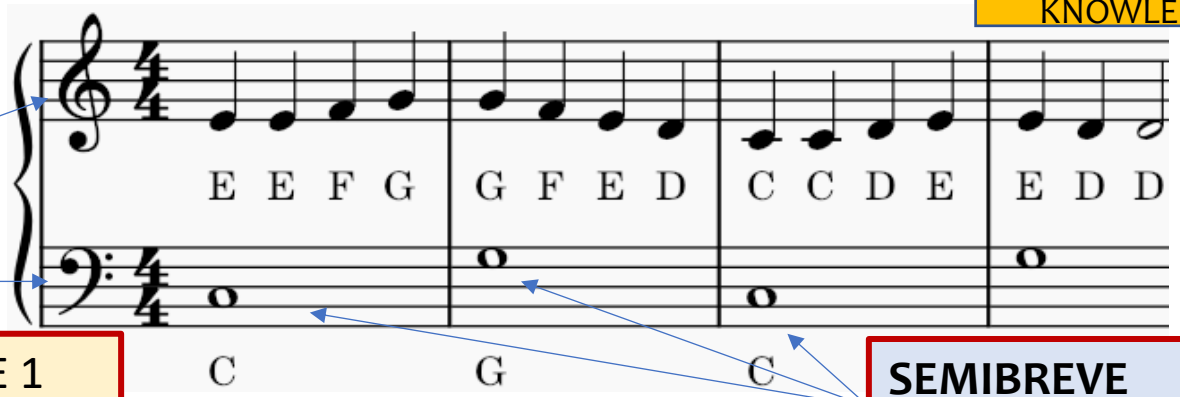


# ODE TO JOY – Developing Piano Skills

POWERFUL KNOWLEDGE

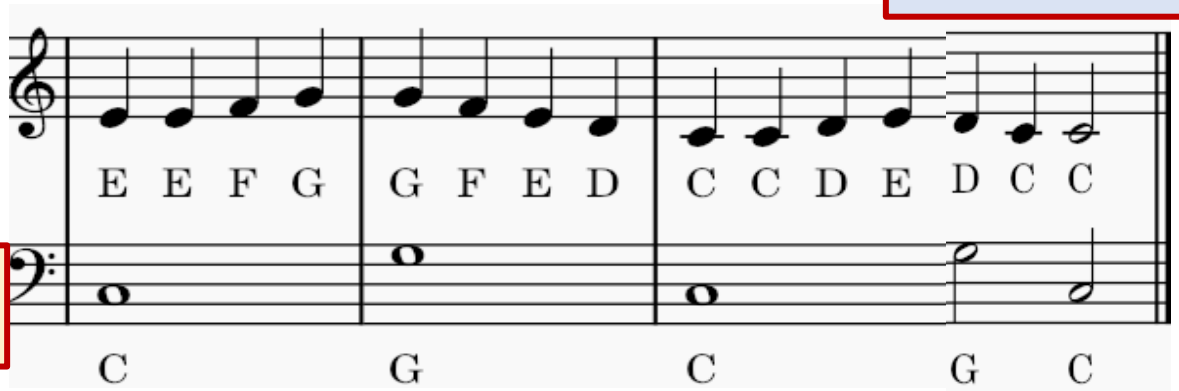
**TREBLE CLEF**
Shows us that there are high pitched notes on the stave

**BASS CLEF**
Shows us that there are low pitched notes on the stave




LINE 1

**SEMIBREVE**
A note worth 4 beats

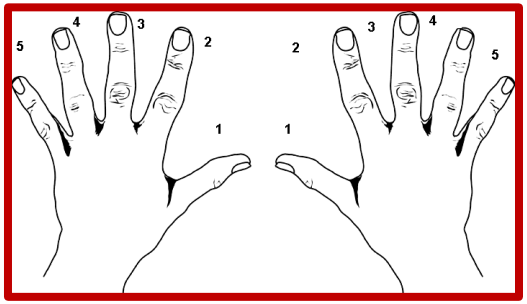


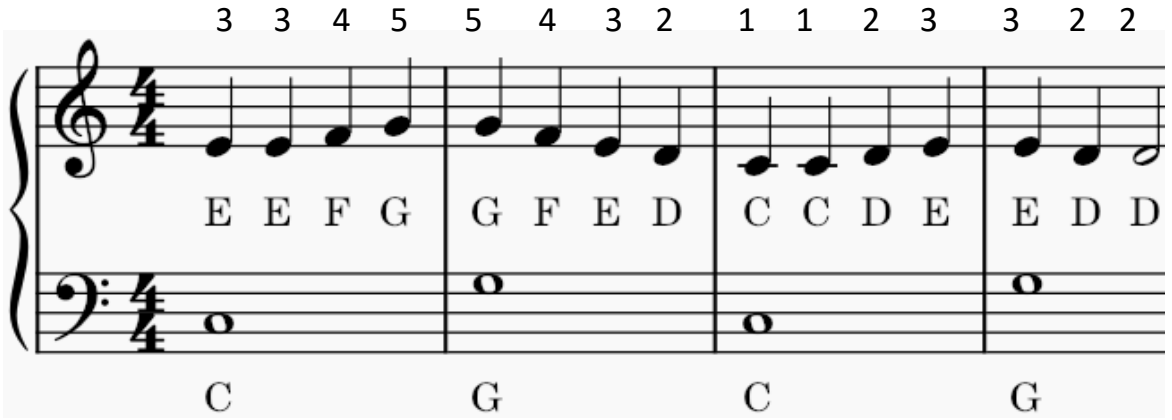

LINE 2

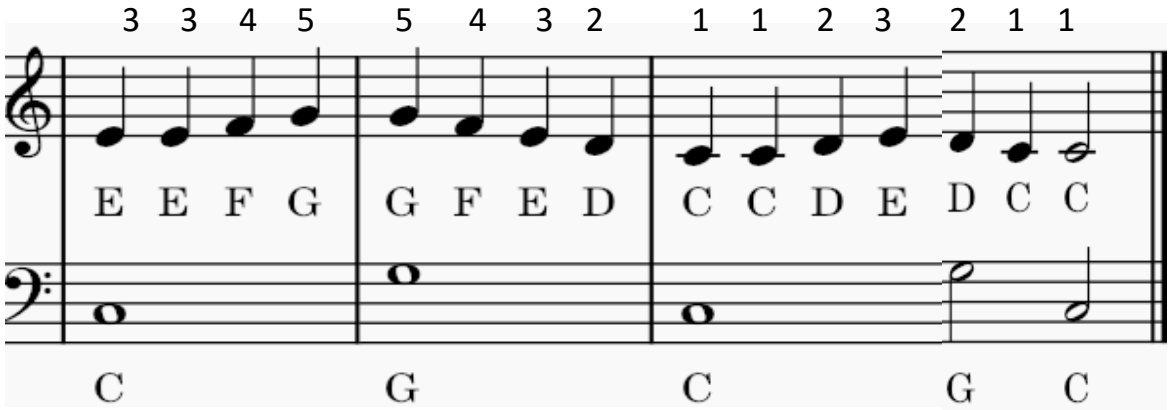
# ODE TO JOY – Developing Piano Skills

**RIGHT HAND**

**LEFT HAND**



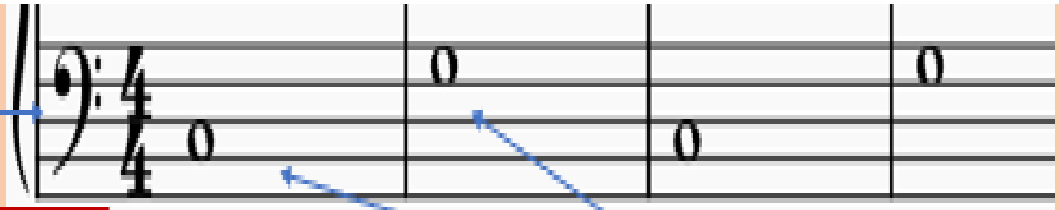



# Ode To Joy –
a close look at the left hand.

**BASS CLEF**

Shows us that there are low pitched notes on the stave

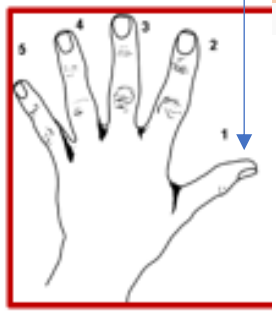


LINE 1

C G C

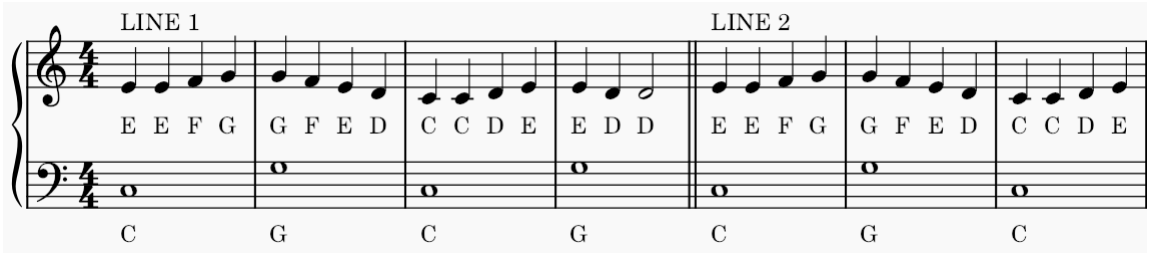
**SEMIBREVE**

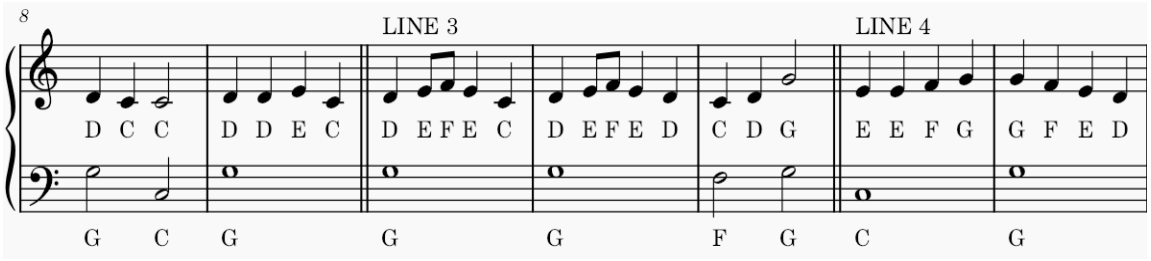
A note worth 4 beats

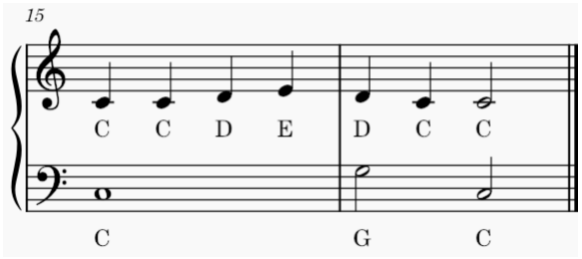


# Ode To Joy

## Need to try a different part?



GREATER KNOWLEDGE

**STRUCTURE**

1) What do you notice if you compare line 1 with line 2?
2) Which is the only line to contain quavers?
3) Which other line is line 4 identical to.

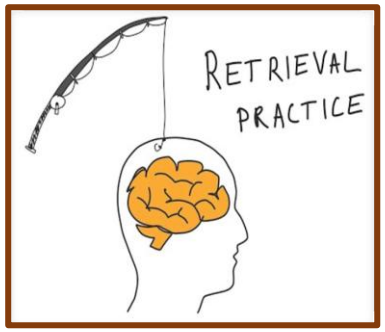
# ODE TO JOY PERFORMANCE

What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

- ✓ RESPECT and KINDNESS
- ✓ Accurate pitch and note lengths
- ✓ Great hand posture
- ✓ Co-ordination of both hands together

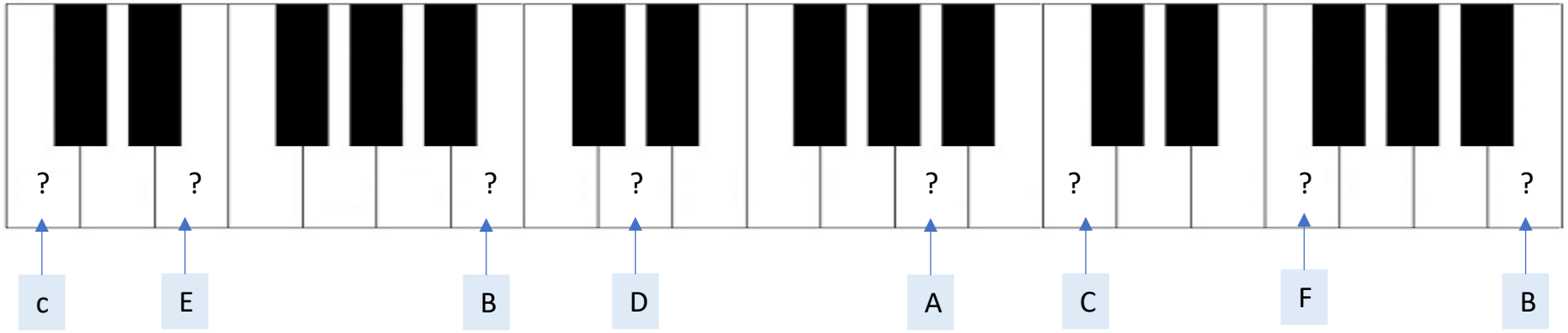
Assessment

# **Ode To Joy** - Retrieval

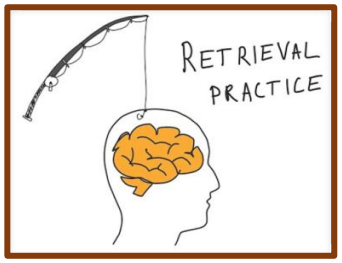



Last lesson we spent some time learning where the keys are on the piano.

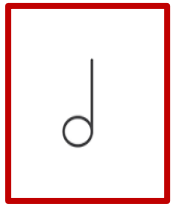
Can you remember where they are?

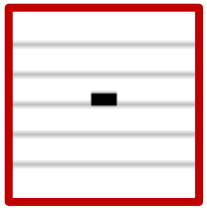


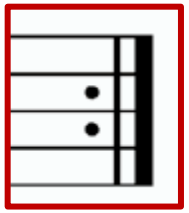
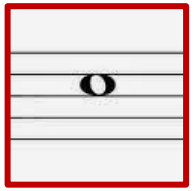
ODE TO JOY!  Retrieval

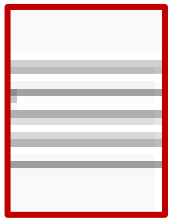



✓ What do each of these symbols mean?





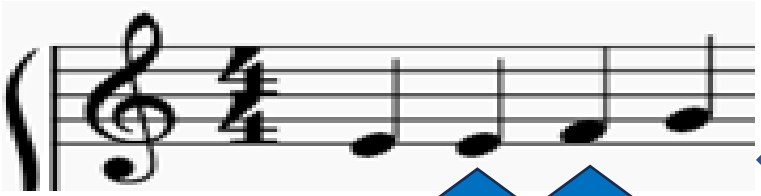


✓ What do we mean when we refer to the structure of a piece of music?
✓ Describe good hand posture for piano playing
✓ Describe good posture and breathing for a singer

Assessment

Anchoring our learning

# Notating Music



POWERFUL KNOWLEDGE

The 5 lines that we write music on are called the **?**

This symbol at the beginning of the stave is called the **?** What does it tell us about the notes on the stave?

Notice that each note is written on a different line or space on the stave

That's how we show what the different **pitches** are in music

**Pitch** just means – how high or low the note is in music

These clips will help you get the hang of it

https://youtu.be/lgeW_Uk13dk

https://youtu.be/7Bv-JiFnoJ4

# ODE TO JOY –

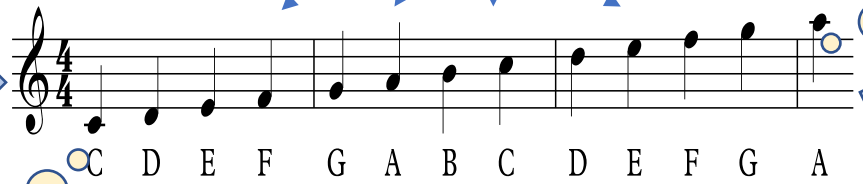
So if we look at a full run of notes….

POWERFUL KNOWLEDGE

..and here are the notes in the spaces

F A C E

In the **treble clef**




…and why are these two notes called G and A

on the **stave**

… so why are these two notes called C & D

Every Good Boy Does Fine

Here are the notes on the lines

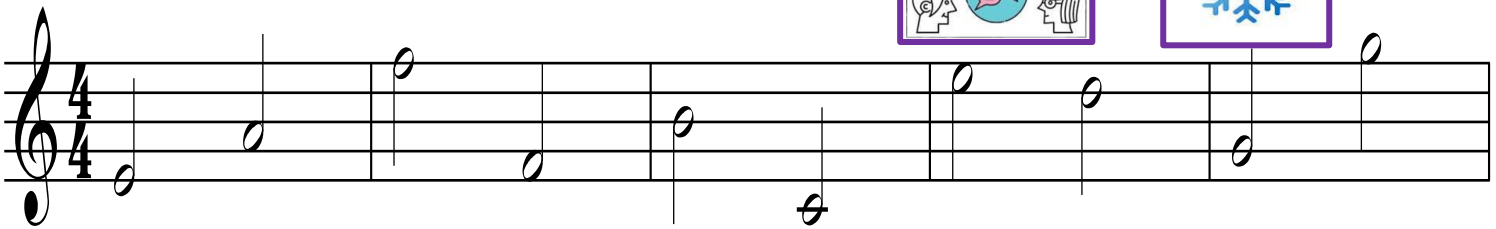
Notice that if you run them together, they make a cross section of the alphabet.

E F G A B C D E F

# ODE TO JOY –

Can you work out what these notes are?

POWERFUL KNOWLEDGE



E A F F B C E D G G

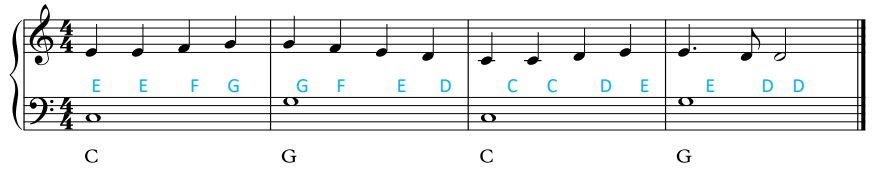
QUESTION
Why are some letter names repeated?

# The Mystery Tune!

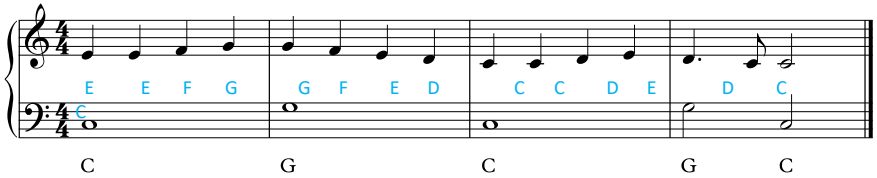
- Look at the music on the next slide. Can you see that it is four lines long, has a melody at the top in the treble clef, with a bass line underneath it?
- Work out what the names of the notes in the treble clef melody are and write them in underneath each note (in the little boxes) on your sheet.
- When you have done this go to a keyboard and try to learn to play the tune with your right hand. Concentrate on a good hand position.
- Can you put the bass line in as well with your left hand?

# The Mystery Tune

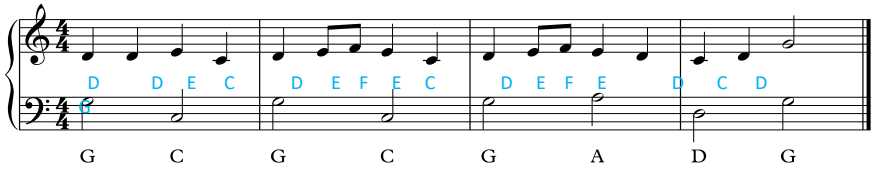
POWERFUL KNOWLEDGE



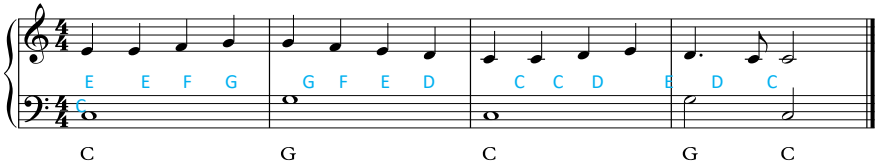

Line 1 — A




Line 2 — A1




Line 3 — B




Line 4 — A1

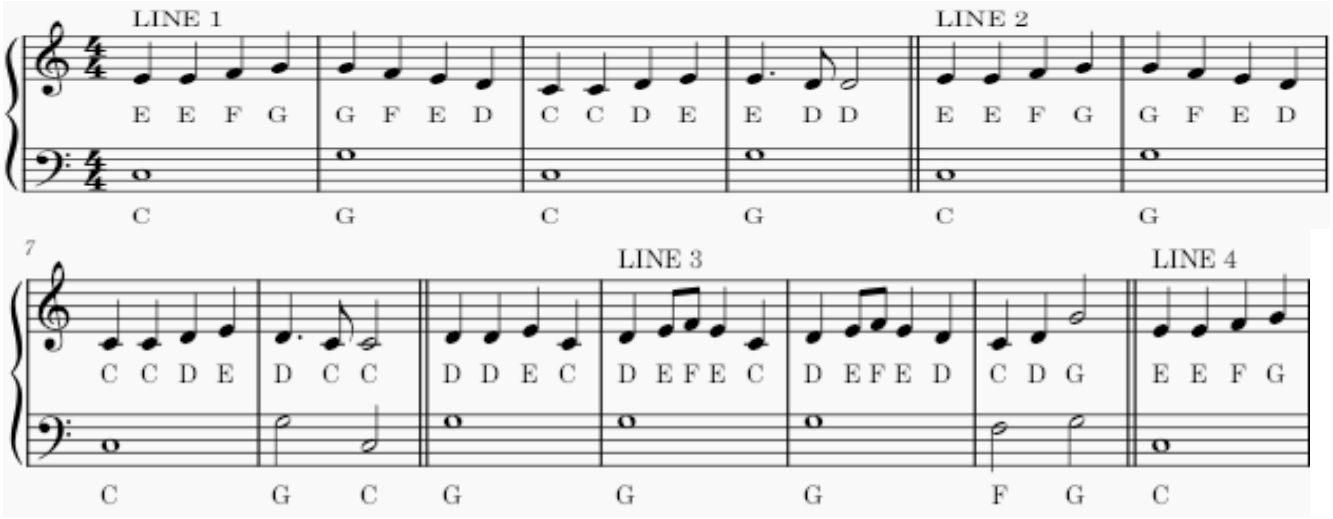
What do you notice about lines 1 & 2?

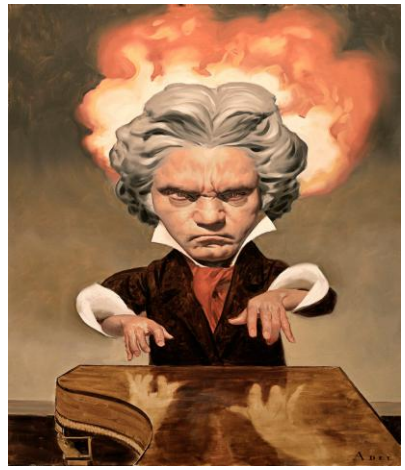
What do you notice about lines 2 & 4

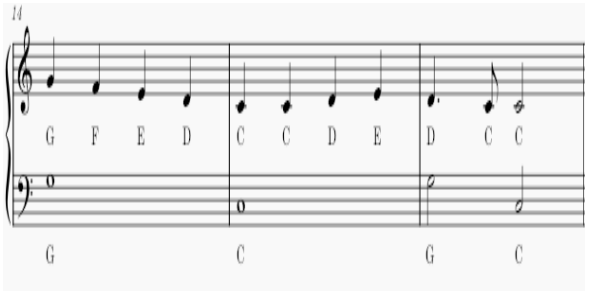
What could you say about the structure of the piece?

Assessment

# ODE TO JOY - Performing

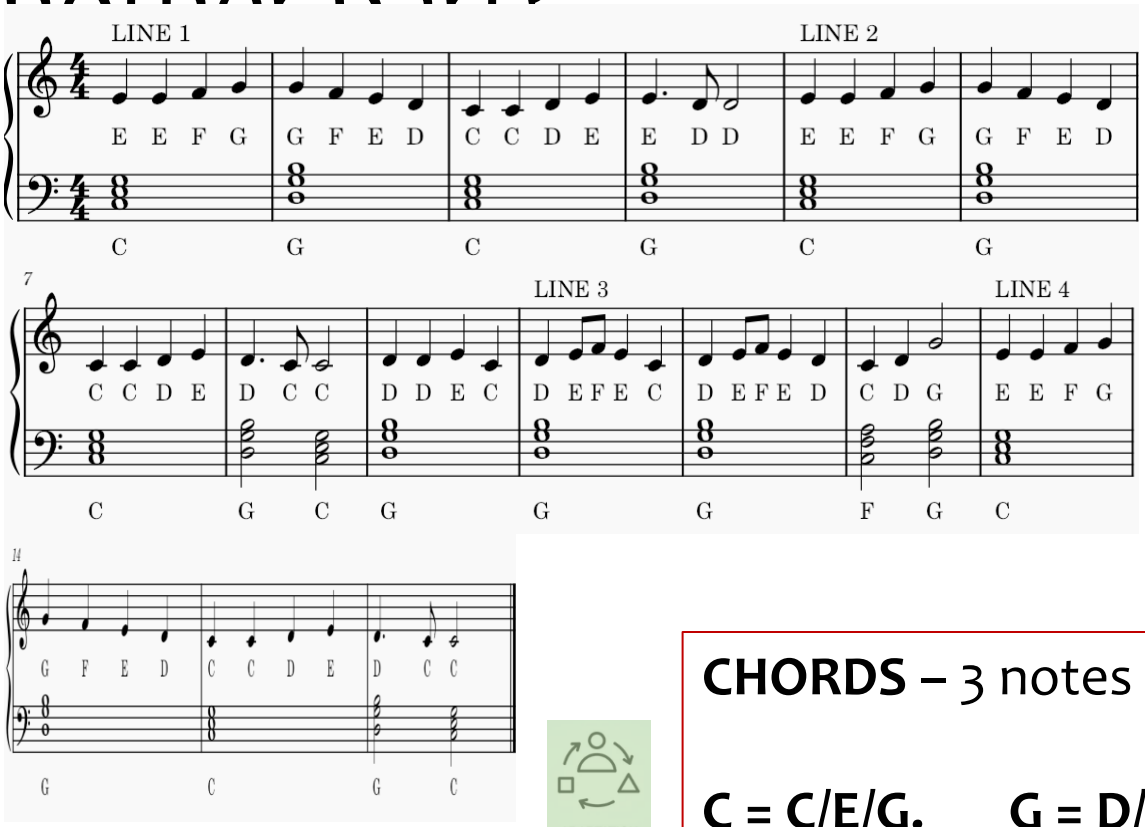


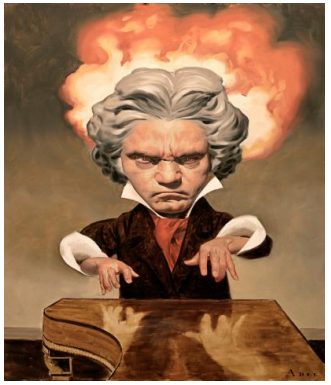


Assessment

# **Ode To Joy –** Need to try another part?



GREATER KNOWLEDGE



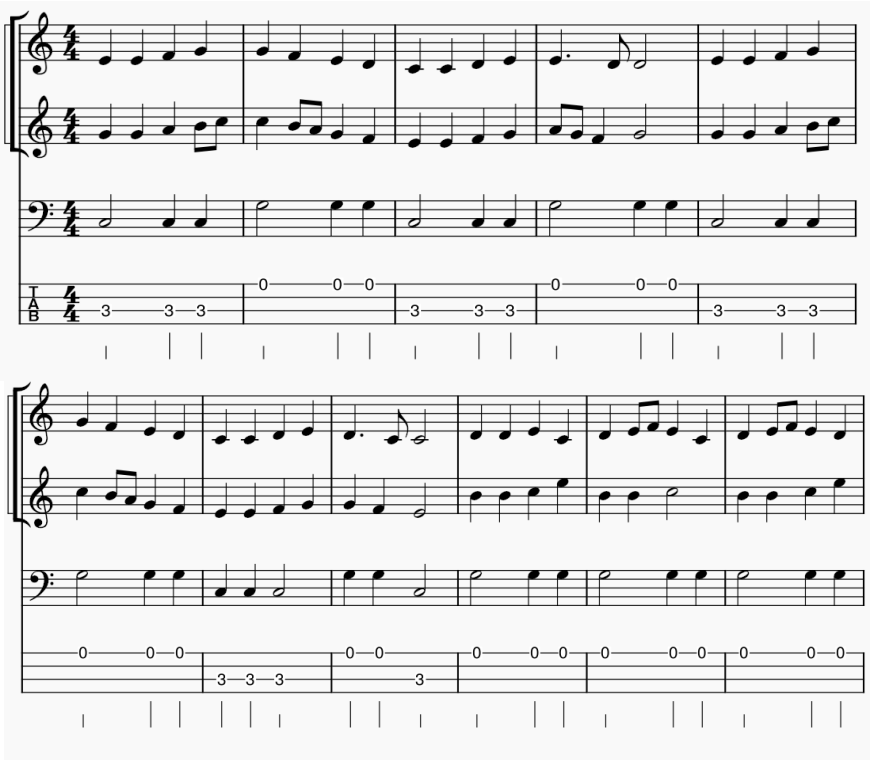
ADAPTATION

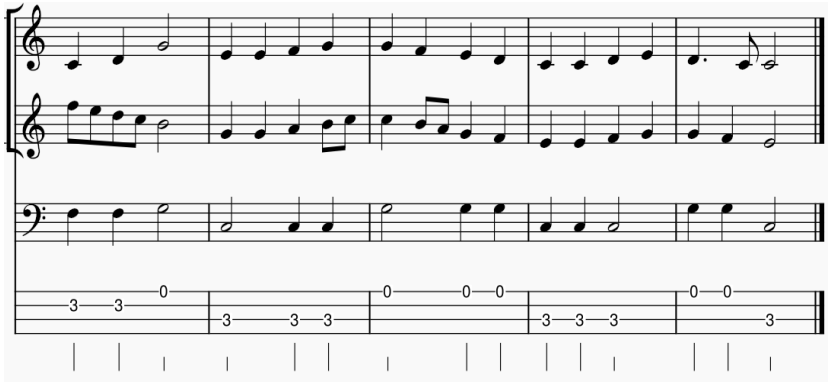
**CHORDS –** 3 notes played at the same time

**C = C/E/G.  G = D/G/B  F = C / F /A**

# **Ode To Joy –** Need to try another part?

GREATER KNOWLEDGE





This version combines crotchets, minims and quavers and includes a new kind of note – **dotted crotchet**

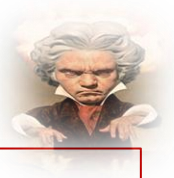
# ODE TO JOY PERFORMANCE

What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

- ✓ RESPECT and KINDNESS
- ✓ Accurate pitch and note lengths (including semibreves in the left hand)
- ✓ Great hand posture
- ✓ Co-ordination of both hands together

Assessment

# ODE TO JOY PERFORMANCE



## Working at…

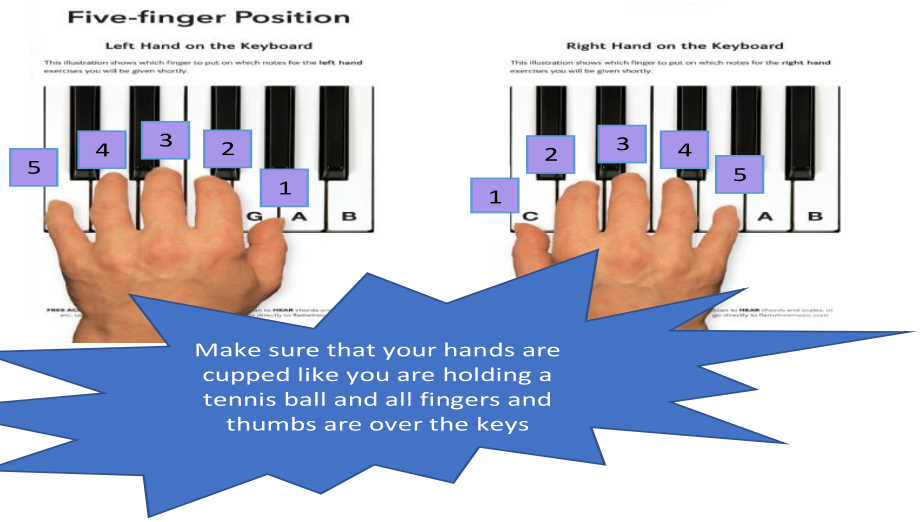
- Perform lines 1 and 2 with accurate notes and rhythms
- Perform lines 1 and 2 with a clear attempt at good hand posture
- Perform lines 1 and 2 with a good attempt at hands together
- The overall performance of lines 1 and 2 usually has a steady beat
- You may have had an attempt at playing line 3

## Reaching Greater Depth…

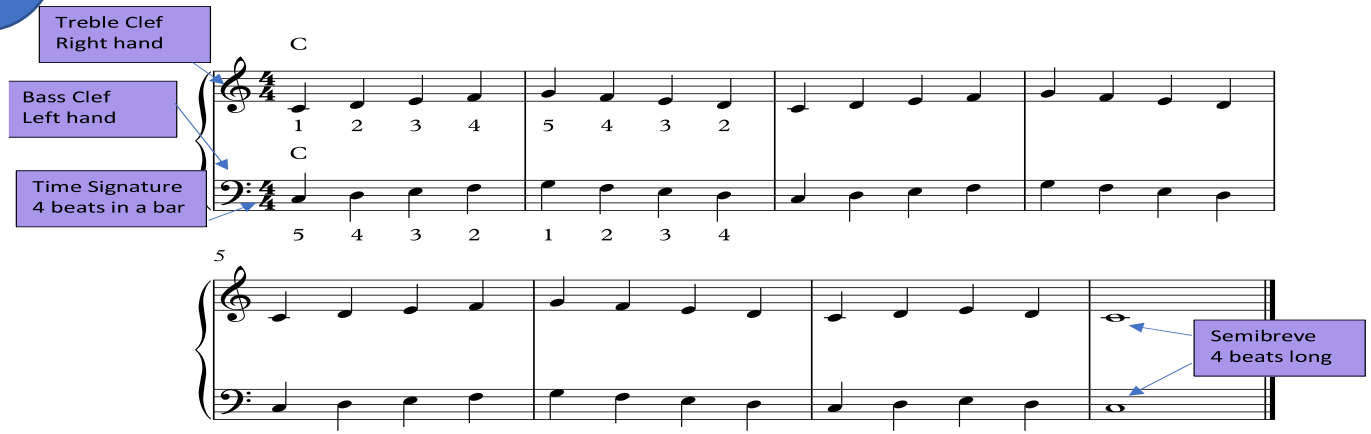
- Perform lines 1,2 and 4 with accurate notes and rhythm
- A fair attempt at performing line 3
- Perform lines 1 and 2 with a convincing attempt at good hand posture
- Perform with a successful attempt at hands together
- The performance of lines 1 and 2 always has a steady beat

EXTENSION WORK

# How to improve you keyboard skills

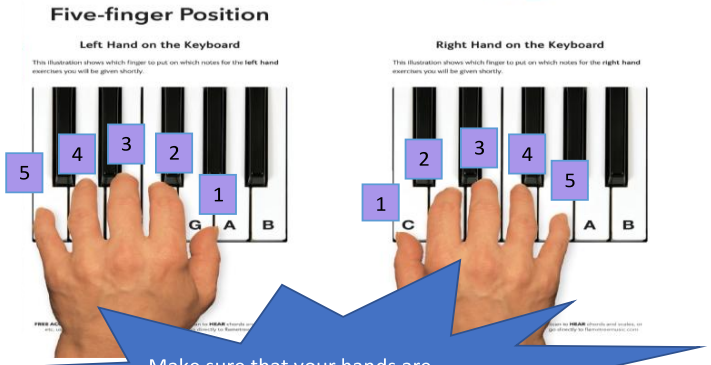



This exercise is called 'Walking' It uses steady one beat notes called **crotchets**

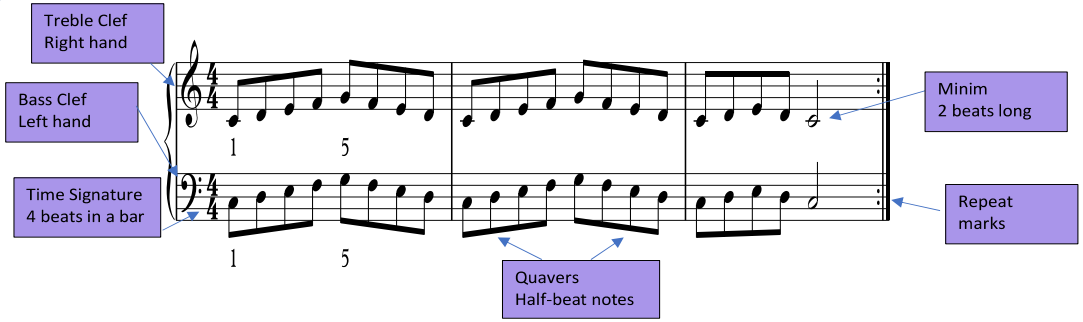


EXTENSION WORK

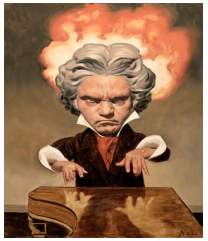
# How to improve you keyboard skills



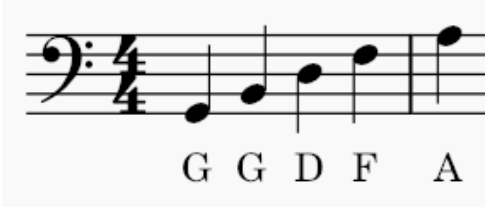

This exercise is called **Running.** It uses faster, half-beat quaver notes

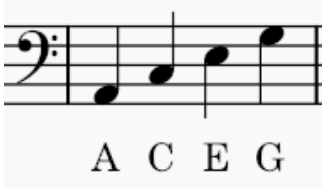


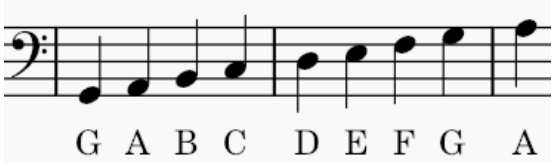
# **Ode to Joy** – The Bass Clef

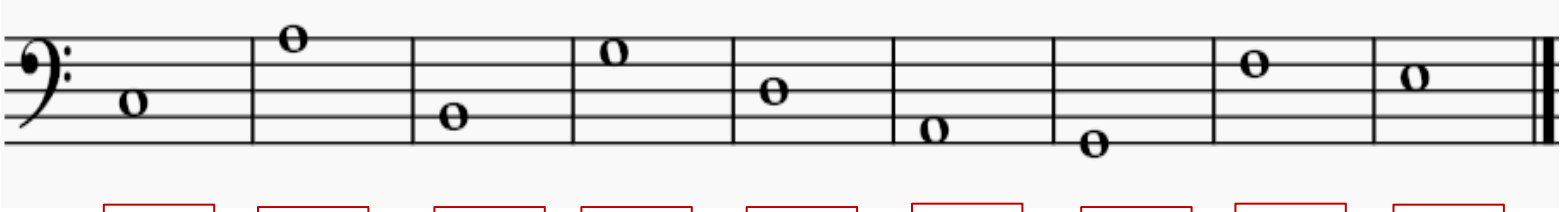


https://youtu.be/0Sos_zBGo1k?si=yjFtGWq94rJw-pf7



C A B G D A G F E

# Ode To Joy – Bass Clef

**BASS CLEF**

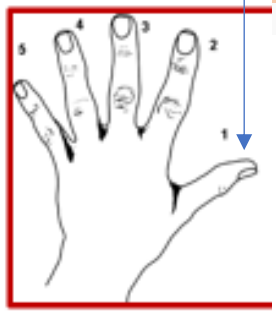
Shows us that there are low pitched notes on the stave

LINE 1

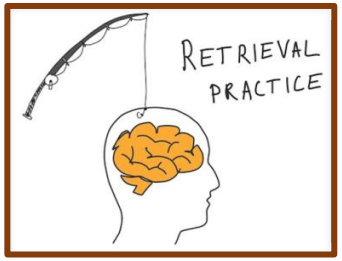
C G C

**SEMIBREVE**

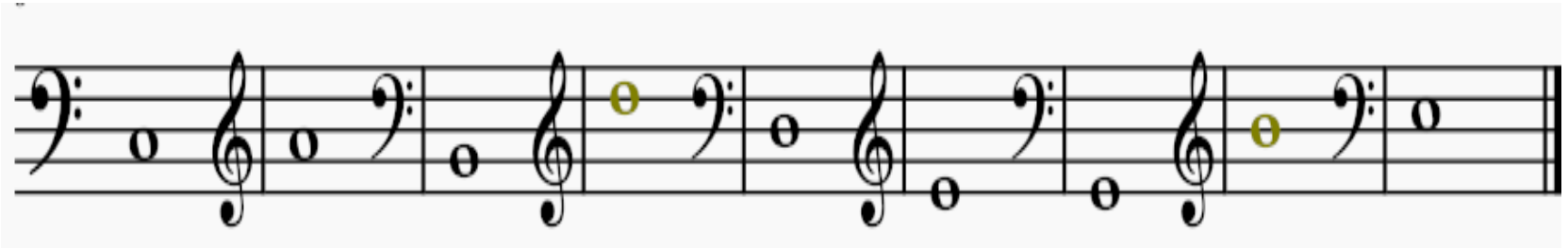
A note worth 4 beats



# **Ode To Joy** – Retrieval




Identify the following notes. Make sure you check which clef is in use.



| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| C | A | B | D | D | E | G | B | E |

# Instruments of the Orchestra

There are four families of instruments in the orchestra

Most orchestras have a conductor who guides them

Strings

https://youtu.be/dcm-1UP5O2Y

Percussion

Brass

Woodwind

Listen to this piece by the English composer Benjamin Britten. It guides you through the four families of instruments

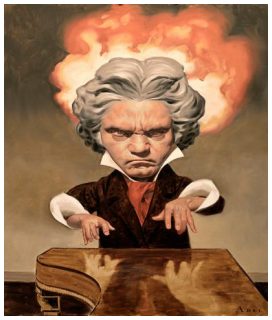
# Instruments of the Orchestra

- Watch this film about the four families of instruments
- Each instrument has it's own timbre or sound
- Answer the questions on the worksheet whilst you watch the film
- Your teacher may play the film twice or stop the film from time to time in order to help you answer the questions
- Try your hardest to present your work beautifully and spell the names of instruments correctly

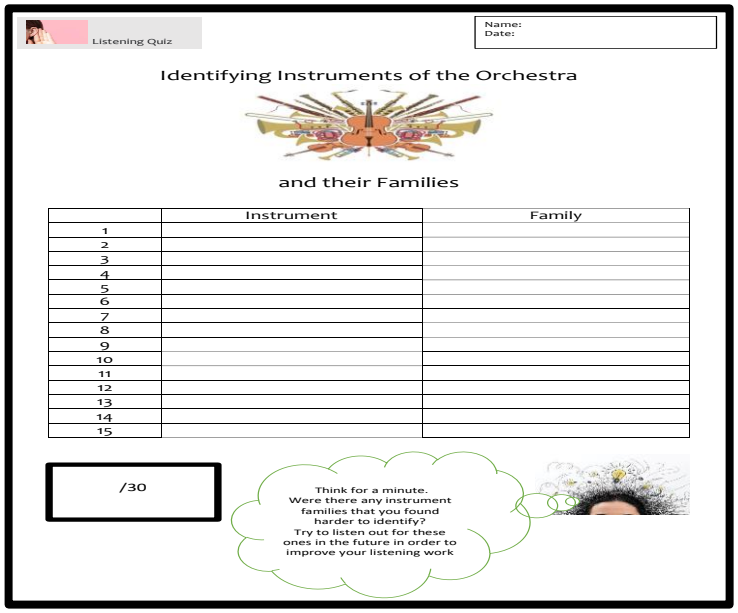
https://youtu.be/DDRiRzip9ks

# Instruments of the Orchestra:
Quiz Time!

https://youtu.be/gGDh3_l55ug



- Identify the name of each instrument and to which family it belongs
- Fill in the answers on your quiz sheet



Listening Quiz

Name:
Date:

Identifying Instruments of the Orchestra

and their Families

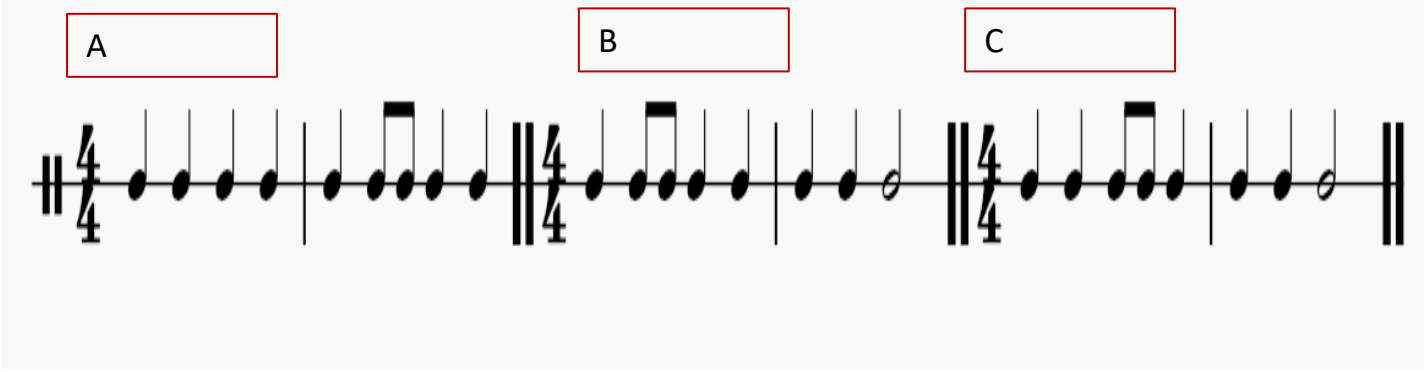
| | Instrument | Family |
|---|---|---|
| 1 | | |
| 2 | | |
| 3 | | |
| 4 | | |
| 5 | | |
| 6 | | |
| 7 | | |
| 8 | | |
| 9 | | |
| 10 | | |
| 11 | | |
| 12 | | |
| 13 | | |
| 14 | | |
| 15 | | |

/30

Think for a minute.
Were there any instrument families that you found harder to identify?
Try to listen out for these ones in the future in order to improve your listening work

Assessment

# Listening to Crotchets, Quavers and Minims

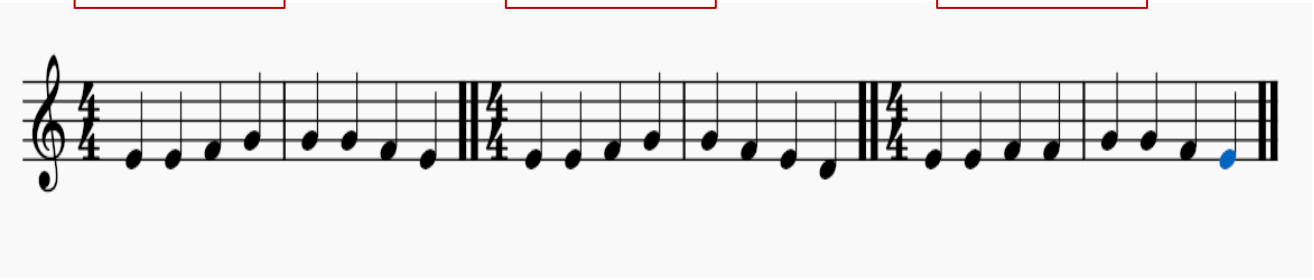


# Listening to Pitch

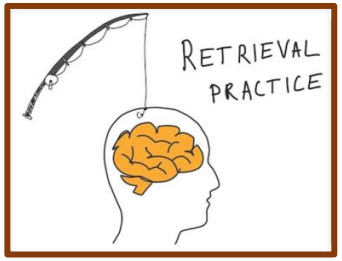
A

B

C



# Ode To Joy- Retrieval




- What is the name for the five lines that we draw our music notation on?
- What does the word **pitch** mean in music?
- Which clef do we use to indicate high pitched notes?
- What is the short saying or rhyme that we use to remember the notes on the lines in this clef?

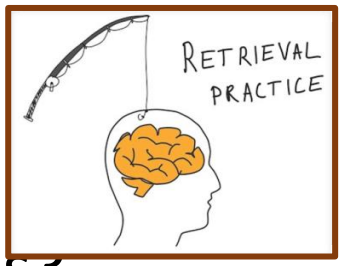
Every Good Boy Does Fine

n the sp

F A C E

ef?

# Ode To Joy- Retrieva




- Name the four families of orchestra instruments?
- Name a member of the string family?
- To which family does the oboe belong?
- How does a brass player produce sound?
- Which family consists of instruments that you hit, shake or rattle?
- To which family does the timpani belong?
- Which is the largest string instrument?
- What is the name of the person who stands in front of the orchestra and directs?

**Achy Breaky Heart** **Billy Ray Cyrus**

Building Skills and widening our range of Powerful Knowledge in Music at SJT

# What are we going to learn?

We are going to learn to perform the piece **'Achy Breaky Heart'** which was made famous by the American Country Singer **Billy Ray Cyrus.** It is a very popular song for **line dancing**.

# ACHY BREAKY HEART  Why are we doing it?

POWERFUL KNOWLEDGE

- ✓ We will begin to develop our **performance** skills on the ukelele, and the bass guitar

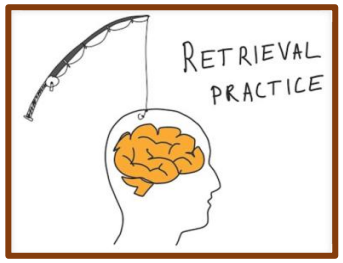
- ✓We are going to use the song to continue to learn about the **duration** of notes and **rhythm** in music.

- ✓We are going to **pitch** (high notes and low notes) in music

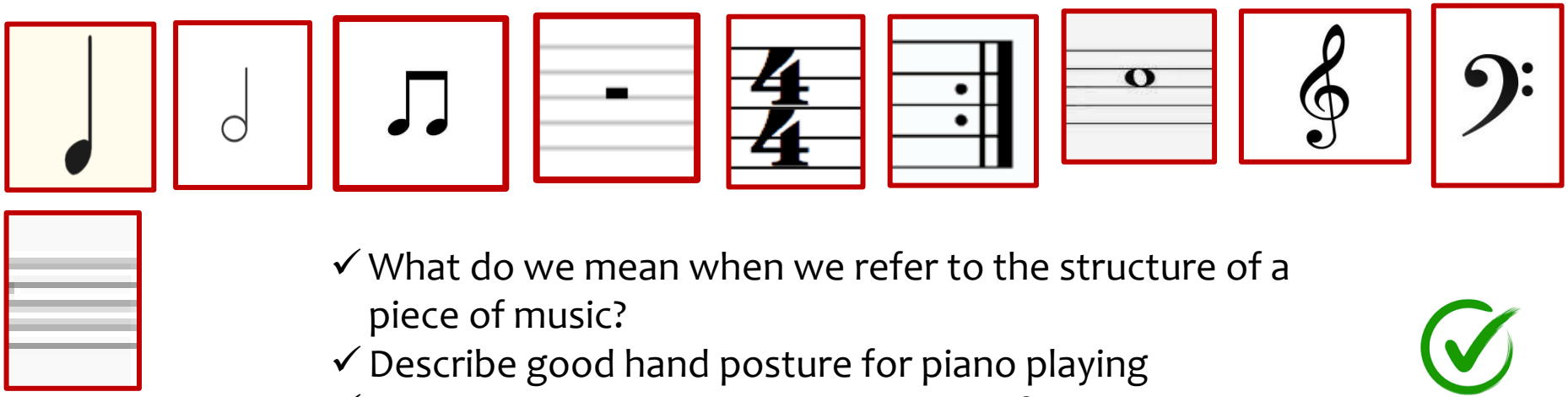
- ✓We are also going to use this piece to begin to develop our knowledge of the **chords** in **music**

⚓ Anchoring our learning

# ACHY BREAKY HEART  Retrieval




✓ What do each of these symbols mean?



✓ What do we mean when we refer to the structure of a piece of music?
✓ Describe good hand posture for piano playing
✓ Describe good posture and breathing for a singer

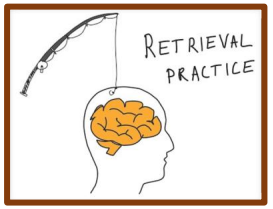
Anchoring our learning

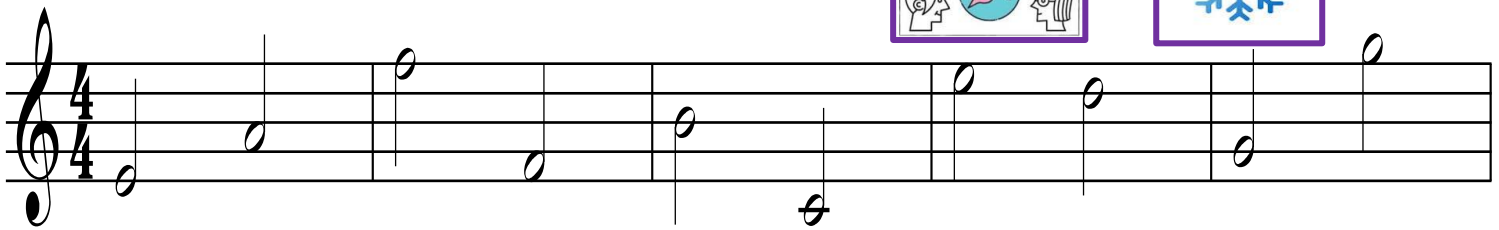
Assessment

# ACHY BREAKY HEART –

Can you work out what these notes are?

POWERFUL KNOWLEDGE



E A F F B C E D G G

QUESTION
Why are some letter names repeated?

# ACHY BREAKY HEART! Beautiful Listening

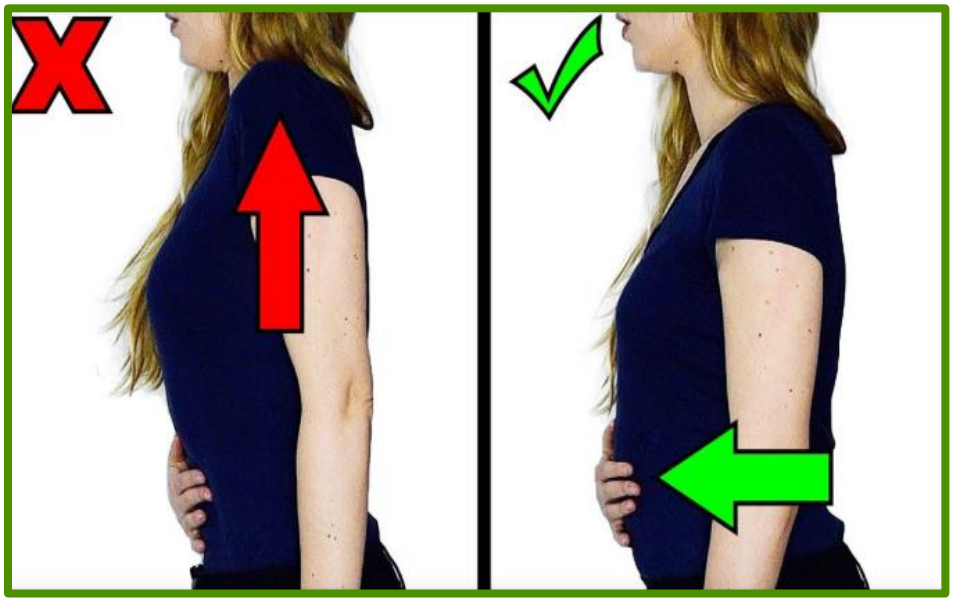
- ✓ A **line dance** is a choreographed dance in which a group of people dance along to a repeating sequence of steps whilst arranged in a line.
- ✓ **Billy-Ray Cyrus** is an American singer and actor. His hit single **Achy Breaky Heart** lead to a massive rise in the popularity of line dancing.

https://youtu.be/byQIPdHMpjc?si=7ro76fSh0xEIp4JU

WHITEBOARDS
List some of the different instruments and voices that you recognise in this clip

https://youtu.be/HisAayo4Dio?si=xGiIil-OdTdpsS6G

# ACHY BREAKY HEART! Beautiful Singing



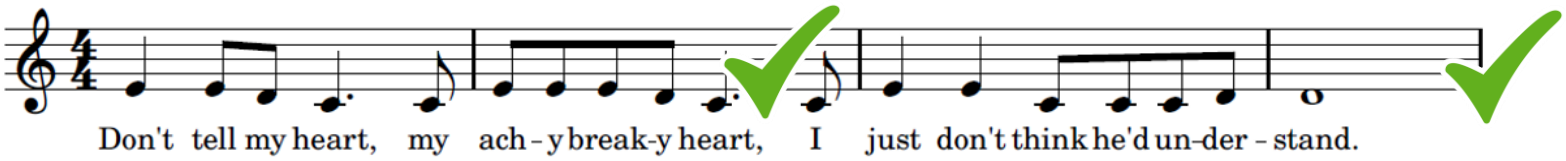

https://youtu.be/lNhnpCsoGdQ?si=PWuegDByT6xk66gm

https://youtu.be/HisAayo4Dio?si=xGiIil-OdTdpsS6G

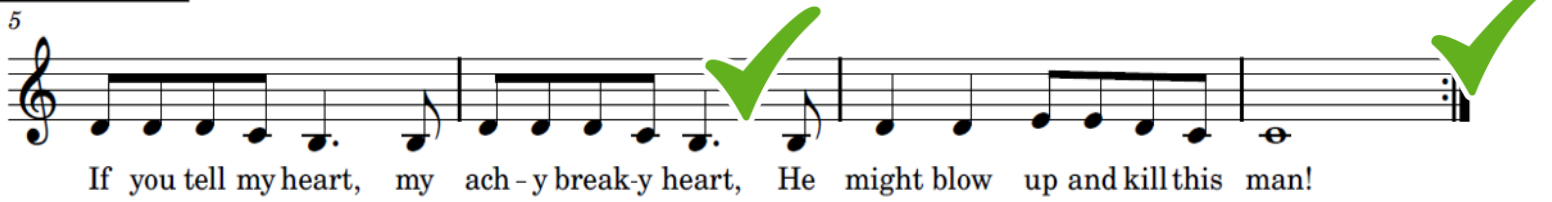
# ACHY BREAKY HEART! Beautiful Singing

Where should we breathe?

**Phrase 1**



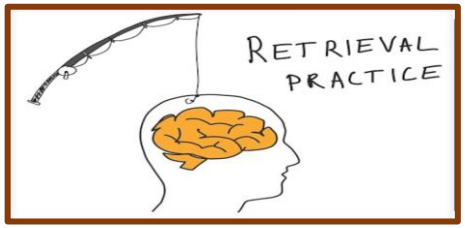

**Phrase 2**

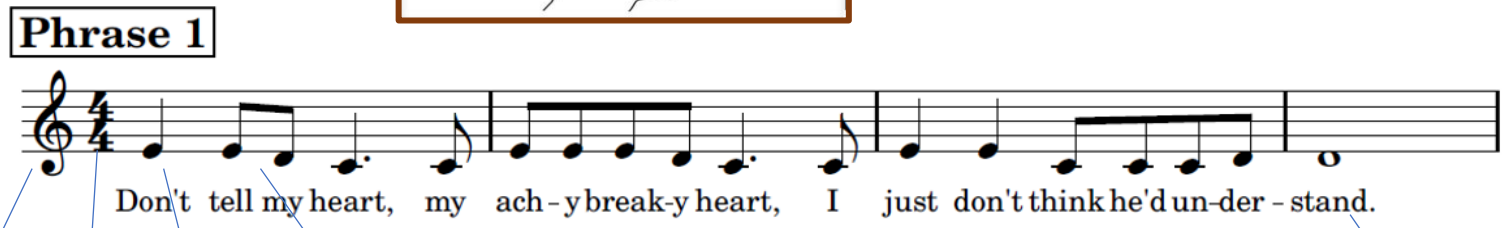



https://youtu.be/HisAayo4Dio?si=xGiIil-OdTdpsS6G

# ACHY BREAKY HEART!

POWERFUL KNOWLEDGE




Treble Clef

Time Signature

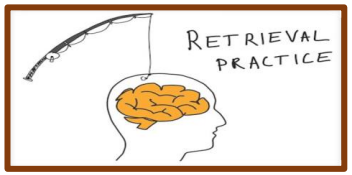
Crotchet

Quavers

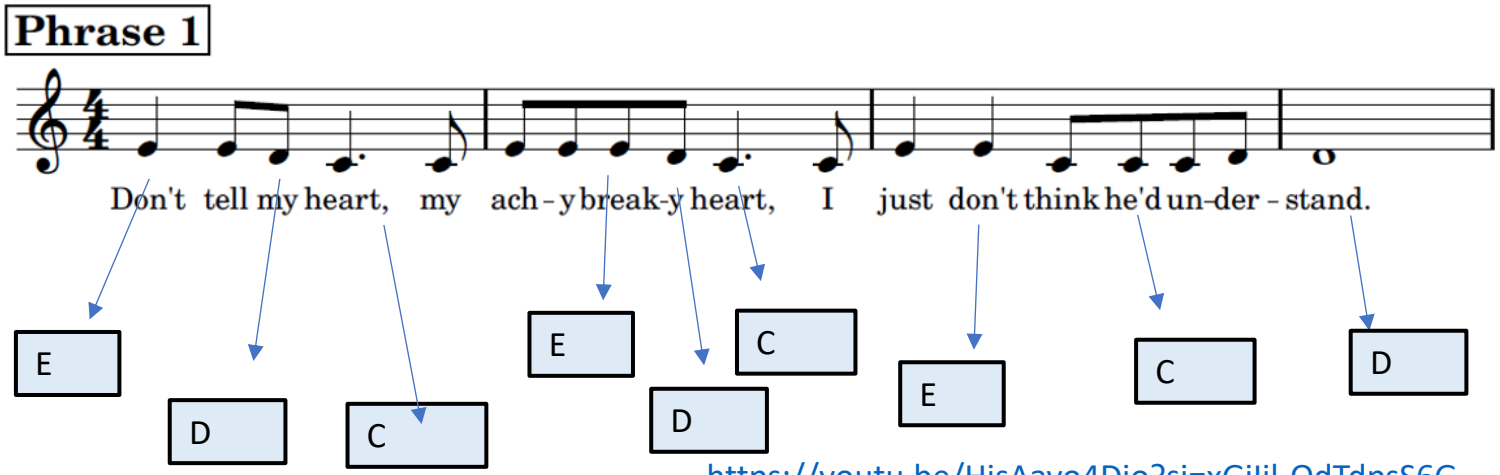
Semibreve

https://youtu.be/HisAayo4Dio?si=xGiIil-OdTdpsS6G

# ACHY BREAKY HEART!



What are the pitches of these notes?




https://youtu.be/HisAayo4Dio?si=xGiIil-OdTdpsS6G

# ACHY BREAKY HEART!

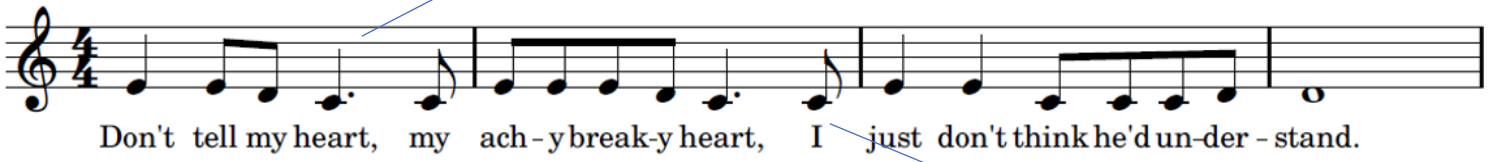
New learning

POWERFUL KNOWLEDGE

In a song, one line or sentence is called a **phrase**

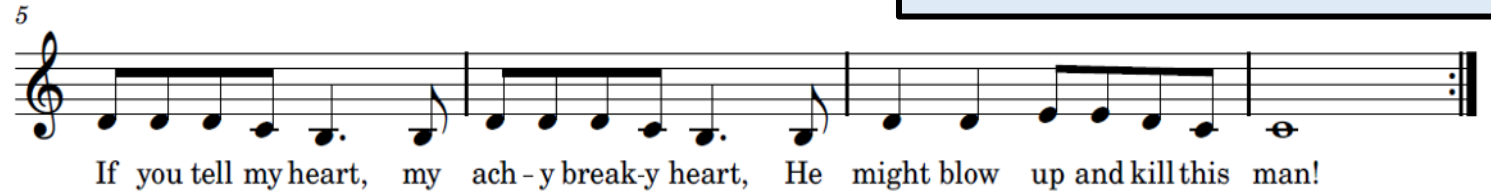
A **dotted crotchet**, worth **1 ½ beats**

**Phrase 1**



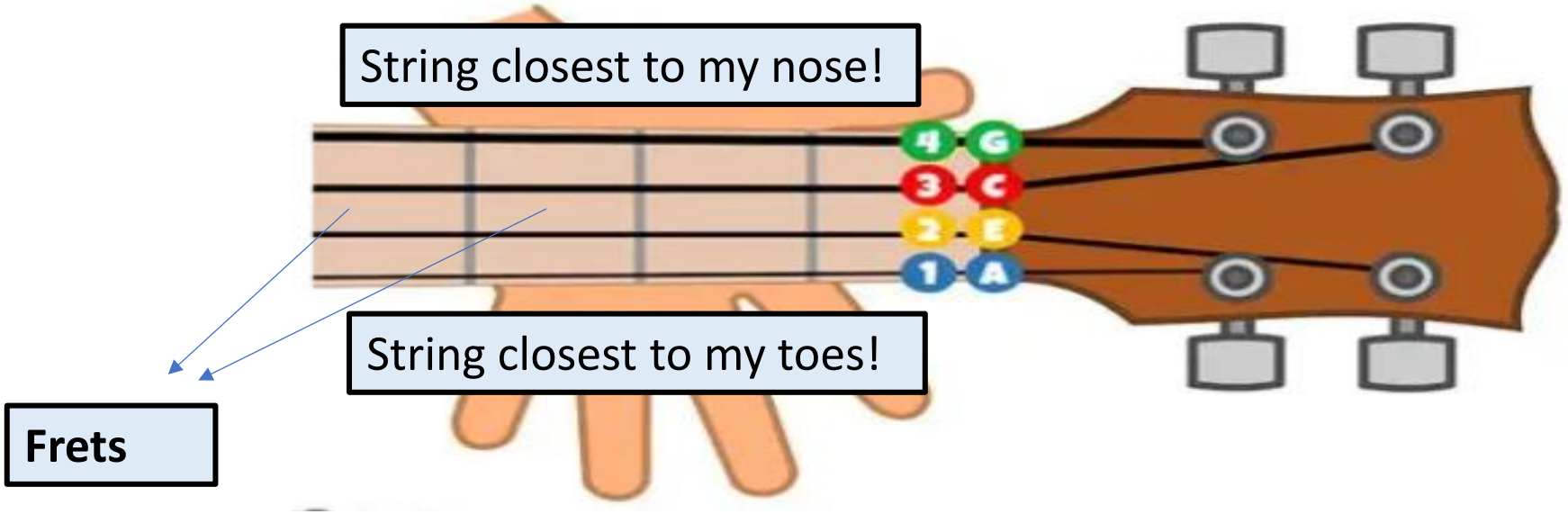

This is what a **quaver** on it's own looks like. Still worth **½ a beat**

**Phrase 2**



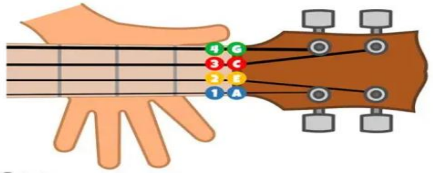
# ACHY BREAKY HEART!

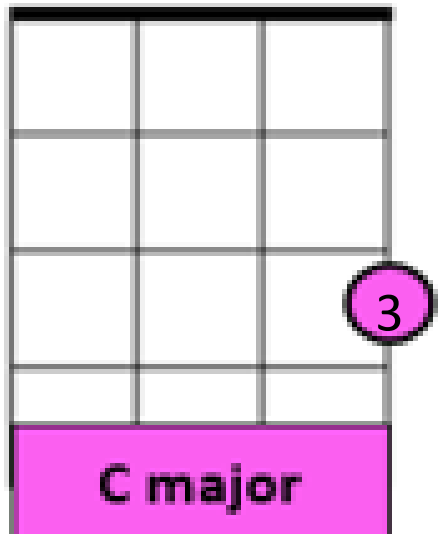
Learning to play the **Ukelele**

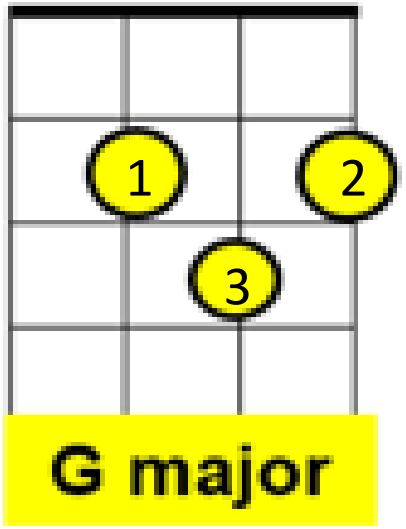


# ACHY BREAKY HEART!

Learning to play the **Ukelele**





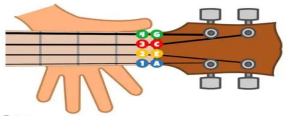

Curl your wrist right under the instrument

Tall fingers

Press hard

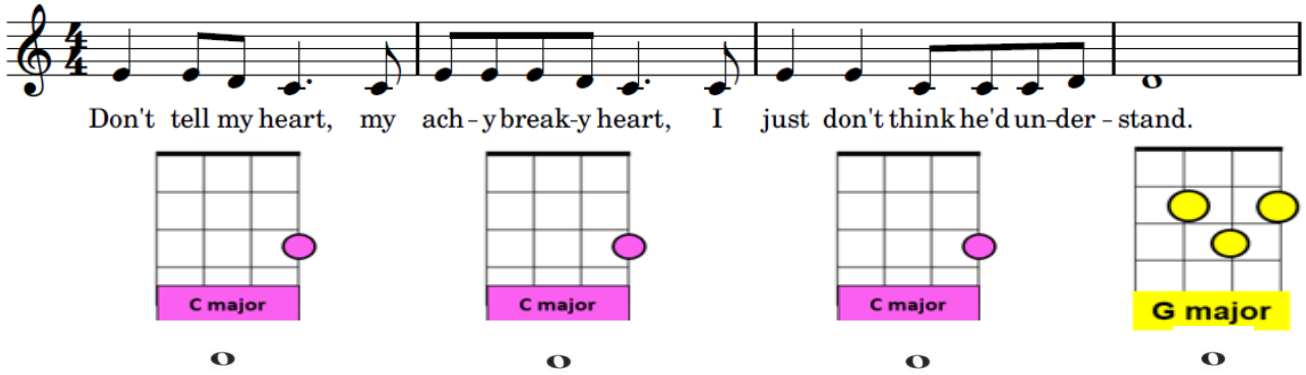
Strum with your thumb

# ACHY BREAKY HEART!



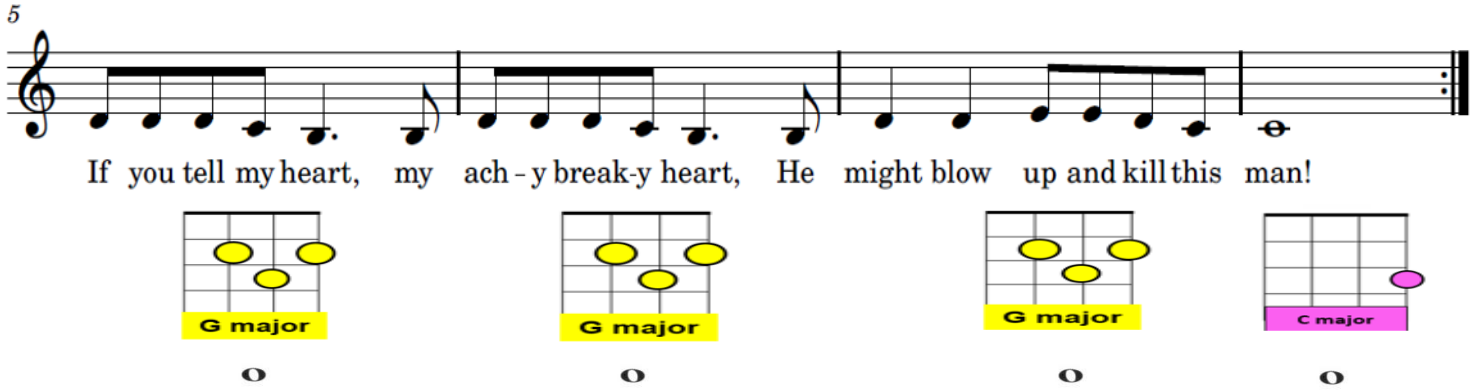
Learning to play the **Ukelele**

**Phrase 1**

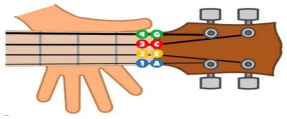



Play each chord for 4 beats – a semibreve

**Phrase 2**

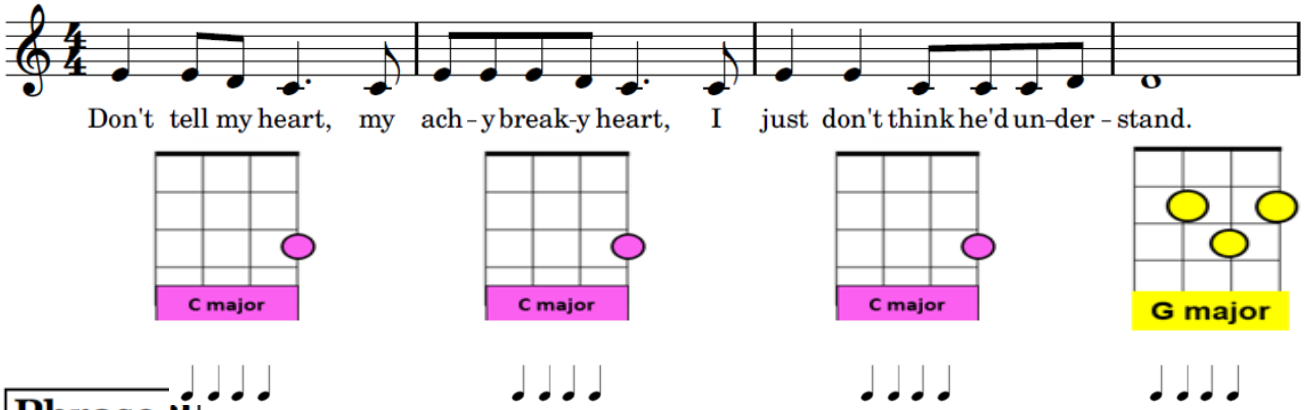


# ACHY BREAKY HEART!

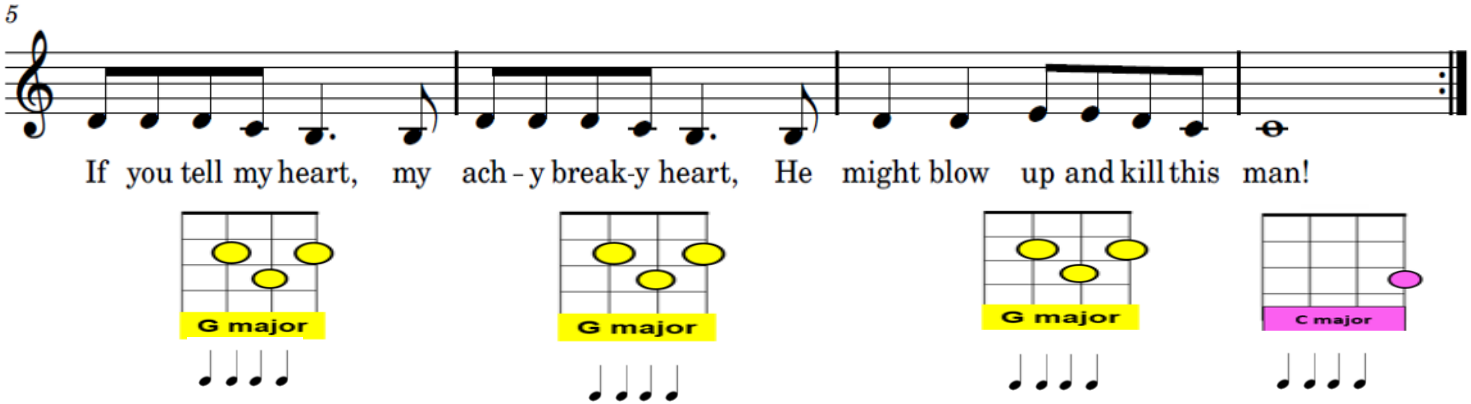


Learning to play the **Ukelele**

**Phrase 1**



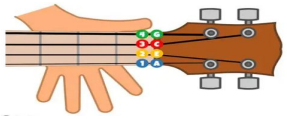

**Phrase 2**




**Strumming patterns**

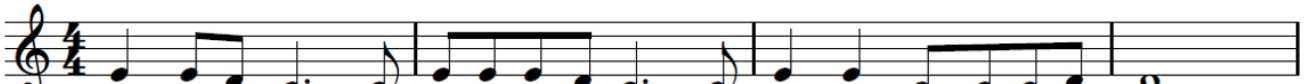
Play each chord for 1 beat ( a crotchet) – play it 4 times

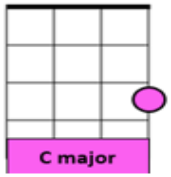
# ACHY BREAKY HEART!

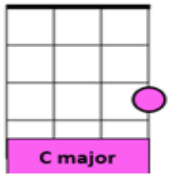


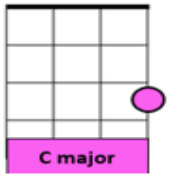
Learning to play the **Ukelele**

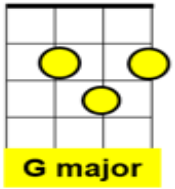
**Phrase 1**



**Strumming patterns**

Add quavers and use a down / down / up strumming pattern

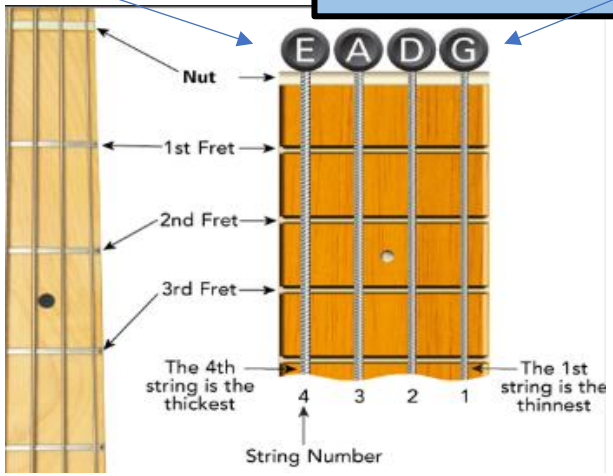
# ACHY BREAKY HEART!

Need to try a different part?

**BASS GUITAR**

String closest to my toes

String closest to my nose

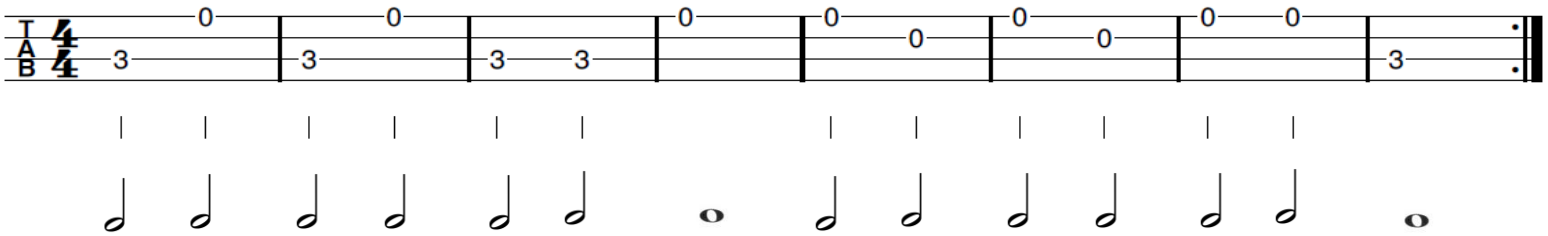


# ACHY BREAKY HEART!

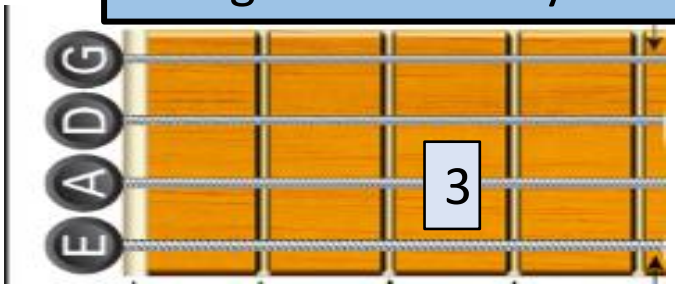
Need to try a different part?

**BASS GUITAR**

**Phrase 1** **Phrase 2**




String closest to my toes




String closest to my nose

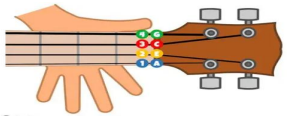
# ACHY BREAKY HEART PERFORMANCE

What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

- ✓ RESPECT and KINDNESS
- ✓Singing and playing at the same time
- ✓ Great ukelele technique
- ✓ Crotchet / Quaver strumming pattern

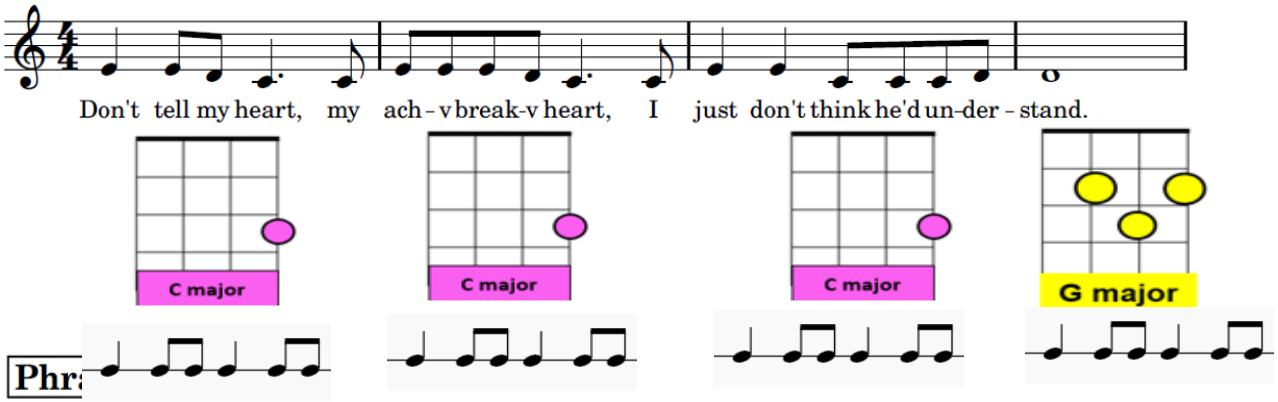
Assessment

# ACHY BREAKY HEART!

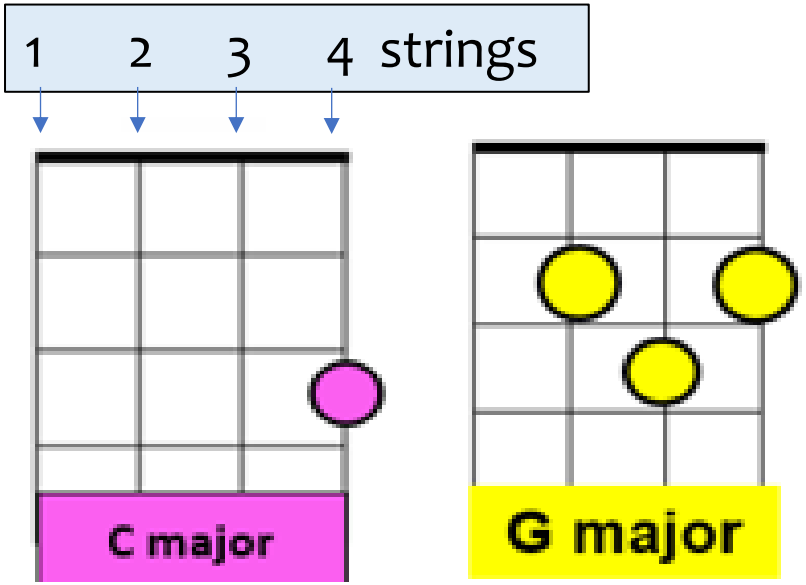


Performance

**Phrase 1**



# ACHY BREAKY HEART!




New learning

**Chords**

When we strum the ukelele there are four strings so we are playing a group of **four notes at the same time.**

When we play three or four notes at the same time on any instrument it is called a **chord.**

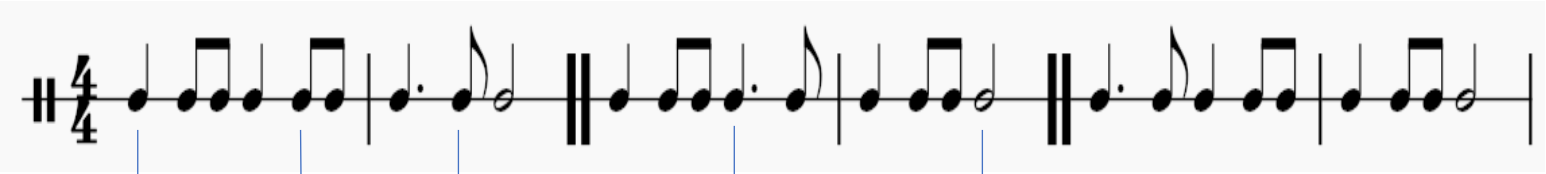
**Chords** are used to **accompany** a **tune** or **melody.** They create harmony

# Listening to Rhythms

A

B

C



Crotchet – 1 beat

Quaver – ½ beat

Minim – 2 beats

Quaver – ½ beat

Dotted Crotchet 1 ½ beats

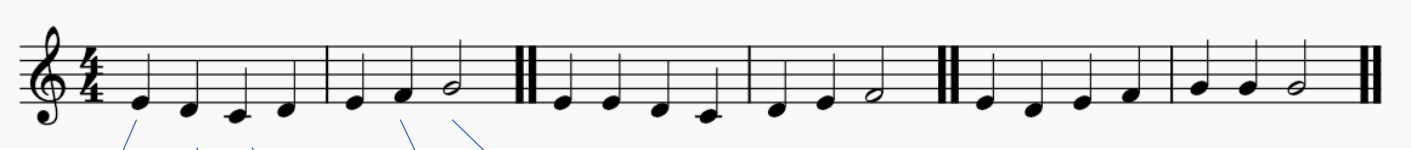
Identify the note types

# Listening to Pitch

A

B

C



E

D

C

F

G

Identify the note pitches

**Scarborough Fair** **Folk Music**

Building Skills and widening our range of Powerful Knowledge in Music at SJT

# What are we going to learn?

We are going to learn to perform the piece **'Scarborough Fair',** a famous folk song made popular by the American duo, **Simon and Garfunkel** in the 1970's.

Anchoring our learning

# SCARBOROUGH FAIR Why are we doing it?

POWERFUL KNOWLEDGE

- ✓ We will continue to develop our **performance** skills on the ukelele, and the bass guitar

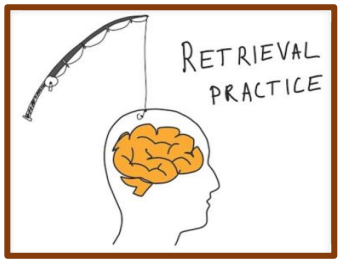
- ✓We are going to use the song to learn about a new time signature – 3
  4

- ✓We are going to continue to develop our understanding of duration and pitch in music

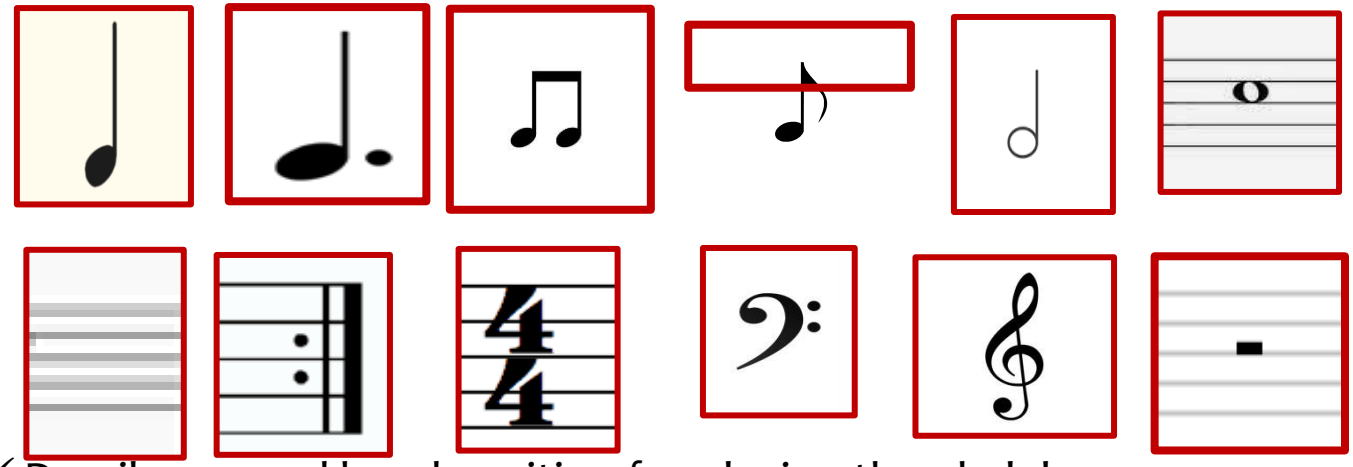
- ✓We are going to find out about the importance of folk music

⚓ Anchoring our learning

# SCARBOROUGH FAIR Retrieval




- ✓ What do each of these symbols mean?



- ✓ Decribe a good hand position for playing the ukelele
- ✓ Describe good posture and breathing for a singer
- ✓ What is a **phrase** in music?
- ✓ What is a chord in music?

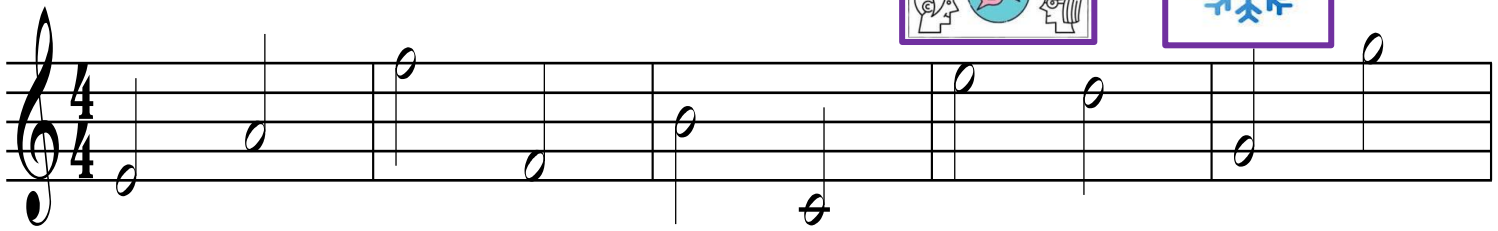
⚓ Anchoring our learning

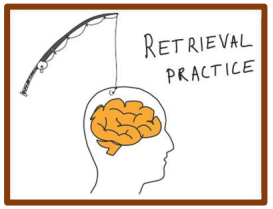
Assessment

# SCARBOROUGH FAIR

Can you work out what these notes are?

POWERFUL KNOWLEDGE






E A F F B C E D G G

QUESTION
Why are some letter names repeated?

# SCARBOROUGH FAIR ! Beautiful Listening

https://youtu.be/4Ccgk8PXz64?si=FHNEuSWLXGgc5xwH

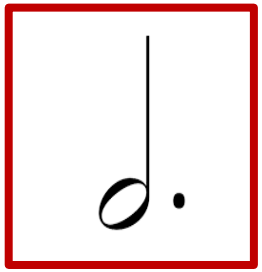
https://youtu.be/hBBpnvYEDSA?si=YJNAD0W6KpCwEpfU

- ✓ **Folk music** is a traditional music of a people, passed down the generations **orally.**
- ✓ It reflects a community's history, culture and values with themes of daily life, protest or celebration
- ✓ The original composers are often unknown.

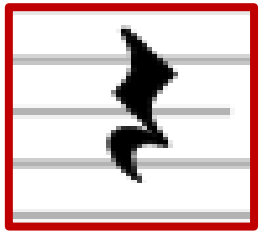
WHITEBOARDS
You will hear two versions of Scarborough Fair.
List the differences between them

# SCARBOROUGH FAIR  Why are we doing it?

NEW LEARNING



**DOTTED MINIM**
A note worth 3 beats



**CROTCHET REST**
A rest lasting for one beat

**BASS CLEF**
We are going to learn some more about the notes of the bass clef

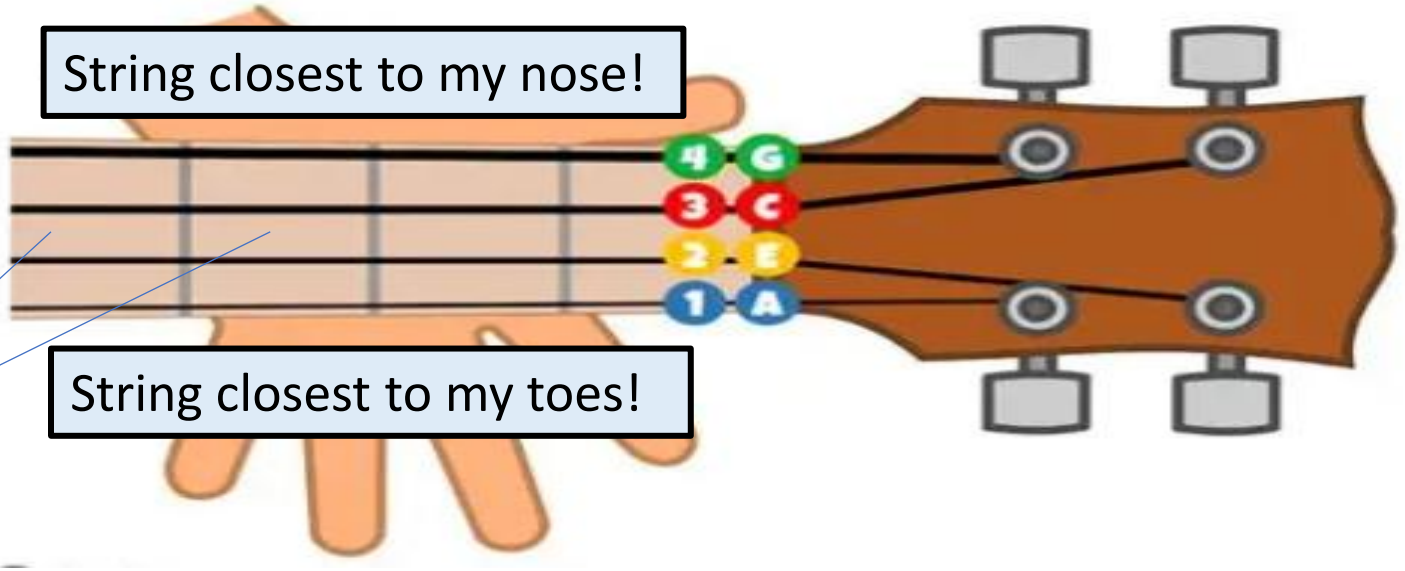
POWERFUL KNOWLEDGE

**FOLK MUSIC**
We are going to learn about folk songs and the instruments used in folk music

⚓ Anchoring our learning

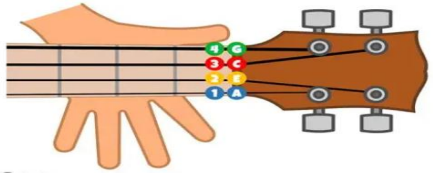
# SCARBOROUGH FAIR

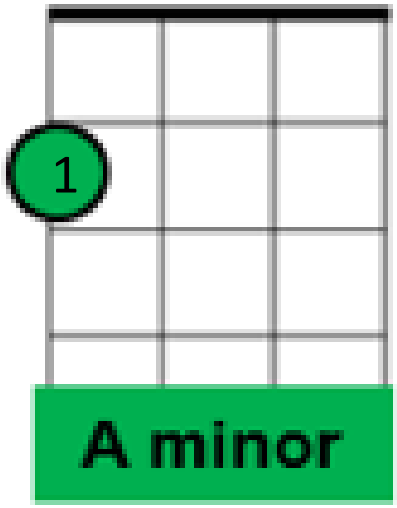
Learning to play the **Ukelele**

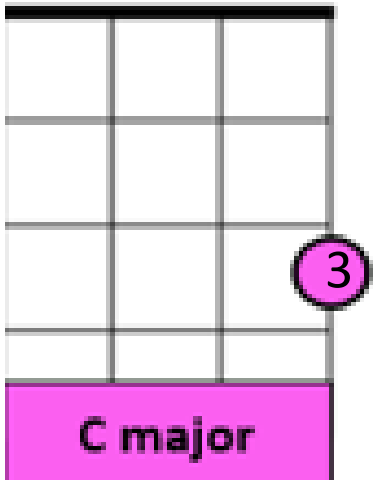


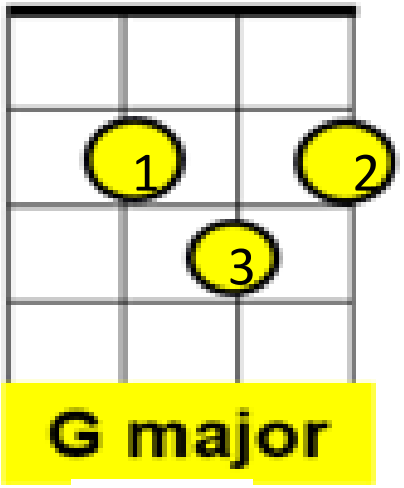
# SCARBOROUGH FAIR!

Learning to play the **Ukelele**





Practice strumming each chord for three beats

Curl your wrist right under the instrument

Tall fingers

Press hard

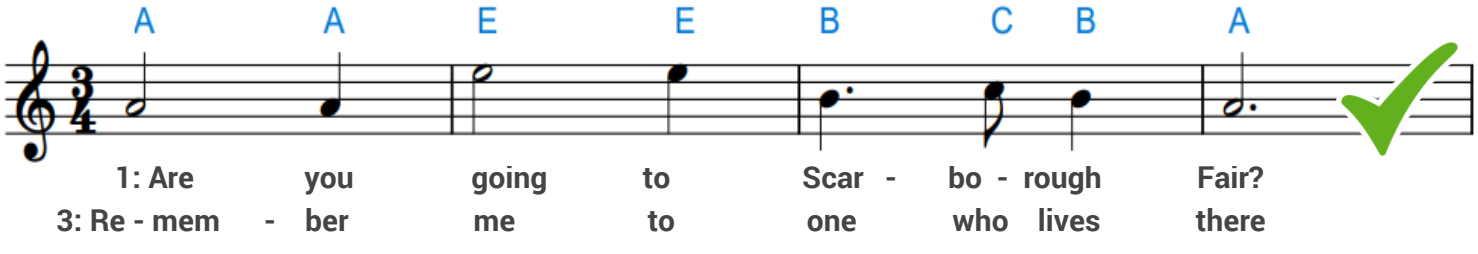
Strum with your thumb

# **Scarborough Fair** Beautiful Singing

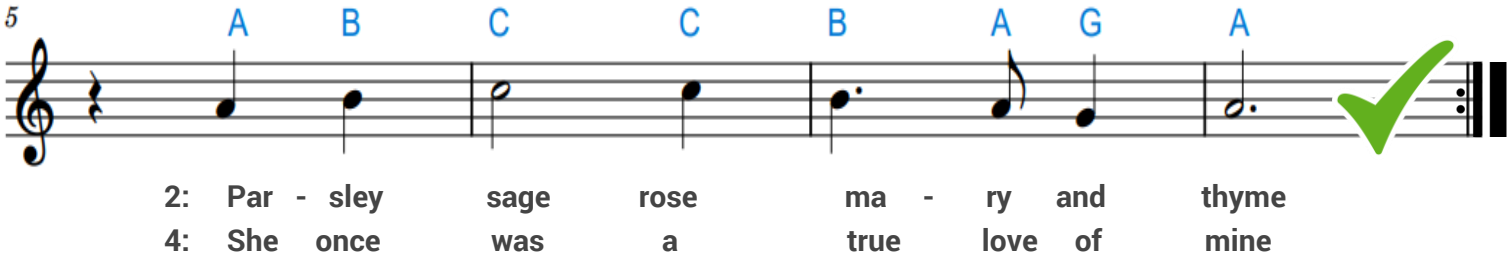
Are you going to Scarborough Fair?
Parsley, sage, rosemary and thyme
Remember me to one who lives there
She once was a true love of mine

Where should we breathe?

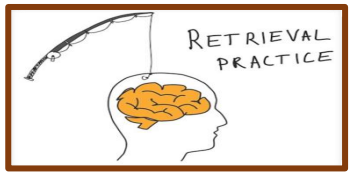
Phrase 1




Phrase 2

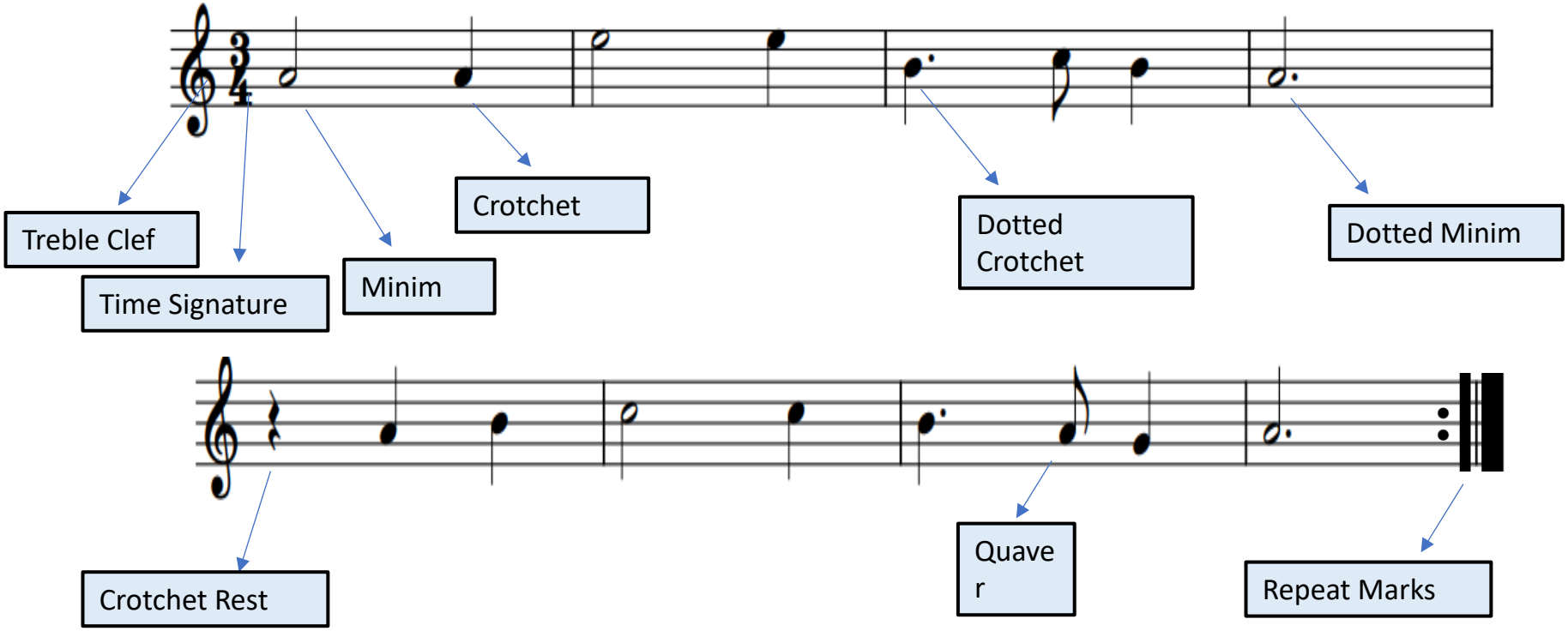


# Scarborough Fair

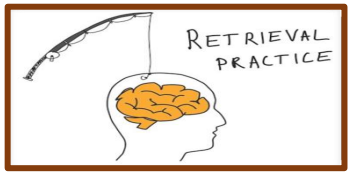


POWERFUL KNOWLEDGE

Identify these features of the music

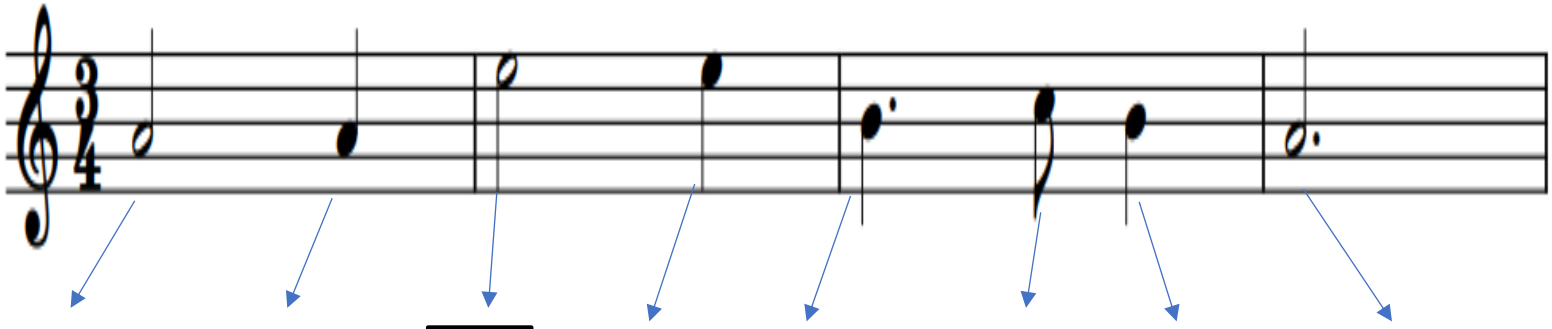


# Scarborough Fair



POWERFUL KNOWLEDGE

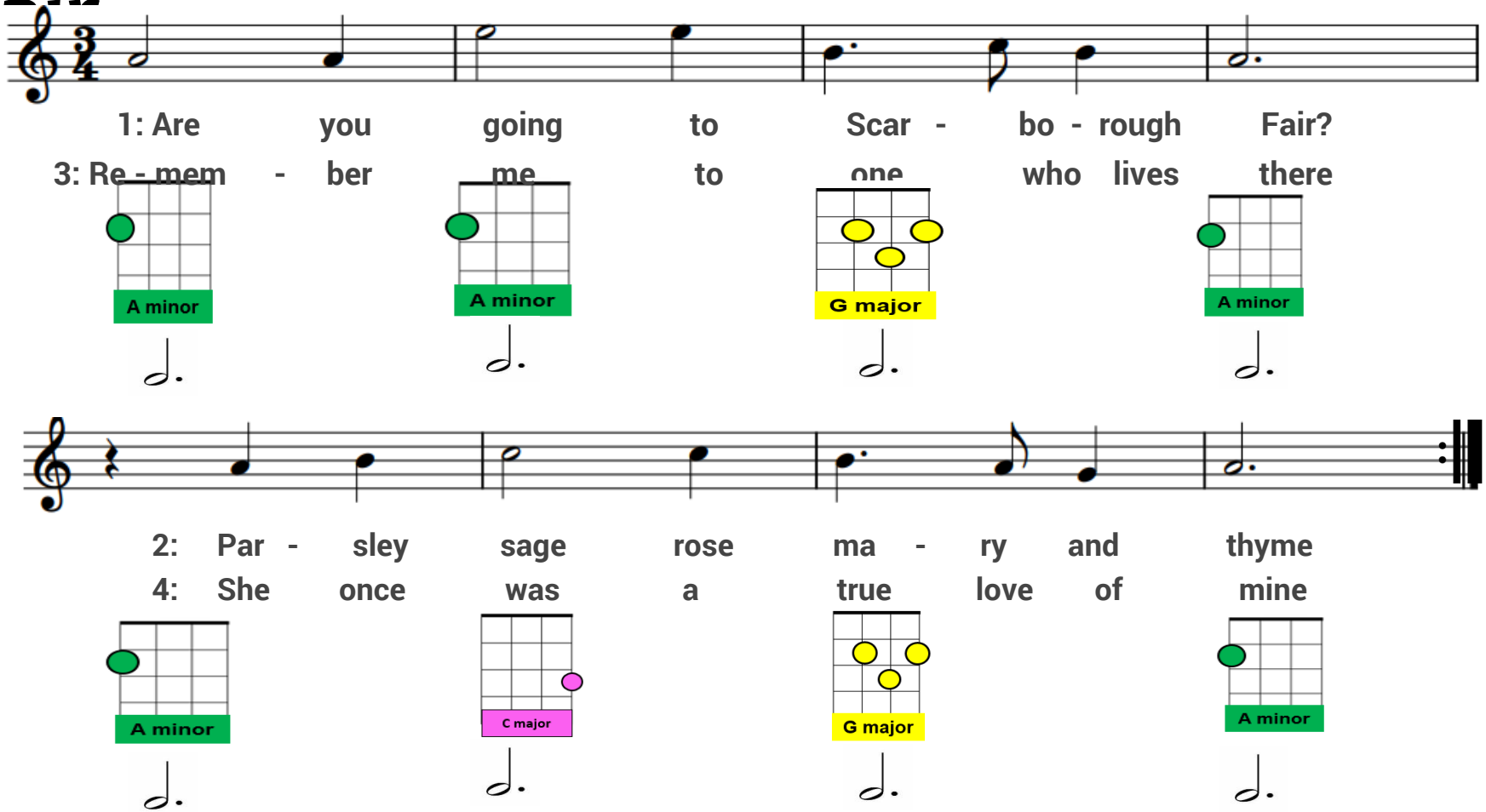
Identify the pitches ( A, B, C, D, E, F, G) of the notes



A A E E B C B A

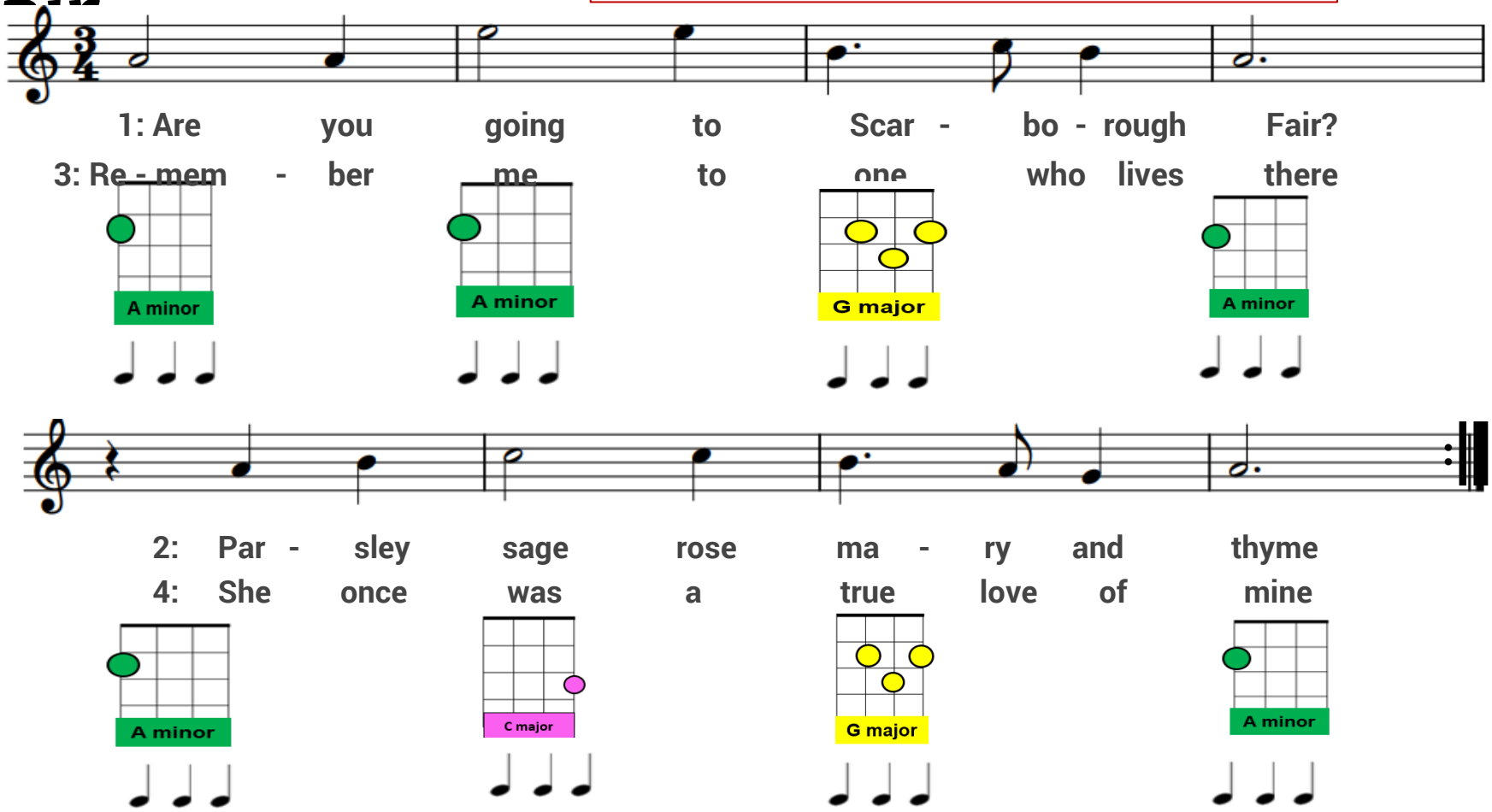
# Scarborough Fair

Strum one dotted minim ( 3 beat note) per bar



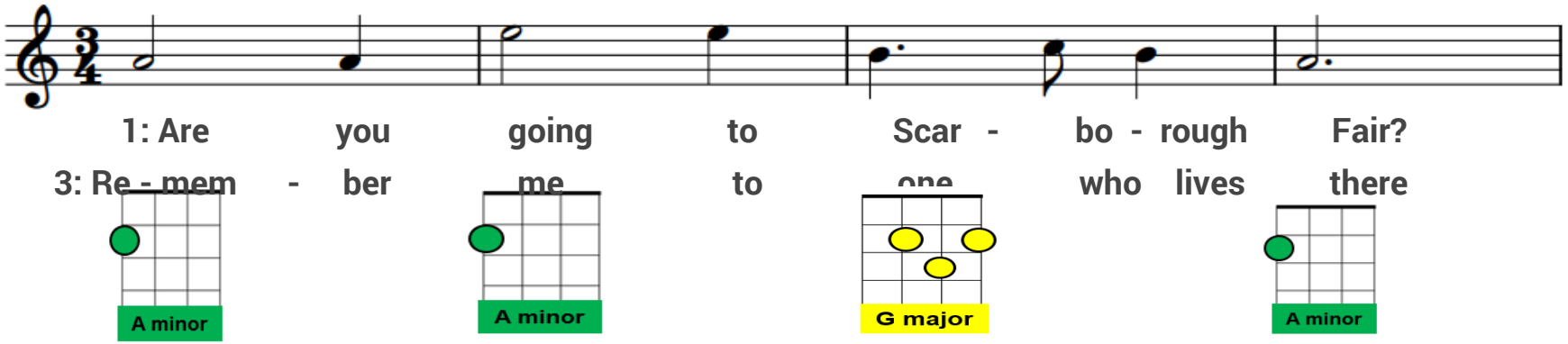
# Scarborough Fair

Strum three crotchet beats per bar



# Scarborough Fair

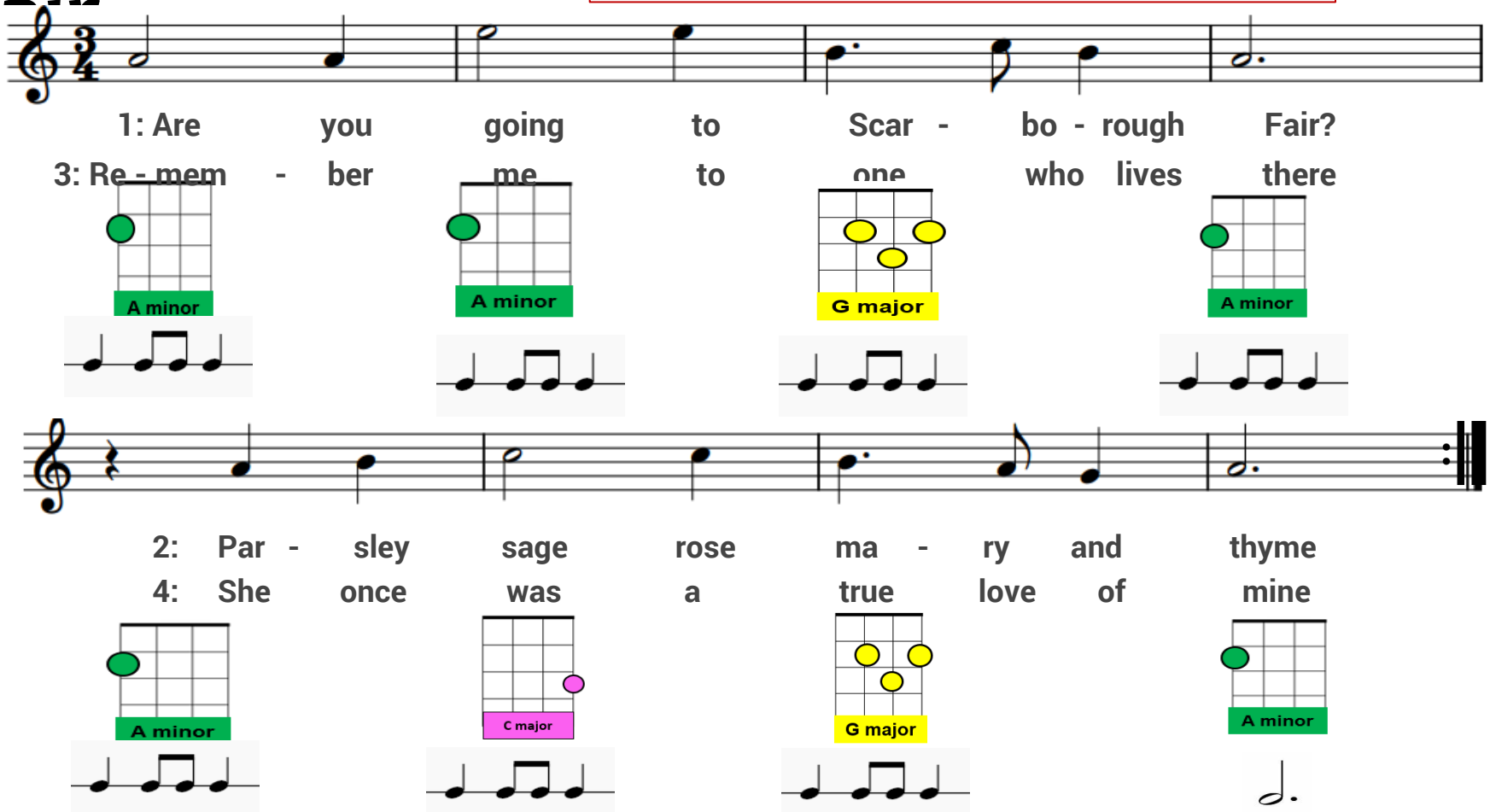
Strumming pattern



**Strumming patterns**
Add quavers and choose your strumming pattern

# Scarborough Fair

Strum three crotchet beats per bar



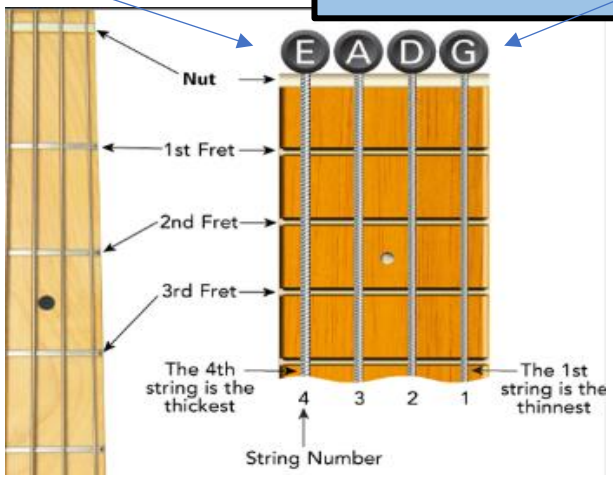
# SCARBOROUGH FAIR

Need to try a different part?

**BASS GUITAR**

String closest to my toes

String closest to my nose



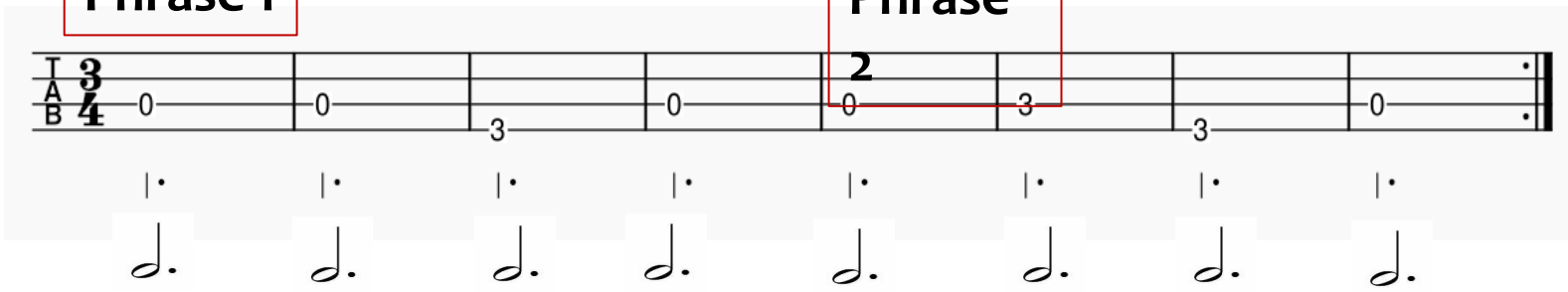
# SCARBOROUGH FAIR

Need to try a different part?

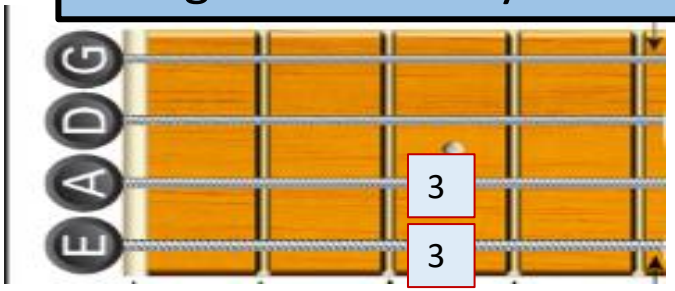
**BASS GUITAR**

**Phrase 1**

**Phrase 2**




String closest to my toes




String closest to my nose

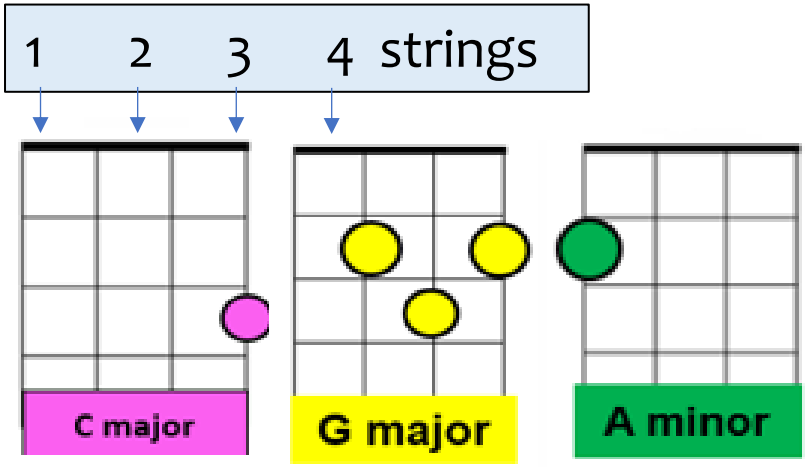
# SCARBOROUGH FAIR PERFORMANCE – Beautiful playing!

What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

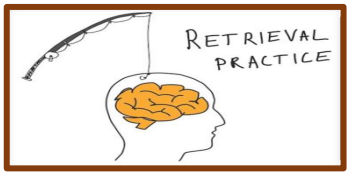
- ✓ RESPECT and KINDNESS
- ✓ Playing counting 3 beats in a bar correctly
- ✓ Great ukelele / bass technique
- ✓ Crotchet / Quaver strumming pattern
- ✓ Singing and playing at the same time

Assessment

# SCARBOROUGH FAIR




**Chords**



When we strum the ukelele there are four strings so we are playing a group of **four notes at the same time.**

When we play three or four notes at the same time on any instrument it is called a _____.

___ are used to **accompany** a **tune** or **melody.** They create harmony

# Listening to Rhythms

A

B

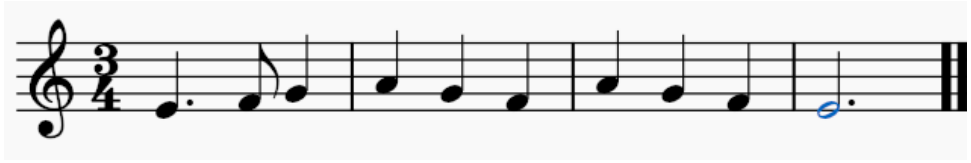
C

Dotted Crotchet – 1 ½ beats

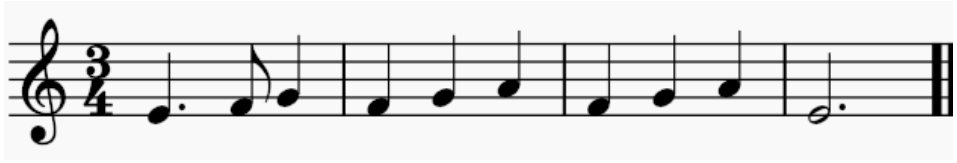
Quaver – ½ beat

Dotted Minim 3 beats

# Listening to Pitch



A



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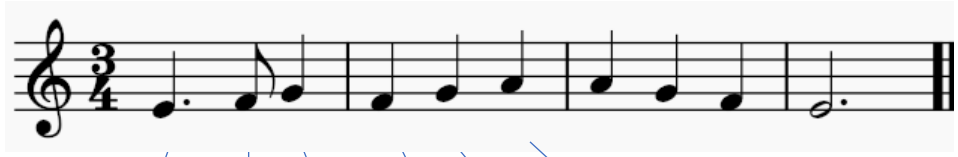


C

E

F

G

Identify the note pitches

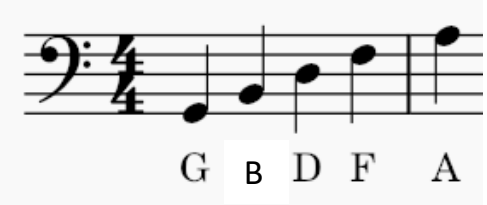
F

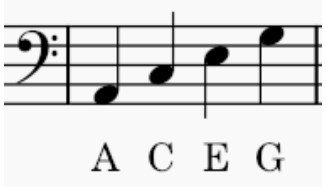
G

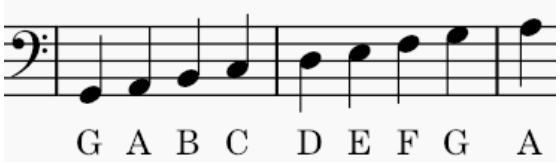
A

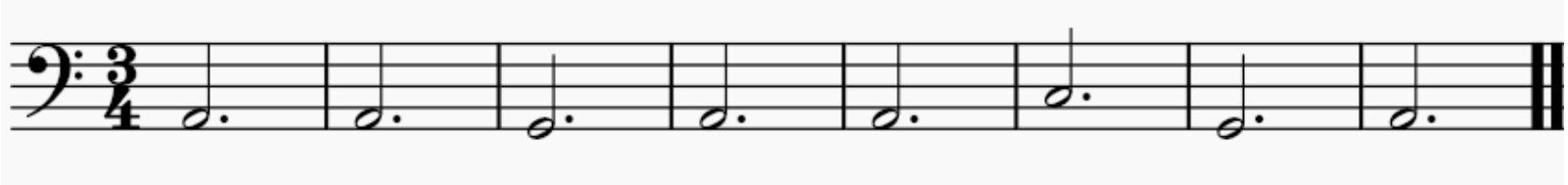
# **Scarborough Fair** – The Bass Clef

https://youtu.be/0Sos_zBGo1k?si=yjFtGWq94rJw-pf7



| | | | | | | | |
|---|---|---|---|---|---|---|---|
| A | A | G | A | A | C | G | A |

# Scarborough Fair – Folk Music:  Beautiful Listening

- ✓ **Folk music** is a traditional music of a people, passed down the generations **orally.**
- ✓ It reflects a community's history, culture and values with themes of daily life, protest or celebration
- ✓ The original composers are often unknown.

'Hinba' by Lau : Lau - Live In Leeds - Hinba –

WHITEBOARDS

- Can you name the instruments playing the piece
- Is this piece, **a)** a duet, **b)** a trio, **c)** a quartet

# Scarborough Fair – Folk Music:  Beautiful Listening

- ✓ **Folk music** is a traditional music of a people, passed down the generations **orally.**
- ✓ It reflects a community's history, culture and values with themes of daily life, protest or celebration
- ✓ The original composers are often unknown.

'The Four-Loom Weaver' performed by Abel Selacoe

[Four Loom Weaver | Songs of England #5 | Iron Bridge, Shropshire - YouTube]

WHITEBOARDS

- In your own words can you describe what the song is about

# Scarborough Fair – Folk Music:  Beautiful Listening

- ✓ **Folk music** is a traditional music of a people, passed down the generations **orally.**
- ✓ It reflects a community's history, culture and values with themes of daily life, protest or celebration
- ✓ The original composers are often unknown.

[Celia Pavey Sings Scarborough Fair Canticle: The Voice Australia Season 2 (youtube.com)]

WHITEBOARDS

- How many beats in a bar does this song have?
- Describe the **tempo** of the song
- Is the **pitch** of the singer's voice, high or low?

# Scarborough Fair – Folk Music:  Beautiful Listening

https://youtu.be/ZLrOR6swYPI?si=6OwbMHisMi9LE2Fv

- ✓ Kitty Jay's grave is on Dartmoor in Devon.
- ✓ It is thought that she hanged herself but no-one knows why.
- ✓ Seth Lakeman is a modern day folk musician from Dartmoor who composed this song about the mysterious sad young woman.

WHITEBOARDS

- Is this song, **a)** a solo, **b)** a duet, **c)** a trio?
- Describe the **tempo** of the song
- Is the **pitch** of the singer's voice, high or low?

**Oom Pah Pah** **Musical Theatre**

Building Skills and widening our range of Powerful Knowledge in Music at SJT

# What are we going to learn?

We are going to learn to perform the piece **'Oom Pah Pah',** from the hit musical, **'Oliver'** by Lionel Bart

⚓ Anchoring our learning

# Oom Pah Pah - Beautiful Listening

- ✓ **‘Oliver’** is based on Charles Dickens’ novel **‘Oliver Twist’**
- ✓ The film of the musical premiered in 1960.
- ✓ **Musical Theatre** is a form of live performance that tells a story by combining songs, spoken dialogue, acting and dance.
- ✓ **Musicals** are the most popular kind of live theatre and they are often made into films as well.

WHITEBOARDS

In the song ‘Oom Pah Pah’ how many beats in the bar are there;

3 or 4

4 4

https://youtu.be/57W6po5S_KQ?si=bVwHd0IQ04bRsN7_

# Oom Pah Pah – Beautiful Listening

**Army Dreamers** by Kate Bush
https://youtu.be/QOZDKlpybZE?si=S9RISXOVIYHom7hT

**Swamp Thing** by The Grid
https://youtu.be/FFvvLuomw0Y?si=TBkchT7oBMRcSLUW

**The Blue Danube Waltz** by J. S. Strauss II
https://youtu.be/IDaJ7rFg66A?si=ujLt4pwV7AH1U__W
(01:53 – 02:27)

**Grease Lightning** from the musical **Grease**
https://youtu.be/wacHJ81uGlM?si=92kK2HqWP09sbPfz
(00:52 – 01:10)

WHITEBOARDS
Do these songs have 3 beats in the bar or 4 beats in the bar?

Describe the **tempo** of these songs

**NEW LEARNING**
**Tempo** = the speed of the music

# OOM PAH PAH  Why are we doing it?

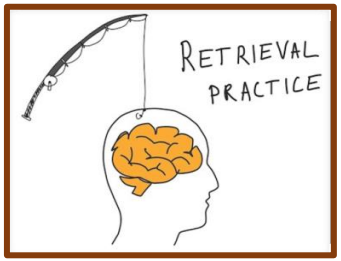
POWERFUL KNOWLEDGE

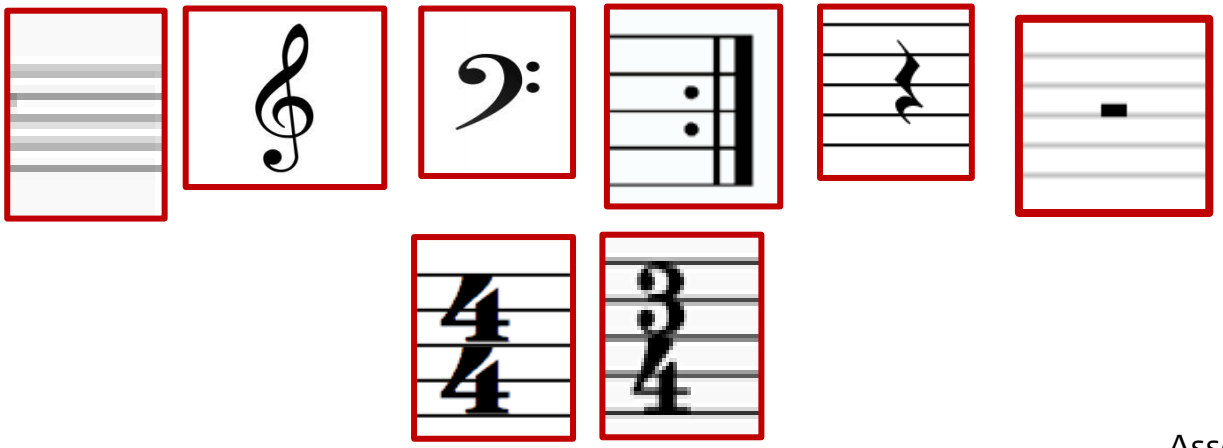
- ✓ To continue to develop our understanding and recognition of **3** and **4**
  **4** **4**
- ✓To continue to understand our understanding of **chords** in music
- ✓To find out about **bass line, chords and melody**
- ✓To understand **tempo** in music
- ✓ To learn about **introduction, verse** and **chorus**

⚓ Anchoring our learning

# Oom Pah Pah  Retrieval

✓What do each of these symbols mean?



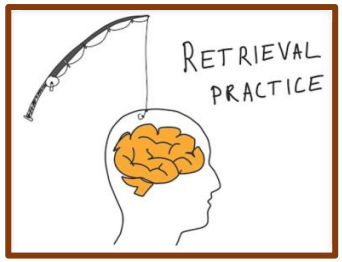



Assessment

⚓

Anchoring our learning

# Oom Pah Pah  Retrieval



- ✓ Decribe a good hand position for playing the ukelele
- ✓ Describe a good hand position for playing the piano
- ✓ Describe good posture and breathing for a singer
- ✓ What is a **phrase** in music?
- ✓ What is a **chord** in music?
- ✓ What is **folk music**?
- ✓ What are the four families of **musical instruments** in the **orchestra?**

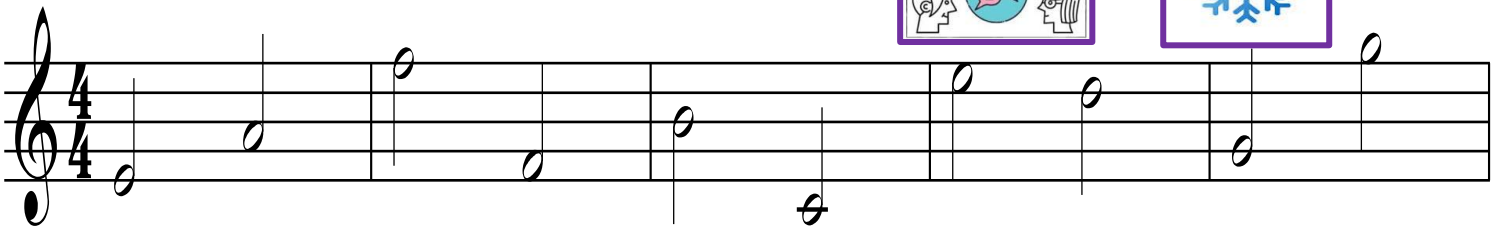
Anchoring our learning

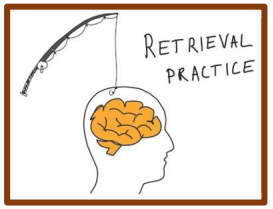
Assessment

# OOM PAH PAH

Can you work out what these notes are?

POWERFUL KNOWLEDGE



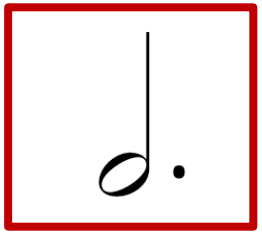



E A F F B C E D G G

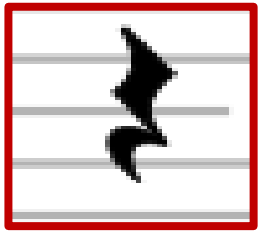
QUESTION
Why are some letter names repeated?

# OOM PAH PAH Why are we doing it?

POWERFUL KNOWLEDGE



**DOTTED MINIM**
A note worth 3 beats



**CROTCHET REST**
A rest lasting for one beat

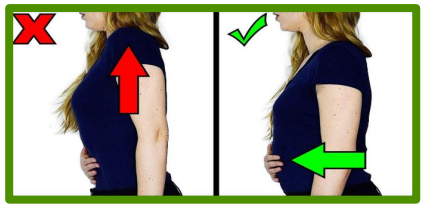
**BASS CLEF**
We are going to learn some more about the notes of the bass clef

NEW LEARNING

**TEMPO**
The speed of the music

Anchoring our learning

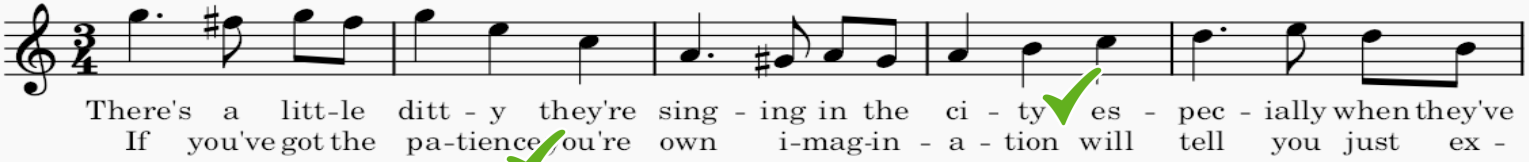
# **Oom Pah Pah** Beautiful Singing



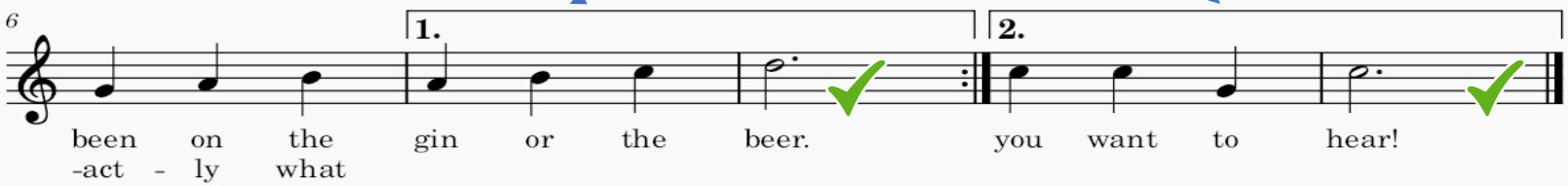
Where should we breathe?

Phrase 1 & 3

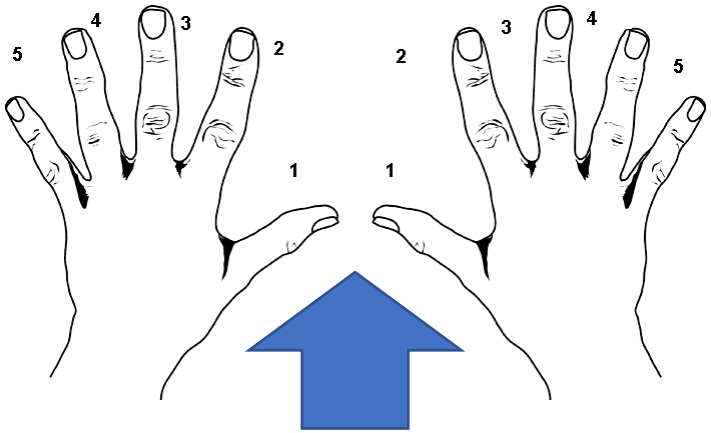
Phrase 2 & 4




New Learning: **Ist and 2nd time bars**



# OOM PAH PAH – Developing Piano Skills




When we play the piano, we number our thumb and fingers,
1 - 5

POWERFUL KNOWLEDGE

We cup our hand over the keys with one finger gently resting on each note

https://youtu.be/rZznie6UU_o

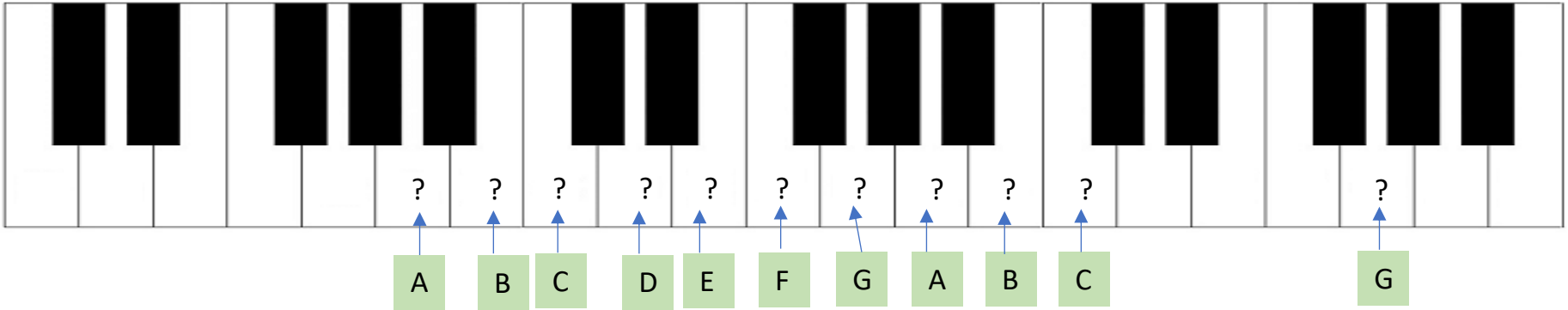
**OOM PAH PAH** Where are the keys on the piano?

How many letters do we use for our notes in music, and

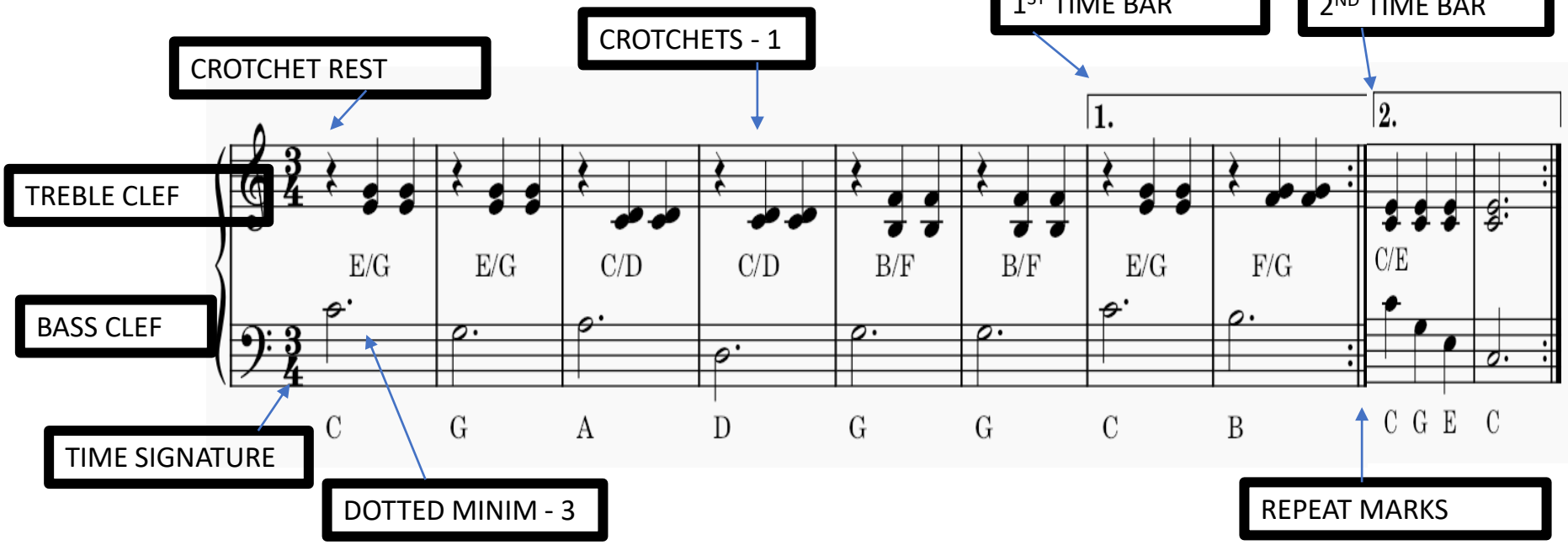
what are they?

A B C D E F G

- How do we find these notes on the



# Performing Oom Pah Pah!

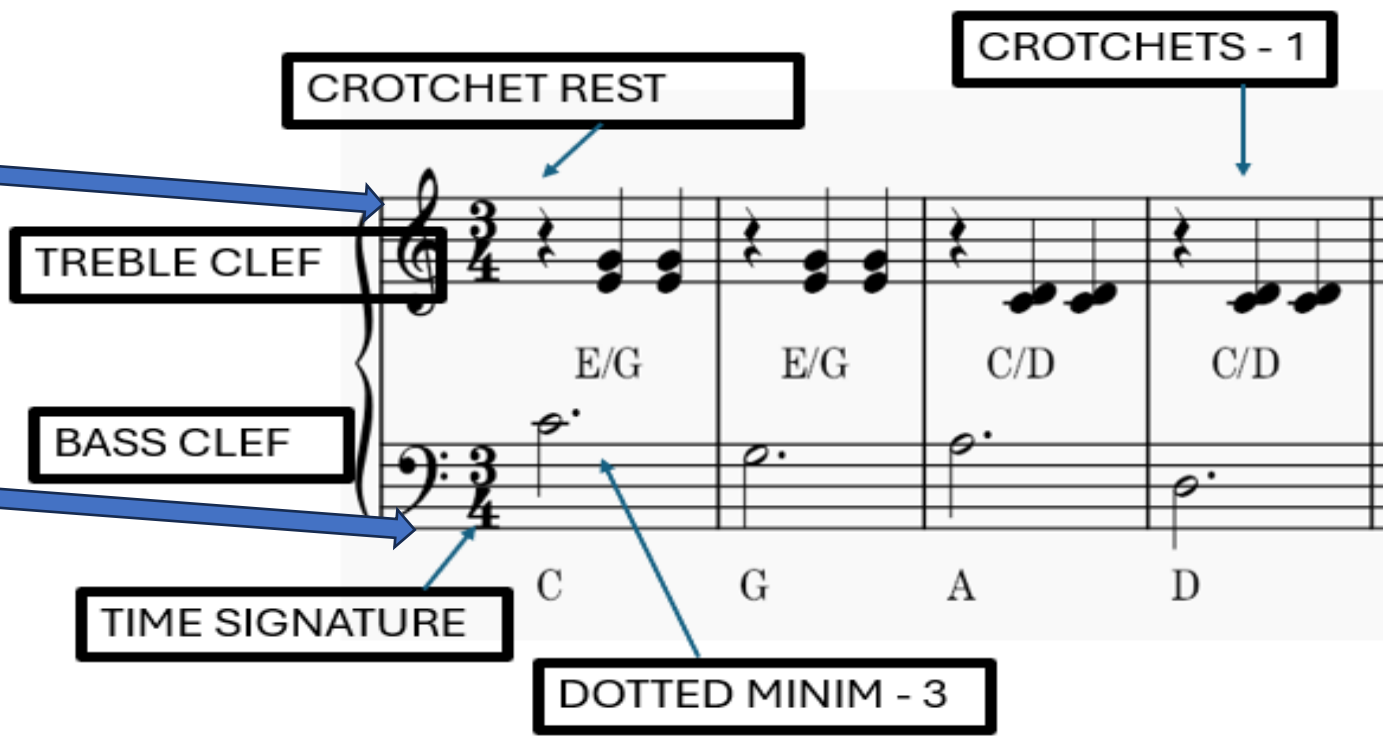



https://youtu.be/57W6po5S_KQ?si=ZS9SF5hQW30twLKw

# Performing Oom Pah Pah!

**Right hand**

**Left hand**



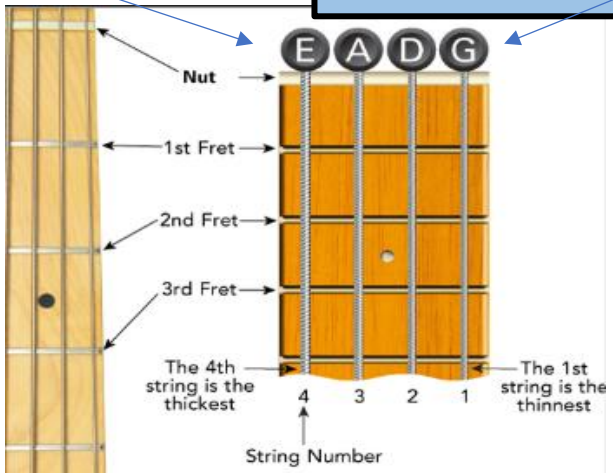
OOM PAH PAH

Need to try a different part?

**BASS GUITAR**

String closest to my toes

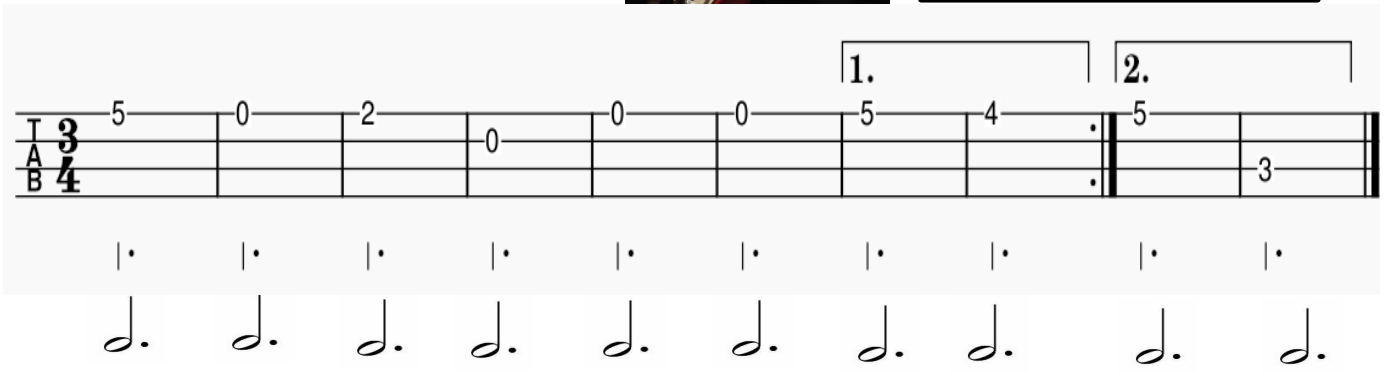
String closest to my nose



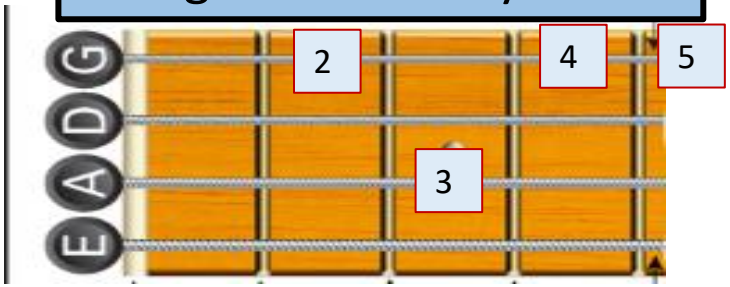
# OOM PAH PAH

Need to try a different part?

**BASS GUITAR**




String closest to my toes




String closest to my nose

# OOM PAH PAH PERFORMANCE – Beautiful playing!

What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

✓ RESPECT and KINDNESS

✓Playing / counting 3 beats in a bar correctly

✓ Great piano hand position and posture

✓ Left hand and right hand coordination

Assessment

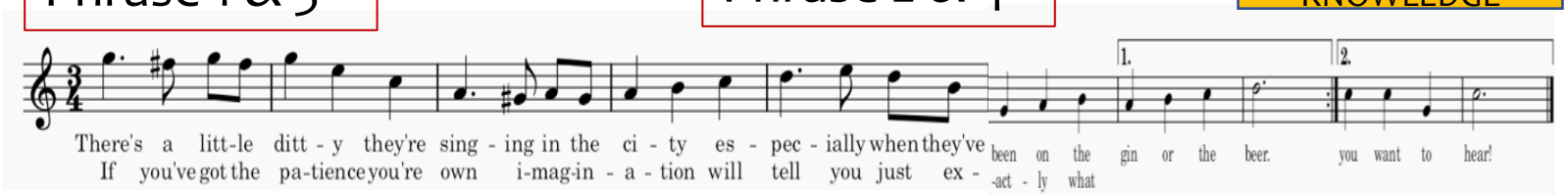
# Analysing Oom Pah Pah!

POWERFUL KNOWLEDGE

Phrase 1 & 3

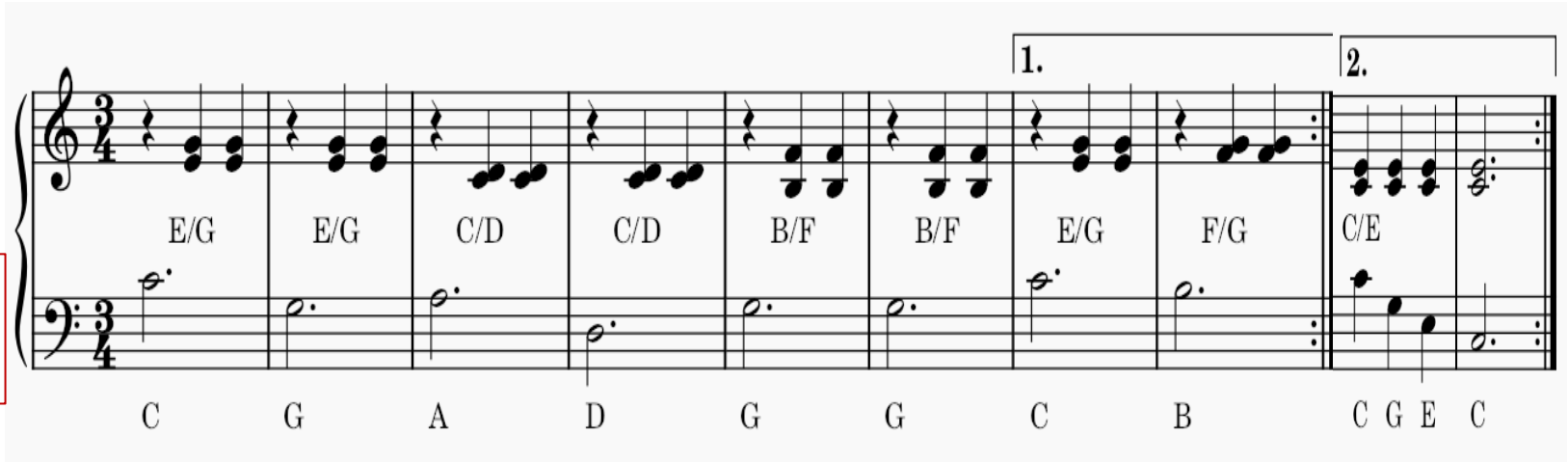
Phrase 2 & 4

Melody




Chords

Bass Line




Tempo = Fast (Allegro)

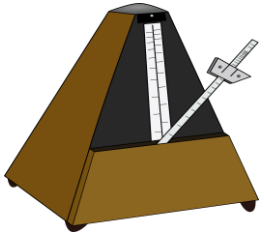
**Ist and 2nd time bars**

# Analysing Oom Pah Pah

POWERFUL KNOWLEDGE

## Tempo = the speed of the music

Fast = Allegro



Slow = Lento

Moderate = Moderato

## Structure = the sections of the music

**Chorus**

- The words are the same in each chorus
- Often the most catchy part of the song
- Often louder

# The Structure of Oom Pah Pah! – Verse Chorus Form

POWERFUL KNOWLEDGE

## Introduction

VERSE
There's a little ditty
They're singing in the city
Especially when they've been
On the gin
Or the beer
If you've got the patience,
Your own imaginations
Will tell you just exactly what you want to hear...

CHORUS
Oom-pah-pah! Oom-pah-pah!
That's how it goes,
Oom-pah-pah! Oom-pah-pah!
Ev'ryone knows.
They all suppose what they want to suppose
When they hear...oom-pah-pah!!

VERSE
Mister Percy Snodgrass
Would often have the odd glass --
But never when he thought anybody could see.
Secretly he'd buy it,
And drink it on the quiet,
And dream he was an Earl
With a girl on each knee!

CHORUS
Oom-pah-pah! Oom-pah-pah!
That's how it goes,
Oom-pah-pah! Oom-pah-pah!
Ev'ryone knows.
They all suppose what they want to suppose
When they hear...oom-pah-pah!!

# Oom Pah Pah! – Tempo and Time Signatures

POWERFUL KNOWLEDGE

What is the tempo of each piece of music?
What is the time signature of each piece of music?

| | TEMPO | TIME SIGNATURE |
|---|---|---|
| PIECE 1<br>https://youtu.be/nLM1pRQVPQE?si=IVJ7Fhi5t1l61jSj<br>I LET THE MUSIC SPEAK - ABBA<br>(00:00 – 00:56) | | |
| PIECE 2<br>https://youtu.be/iPUmE-tne5U?si=GsFSjydNmFHENIQZ<br>(00:00 – 02:10)<br>WALKING ON SUNSHINE – KATRINA AND THE WAVES | | |

Which sequence of words best describes the structure of piece 2?

a) Verse / Chorus / Verse / Chorus
b) Intro / Verse / Chorus / Verse / Chorus
c) Intro / Chorus / Verse / Chorus / Verse

**Grease Lightning** **Musical Theatre**

Building Skills and widening our range of Powerful Knowledge in Music at SJT

# What are we going to learn?

We are going to learn to perform the piece **'Grease Lightning',** from the hit musical, **'Grease'** by Jim Jacobs and Warren Casey

Anchoring our learning

# Grease Lightning- Beautiful Listening

- ✓ **'Grease'** is a stage musical which became a highly successful film in 1978
- ✓ Songs from the film dominated the charts for most of that year
- ✓ **Musical Theatre** is a form of live performance that tells a story by combining songs, spoken dialogue, acting and dance.
- ✓ **Musicals** are the most popular kind of live theatre and they are often made into films as well.

WHITEBOARDS
How many beats in the bar are there in Grease Lightning?

What is the tempo of Grease Lightning

https://youtu.be/wBP5SsigwBs?si=EzAnZMA1MMpVBqWS

# Grease Lightning- Beautiful Listening

https://youtu.be/wBP5SsigwBs?si=EzAnZMA1MMpVBqWS

NEW LEARNING

WHITEBOARDS

Grease Lightning contains all of these different sections;

**Chorus Verse Introduction**

**Coda ( the ending)**

**Instrumental ( a section without vocals)**

Write down the sections on your white board in the order that they occur ( hint: some happen more than once)

# GREASE LIGHTNING Why are we doing it?

POWERFUL KNOWLEDGE

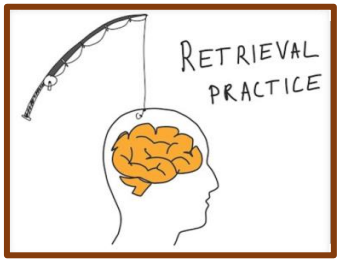
- ✓To continue to develop our understanding of **chords** in music
- ✓ To continue to develop our **piano playing** skills
- ✓To continue to develop our understanding of **bass line, chords and melody**

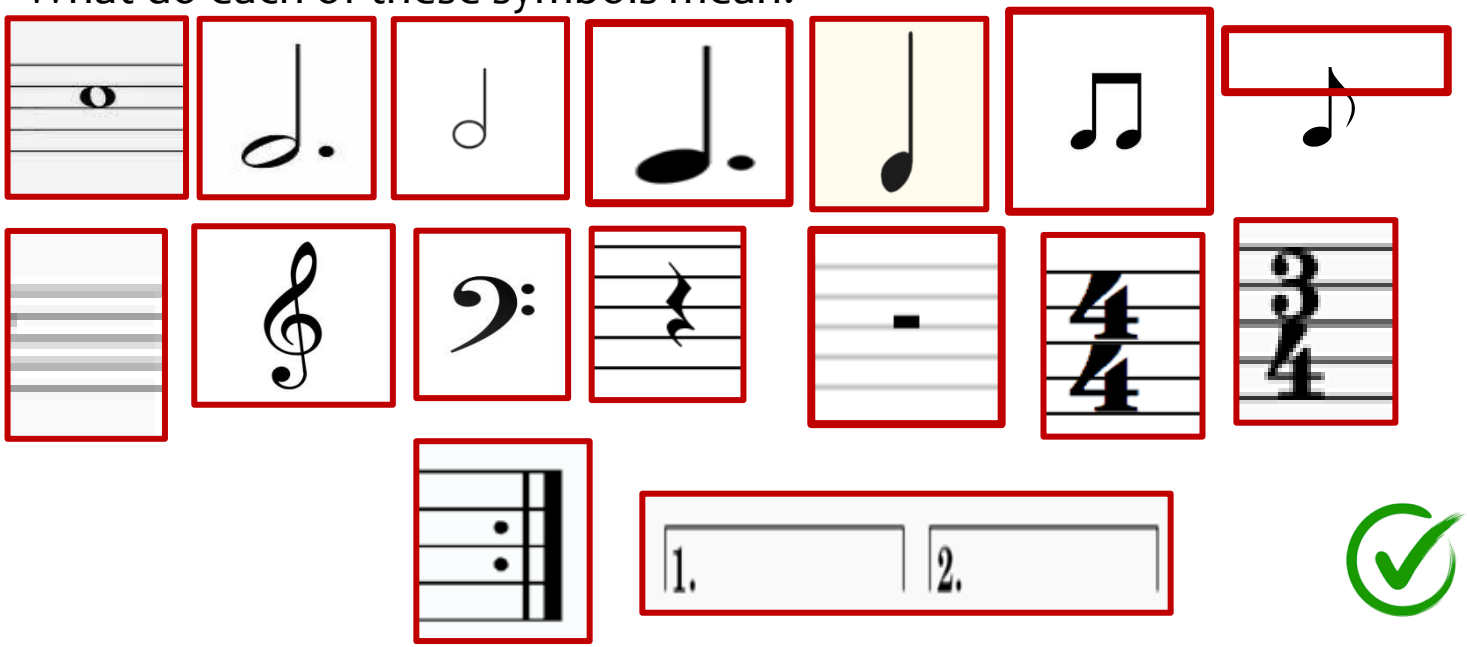
- ✓To continue to develop our understanding of **tempo** in music
- ✓ To learn about **structure** in music.

⚓ Anchoring our learning

# Grease Lightning  Retrieval

✓What do each of these symbols mean?



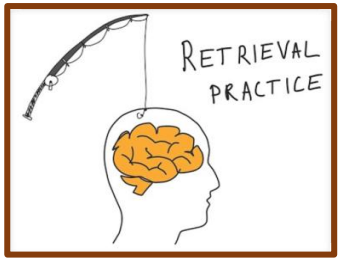






Assessment

Anchoring our learning

# Grease Lightning  Retrieval



- ✓ Decribe a good hand position for playing the ukelele
- ✓ Describe a good hand position for playing the piano
- ✓ Describe good posture and breathing for a singer
- ✓ What is a **phrase** in music?
- ✓ What is a **chord** in music?
- ✓ What does **tempo** mean in music?
- ✓ What is **musical theatre**?
- ✓ What are the four families of **musical instruments** in the **orchestra?**

⚓

Anchoring our learning

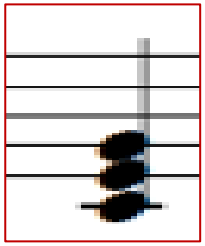
Assessment

# GREASE LIGHTNING Why are we doing it?

POWERFUL KNOWLEDGE

NEW LEARNING

**CHORDS**
We are going to learn more about how chords work on the piano



**STRUCTURE**
Instrumental Sections

Coda (the end of the music)

⚓ Anchoring our learning

# Grease Lightning Piano Chords

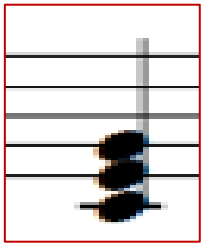
POWERFUL KNOWLEDGE

NEW LEARNING

**PIANO CHORDS**

We know that chords are more than one note played at the same time and that they are used as an accompaniment to a melody.

On the piano, a chord will often consist of three notes played together. This is called a **triad** and would be written with the notes piled up on top of each other like this



The accompaniment of **Grease Lightning** consists of three chords known as **chord I, chord IV and chord V**

Anchoring our learning

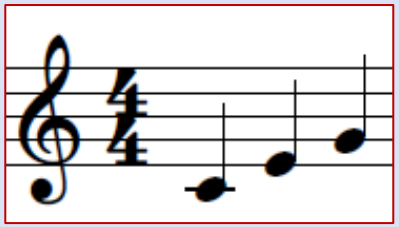
# Grease Lightning Piano Chords

POWERFUL KNOWLEDGE

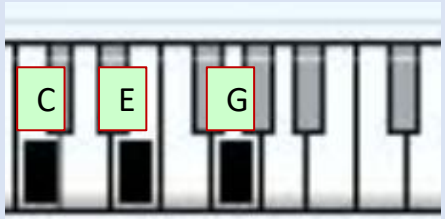
Anchoring our learning

NEW LEARNING

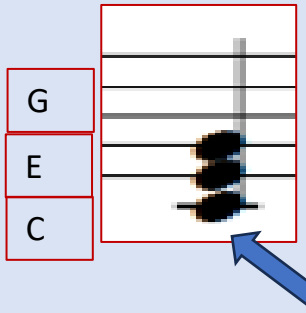
**CHORD I** includes these 3 notes – what are they?



C E G



We write them pile on top of each other like this



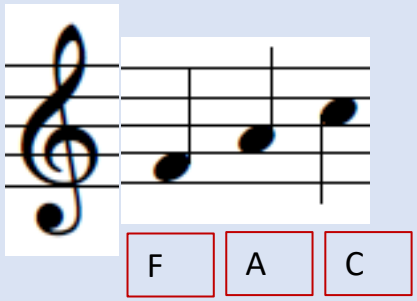

We name the chord after the lowest note of the triad – so this chord is called C

This is how it would be played on the piano using fingers 1, 3 & 5

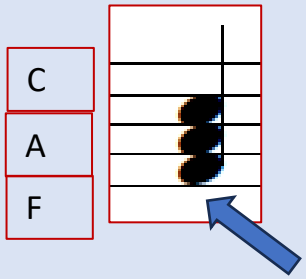
# Grease Lightning Piano Chords

NEW LEARNING

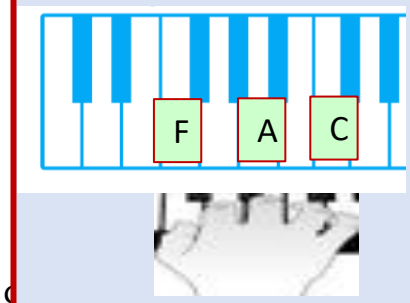
**CHORD I** includes these 3 notes – what are they?




We write them pile on top of each other like this




We name the chord after the lowest note of the triad – so what do we call this chord?




This is how it would be played on the piano using fingers 1, 3 & 5

F

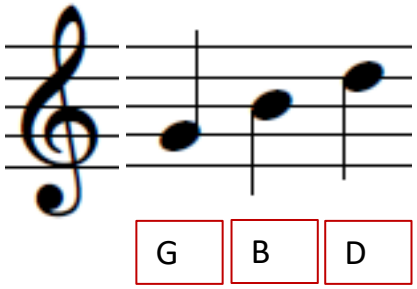
Anchoring

# Grease Lightning Piano Chords

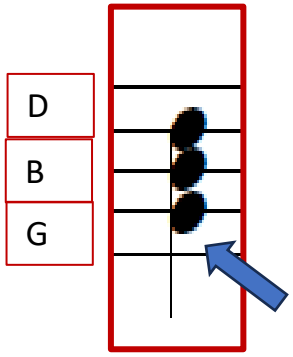
POWERFUL KNOWLEDGE

Anchoring our learning

NEW LEARNING

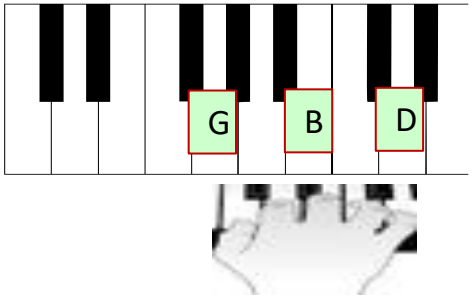



We write them pile on top of each other like this



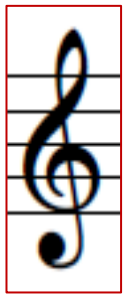

We name the chord after the lowest note of the triad – so what do we call this chord?

G

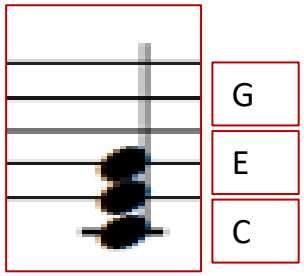



This is how it would be played on the piano using fingers 1, 3 & 5

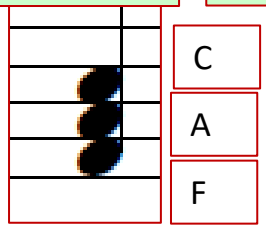
# Grease Lightning  Practice playing all 3 chords



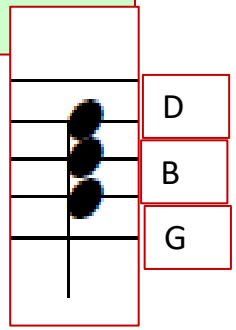
Chord I - C




Chord IV - F

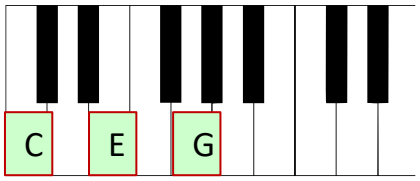


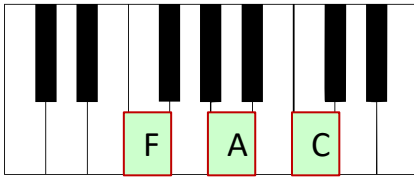

Chord V - G

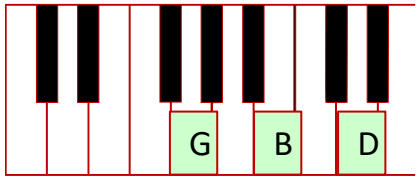



Use your right hand

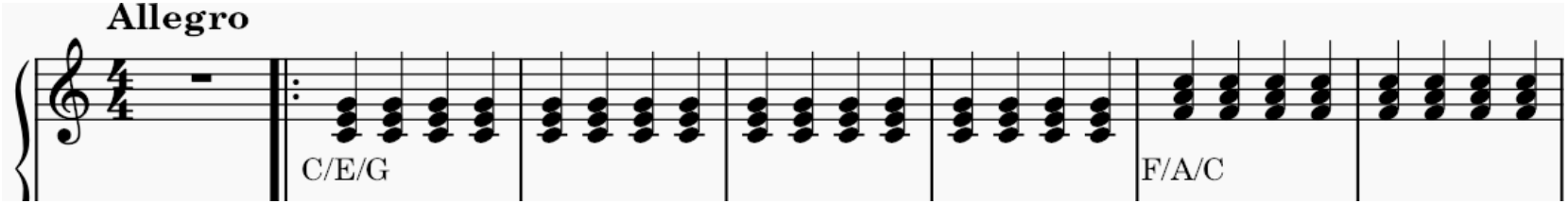
Use fingers 1, 3 & 5

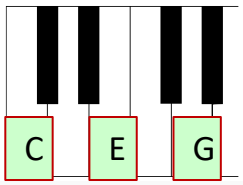


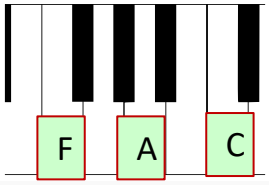



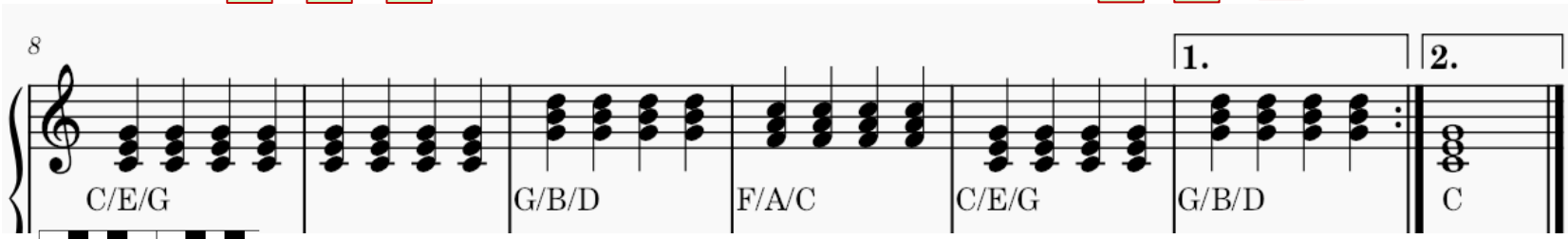



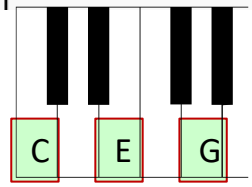
# GREASE LIGHTNING  Performing Chords – RIGHT HAND PLEASE!

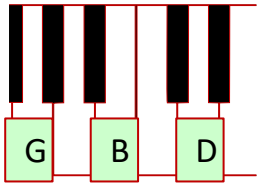


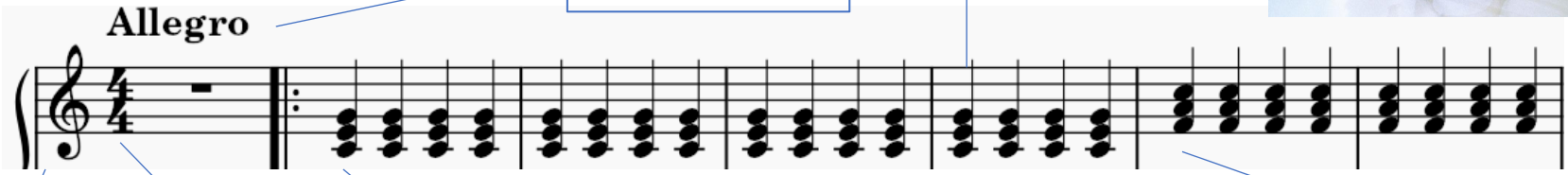




TRY THE PEN TRICK TO HELP YOU WITH YOUR HAND POSITION!

# GREASE LIGHTNING Analysis

Crotchets

Fast tempo



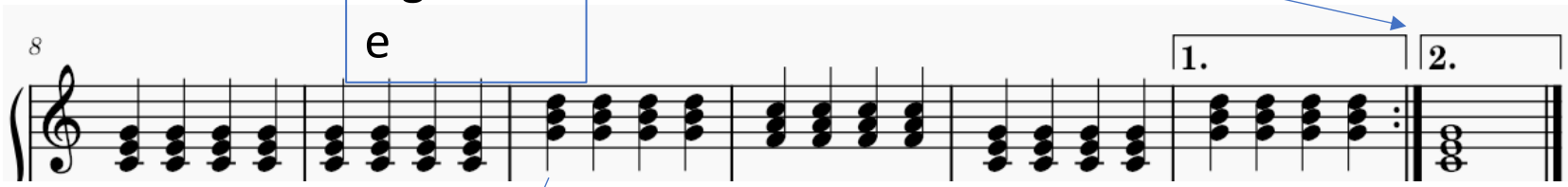

Treble Clef

Time Signature

C chord

F chord

1st & 2nd time bars

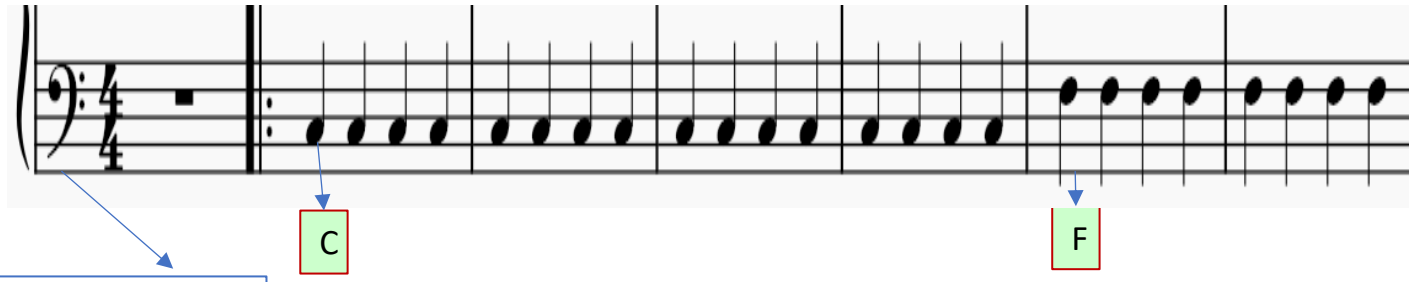



G chord

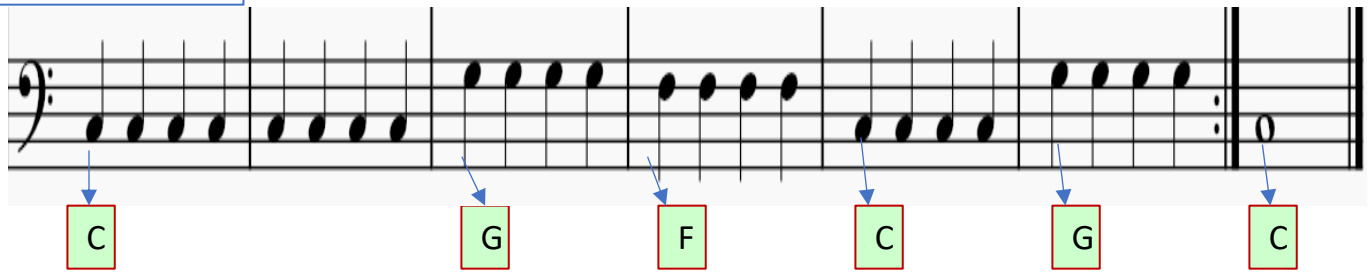
Repeat Marks

Semibreve

# GREASE LIGHTNING What about my left hand?



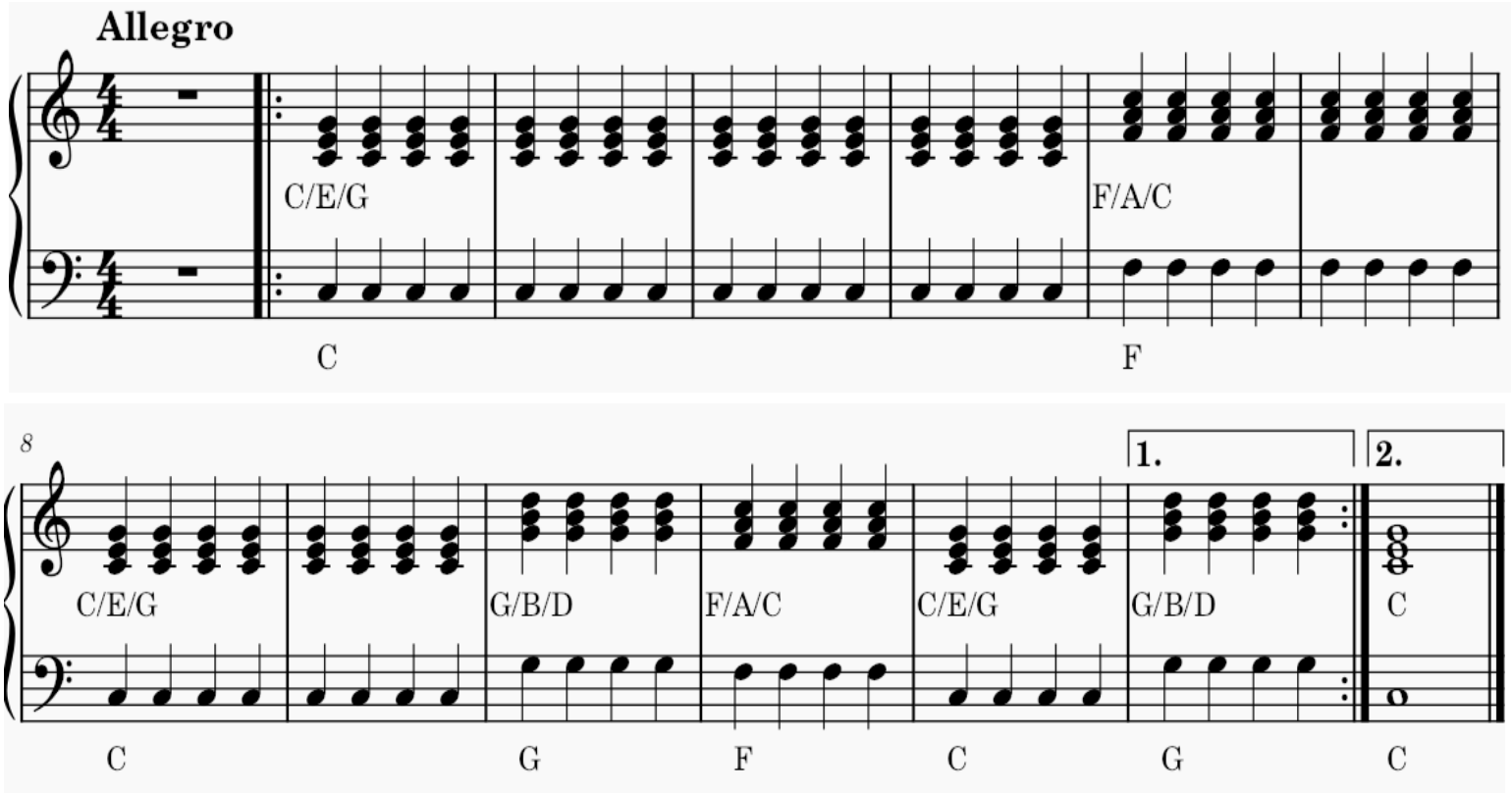

Bass Clef




What do you notice about the left hand notes when compared to the chords that we have learnt?

The **bass line** often doubles up the bottom note of the chord – the **root** of the **chord**

GREASE LIGHTNING  Putting hands together and performing with a backing track



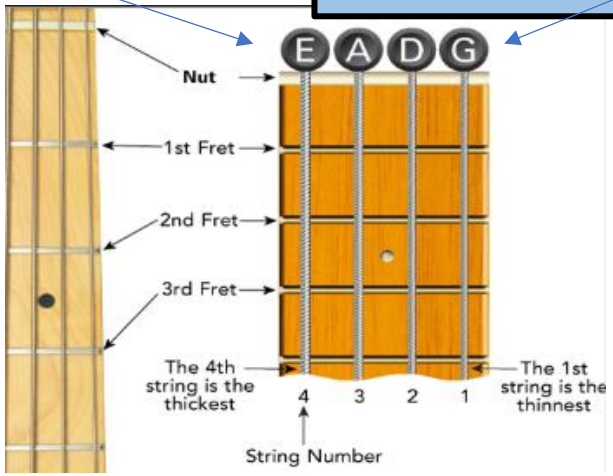
GREASE LIGHTNING

Need to try a different part?

**BASS GUITAR**

String closest to my toes

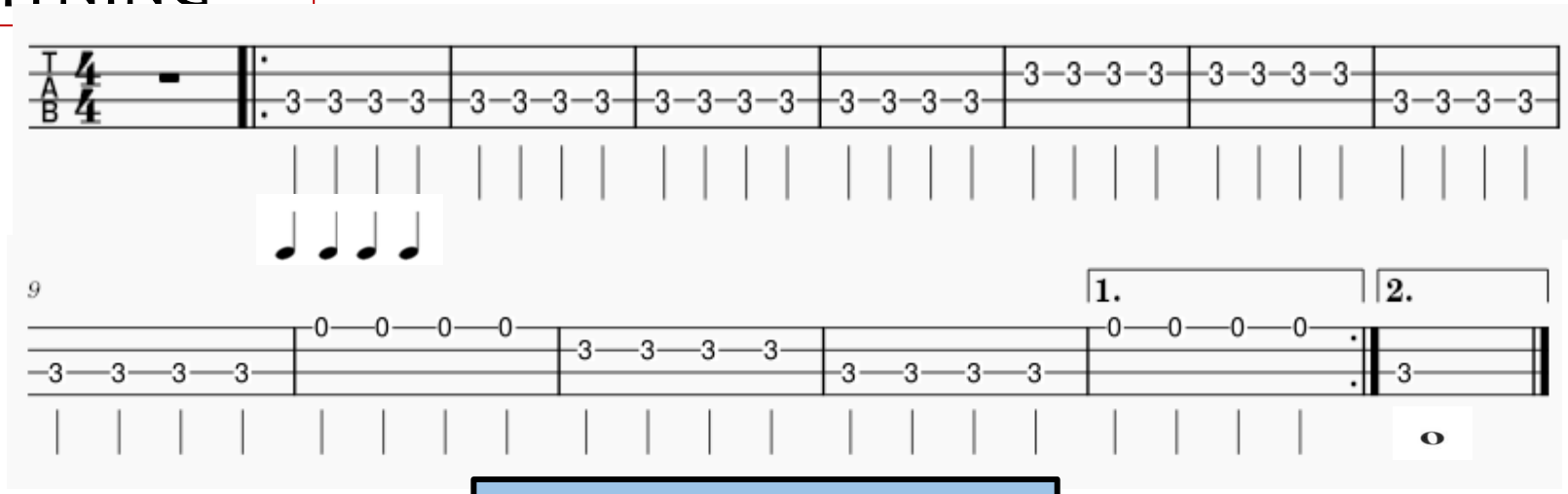
String closest to my nose



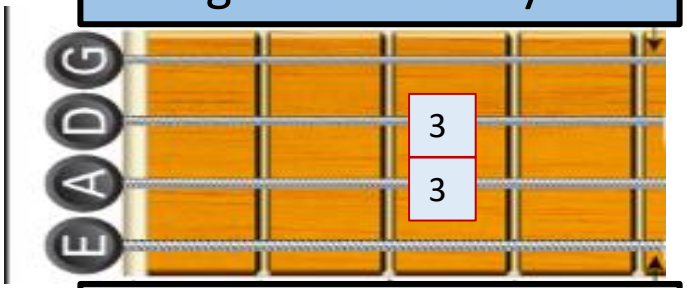
# GREASE LIGHTNING

**BASS GUITAR**

Need to try a different part?



String closest to my toes

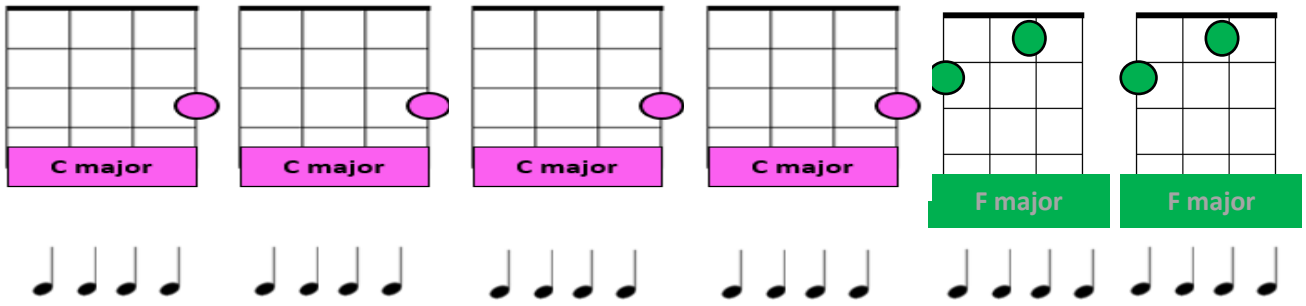


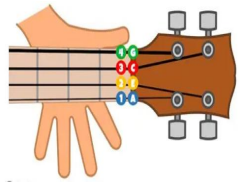

String closest to my nose

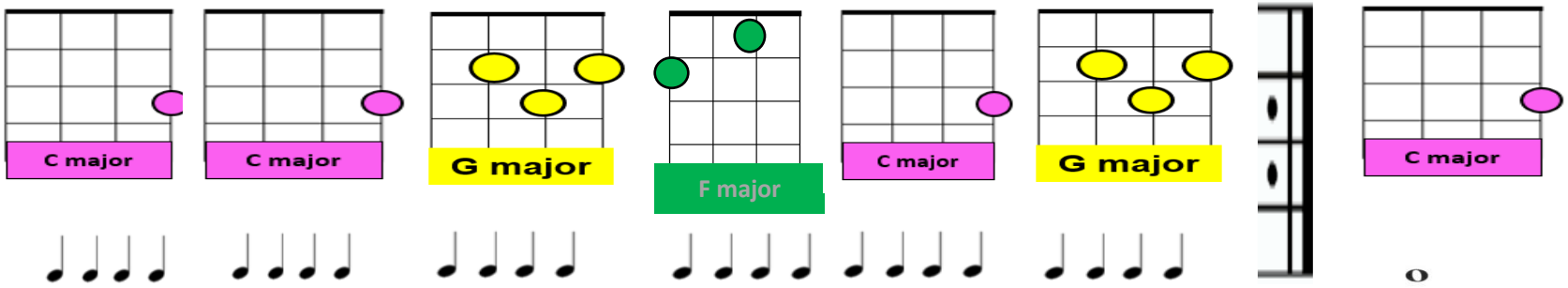
# GREASE LIGHTNING

**UKELELE**

Need to try a different part?



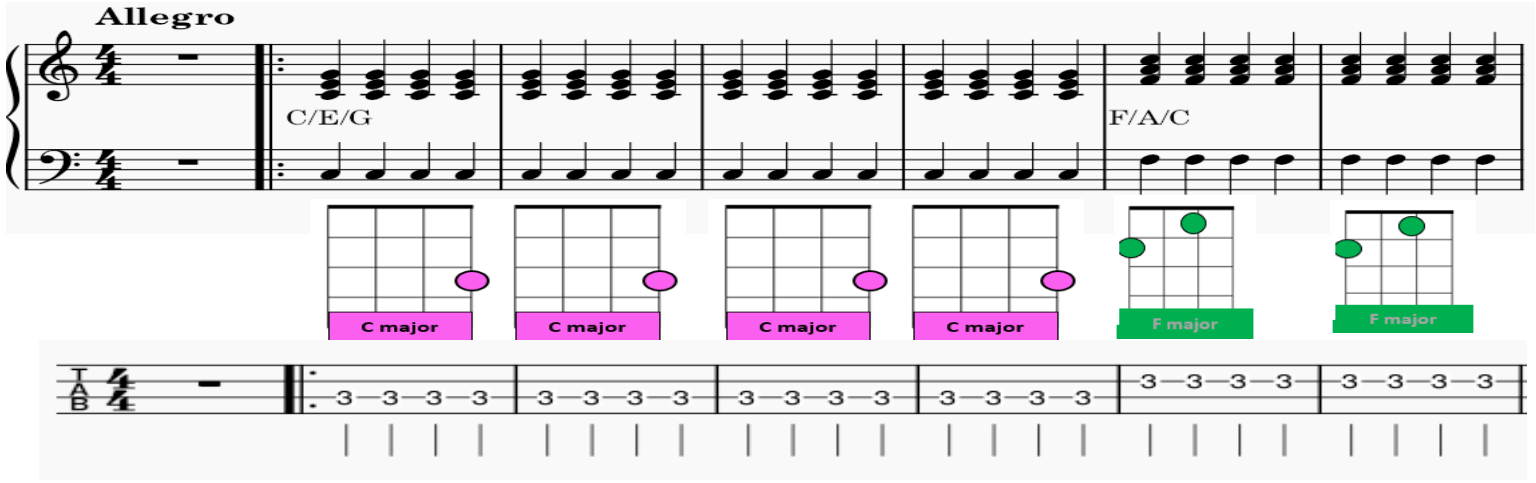


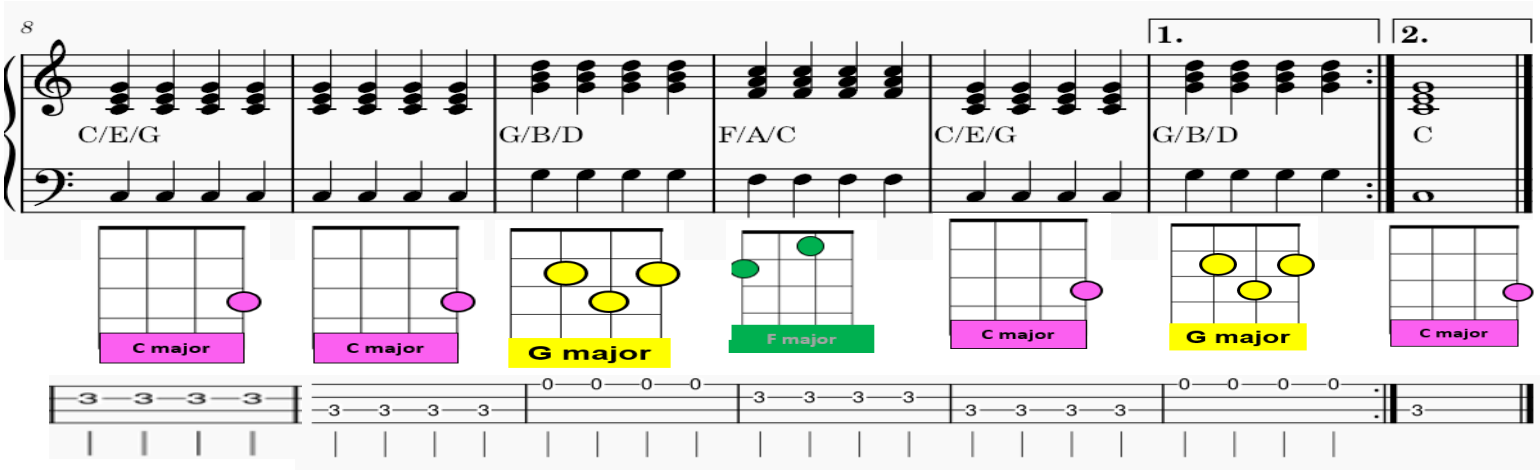
# GREASE LIGHTNING All the parts together

PIANO

UKE

BASS



# Beautiful Singing (Lead Vocals and Backing Vocals)

Go Grease Lightning you're burning up the quarter mile

(Grease Lightning, go Grease Lightning)

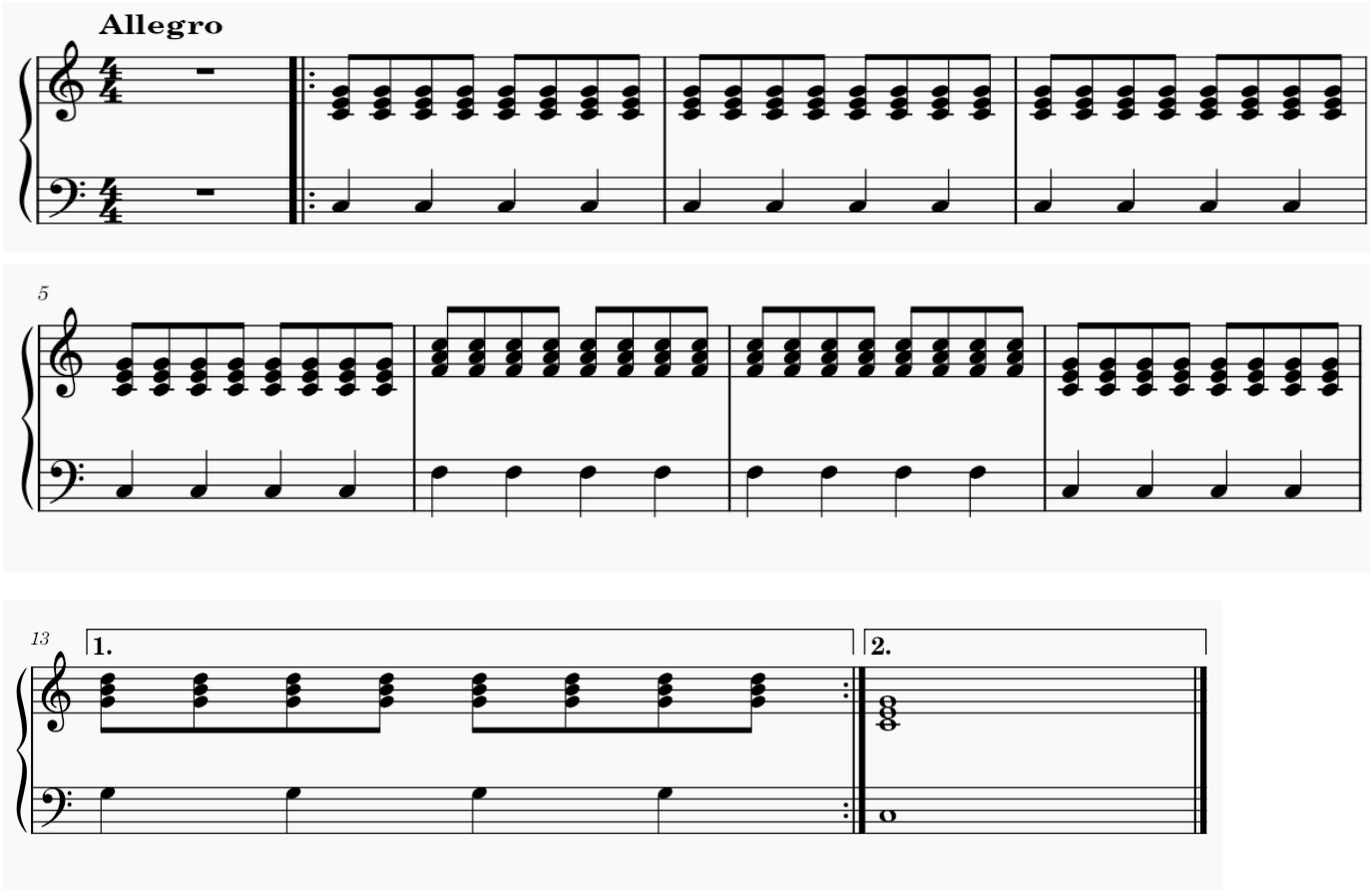
Go Grease Lightning you're coasting through the heat lap trial

(Grease Lightning, go Grease Lightning)

You are supreme, the chicks'll scream for Grease Lightning

(Go go go….. go go go go go go go go)

GREASE LIGHTNING  Extension work – replace the crotchets with quavers!



# GREASE LIGHTNING  PERFORMANCE – Beautiful playing!

What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

- ✓ RESPECT and KINDNESS
- ✓Playing / counting 4 beats in a bar correctly
- ✓ Great technique on your instrument.
- ✓ Left hand and right hand coordination
- ✓ Playing in time with the beat / the backing track

Assessment

# GREASE LIGHTNING - Beautiful Listening

https://youtu.be/gj0Rz-uP4Mk?si=H7J_Dx9ZU2-WkyRD

This song is called Jailhouse Rock by Elvis Presley. It was released in 1957!

**Questions:**

1: What word would you use to describe the tempo of the song?

2: How many beats are there in a bar, 3 or 4?

3: Which statement is true?

**a) The song features a single soloist throughout.**

**b) The song features a soloist and backing singers throughout**

**c) The song is mostly just a soloist, but backing vocals come in at the very end.**

4: The structure of this song features several sections; a verse (words keep changing), a chorus (words are always the same), an intro ( at the start), a coda ( a special ending to the music), an instrumental ( a section without vocals).
Some sections happen many times. Using ***V C Intro Coda Instr*** write down the order in which they occur.

# GREASE LIGHTNING - Beautiful Listening

https://youtu.be/S302kF8MJ-I?si=qYCbVJz4HuNObLJq

This song is called 'She Loves You
by The Beatles.
It was released in 1963!

**Questions:**

1: What word would you use to describe the tempo of the song?

2: How many beats are there in a bar, 3 or 4?

3: Which statement is true?

**a) The song features a single soloist throughout.**
**b) The song features a soloist and backing singers throughout**
**c) The song is mostly just a soloist, but backing vocals come in at the very end.**

4: The structure of this song is a bit different. Which of the following sections starts the music off?

**a) Intro b) Verse c) Chorus d) Instrumental**

5: Which two sections are missing from the structure of this piece?

**a) Intro and chorus b) Chorus and instrumental c) Intro and instrumental**

RHYTHMS OF THE WORLD - Beautiful Listening

https://youtu.be/kZHfmgIb4mc

**WHITEBOARDS**

From which continent does this music come?

Describe the tempo of the music.

To which family of instruments do these instruments belong?

True or false: The music is full of repeated patterns.

True or false: More than one rhythm is performed at the same time

# RHYTHMS OF THE WORLD
# What are we going to learn?

We are going to learn more about how rhythm works and how it is used to make music in different parts of the world

Anchoring our learning

# RHYTHMS OF THE WORLD  Why are we doing it?

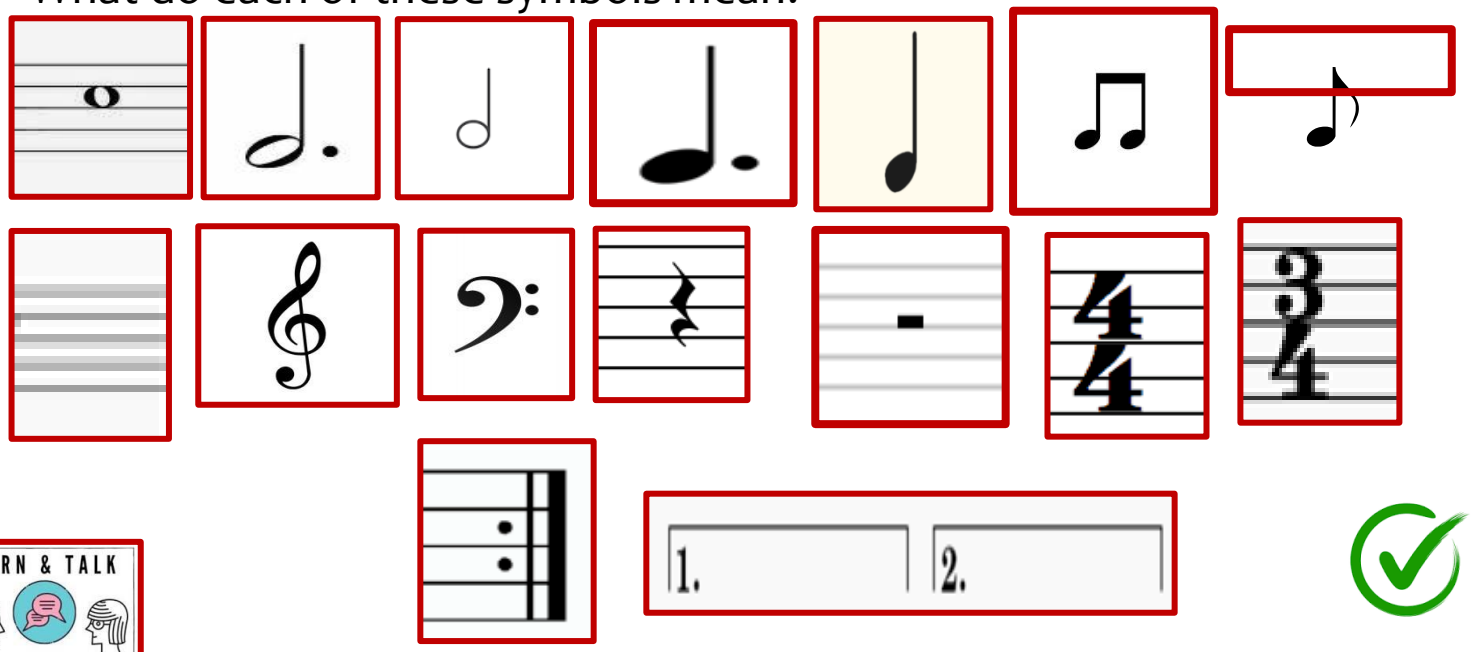
POWERFUL KNOWLEDGE

- ✓ We will continue to develop our understanding of note durations and how they make rhythms
- ✓We will learn about Polyrhythm and Ostinato
- ✓We will learn about Call and Response and other features of world music.
- ✓ We will learn about how to perform music as part of an ensemble

⚓ Anchoring our learning

# African Drumming - Retrieval

✓ What do each of these symbols mean?



Anchoring our learning



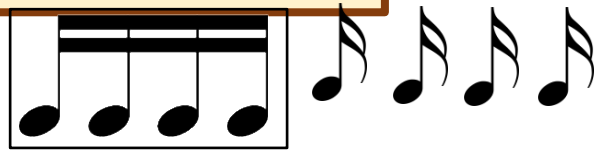
Assessment

# AFRICAN DRUMMING  Why are we doing it?

POWERFUL KNOWLEDGE

NEW LEARNING

**SEMIQUAVERS**
A note lasting for ¼ beat



**COMINATIONS OF QUAVERS AND SEMIQUAVERS**

**RHYTHM:**
The way that long and short sounds are organised into a pattern that you can clap, tap or move to

**POLYRHYTHM:**
More than one rhythm performed at the same time

**OSTINATO:**
A repeating rhythm

**ENSEMBLE:**
A group of musicians performing a piece

Anchoring our learning

# RHYTHMS OF THE WORLD  Beautiful Listening

https://youtu.be/Tx1XIm6q4r4?si=qKNCMawPdfzdZQh-

## **OSTINATO** and **POLYRHYTHM**

POWERFUL KNOWLEDGE

**WHITEBOARDS**

1: What do we call the fact that each character keeps repeating their part over and over?

2: What do we call it when all of the characters are saying their line at the same time?

Anchoring our learning

# RHYTHMS OF THE WORLD Duration

**DURATIONS THAT WE ALREADY KNOW**

NEW LEARNING

**Crotchet** 1 beat

**Quavers** ½ **beat**

**Semiquaver**

S¼ **beat**

**SEMIQUAVERS**
A note lasting for ¼ beat

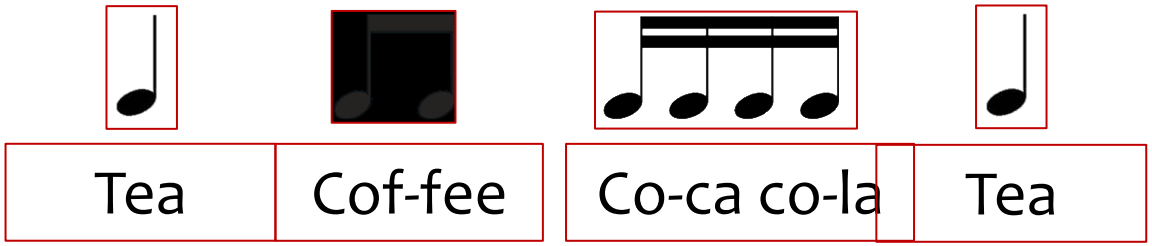
We beam 2 quavers together to make a group of notes that totals 1 beat.

We beam 4 semiquavers together to make a group of notes that totals 1 beat.

# RHYTHMS OF THE WORLD Duration

Each of these words fits the same number of syllables into it as crotchets, quavers and semiquavers fit into a whole beat.

Try saying them to a beat!

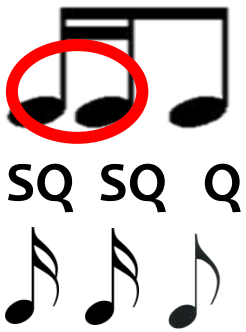


# RHYTHMS OF THE WORLD Duration

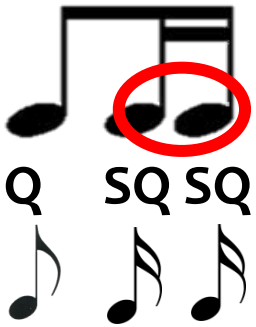
POWERFUL KNOWLEDGE

What about these combinations of notes. What do you think they mean?

Try saying them to a beat!




SAU-SAGE ROLL



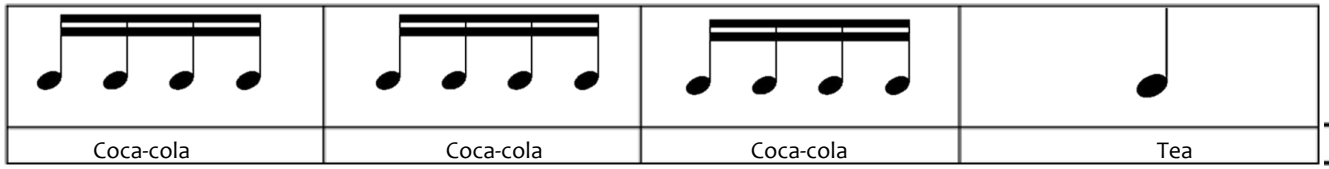

FISH FIN-GER

Rhythm SHACK

# Performing a Polyrhythm

Here are four different ostinato. Performed at the same time, to a steady beat, they make a polyrhythm. Practise as a class and then in groups of four with one person to a part. Can you perform in time to a steady beat?

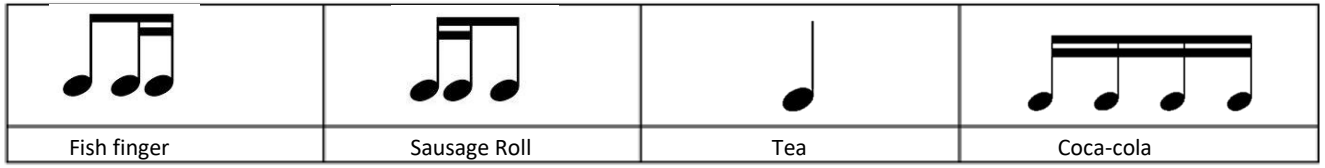
**Ostinato 1**




**Ostinato 2**

**Ostinato 3**

**Ostinato 4**



# Rhythms of the World: African Drumming

We are going to learn to perform a piece of African Drumming

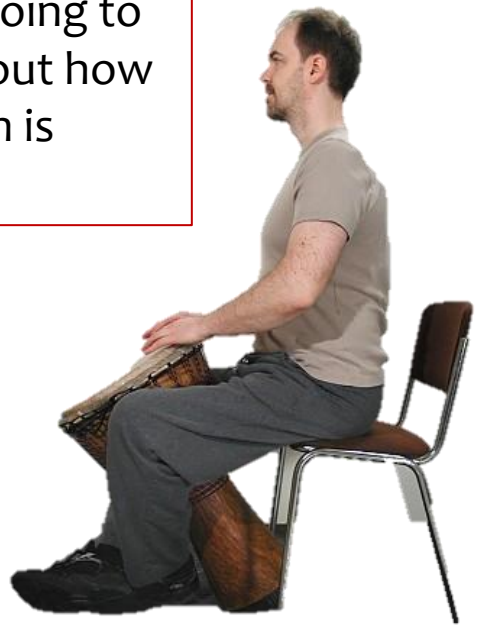
Anchoring our learning

# African Drumming: Beautiful Listening

**WHITEBOARDS**
What rhythmic features do you notice about this music

https://youtu.be/kZHfmgIb4mc

- ✓ This kind of African drum is called a **Djembe**
- ✓ We are going to learn about how this drum is played



# Rhythms of the World: African Drumming

There are three main drum sounds you can create. Each one has two similar syllables used to represent the left and right hand. Let's try practising on the table and saying the words

**Gun** – Left hand strikes the centre of the Djembe; bass tone.

Hit the table flat with your left hand

**Dun** – Right hand strikes the centre of the Djembe; bass tone.

Hit the table flat with your right hand

**Go** – Left hand strikes the rim of the Djembe; open tone.

Hit the edge of the table with your left hand

**Do** – …pen tone.

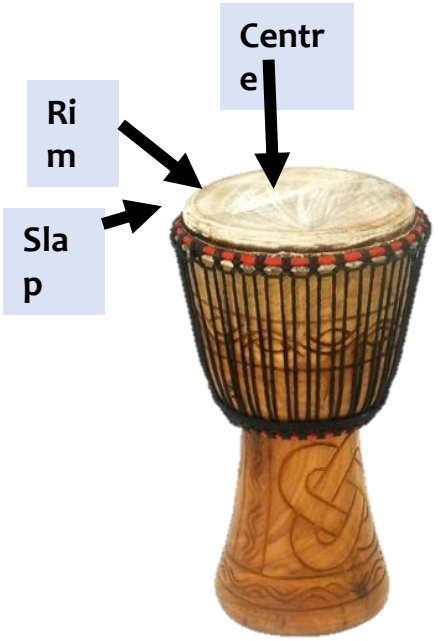
Hit the edge of the table with your right hand

**Pa** – Left hand slap; sharp tone.

Hit your left leg with your left hand

**Ta** – Right hand slap; sharp tone.

Hit your right leg with your right hand



# Your Task

In groups of 4 (or 3 if necessary), try and layer up these rhythms to create the polyrhythm.

We'll be hearing some performances at the end of the lesson!

## Polyrhythm African Drumming

- Try to create three clearly different sounds
- Set up a clear pulse before you add rhythms
- Add the rhythms one at a time
- Try vocalising them before you drum them to help

**Gun** – Left hand strikes the centre of the Djembe; bass tone.

**Dun** – Right hand strikes the centre of the Djembe; bass tone.

**Go** – Left hand strikes the rim of the Djembe; open tone.

**Do** – Right hand strikes the rim of the Djembe; open tone.

**Pa** – Left hand slap; sharp tone.

**Ta** – Right hand slap; sharp tone.

| 1 | & | 2 | & | 3 | & | 4 | & | 5 | & | 6 | & | 7 | & | 8 | & |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Pa | Ta | Dun | | Pa | Ta | Dun | | Go | | Do | | Dun | | | |
| Gun | | | | Dun | | | | Pa | Ta | Pa | Ta | Go | | Do | |
| Go | | Do | | Go | | Do | | Gun | | Dun | | Pa | Ta | Pa | Ta |
| Dun | | Pa | Ta | Dun | | Pa | Ta | Pa | Ta | Dun | | Pa | Ta | Dun | |

# Rhythms of the World: African Drumming

Notice we also have– 2 beat notes - Minims

| | 1 | & | 2 | & | 3 | & | 4 | & | 5 | & | 6 | & | 7 | & | 8 | & |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | Pa | Ta | Dun | | Pa | Ta | Dun | | Go | | Do | | Dun | | | |
| 2 | Gun | | | | | | | | Pa | Ta | Pa | Ta | Go | | Do | |
| 3 | Go | | Do | | Go | | Do | | Gun | | Dun | | Pa | Ta | Pa | Ta |
| 4 | Dun | | Pa | Ta | Dun | | Pa | Ta | Pa | Ta | Dun | | Pa | Ta | Dun | |

# AFRICAN DRUMMING PERFORMANCE – Beautiful playing!

What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

- ✓ RESPECT and KINDNESS
- ✓ Playing / counting 4 beats in a bar correctly
- ✓ Counting the correct duration of the notes we are playing
- ✓ Listening, and playing in time to the same beat as everyone else playing in the ensemble

Assessment

# Rhythms of the World: African Music

There are two strong features of African music – the use of **POLYRHYTHMS** and the importance of **SONG**. These are often interlinked.

One of the most common forms of African song is the **WORK SONG**. Work songs often use a common technique found in African music – **CALL AND RESPONSE**. A leader will sing out a call and the rest of the workers will sing back a response. This may be a repeat of the call or a different answering phrase.

African music is closely linked with dance and has its heart in **RHYTHM** and **PULSE**. **POLYRHYTHMS** are when two or more different rhythms are played at the same time and these are a common feature of African music. Another feature of African music is that rhythms can often be performed over and over again. The term for this is **OSTINATO**

There are many types of African drums but one of the most common is the **DJEMBE.**

African Drumming: Beautiful Listening

**WHITEBOARDS**

What features of African music can you hear in each clip

## Film clip one

https://www.youtube.com/**watch**?v=QFWRcXYsYMo

- Song
- Call and response
- Strong sense of pulse
- Repetitive
- Ostinato

## Film clip two

https://www.youtube.com/watch?v=F5SbyBAPlPk

- Drumming
- Polyrhythm
- Ostinato
- Also features song
- Good for dancing

# African Drumming: Beautiful Listening

What features of African music can you hear in these extracts?

| | Example 1 | Example 2 | Example 3 |
|---|---|---|---|
| Polyrhythms | | | |
| Singing | | | |
| Identical call and response | | | |
| Call and varying answer | | | |
| Untuned percussion (drums) | | | |
| Tuned percussion (xylophones etc) | | | |

1

2

3

4

# Beautiful Singing: Call and Response

- https://youtu.be/aSf61bV63cg
- Learn to sing this 'call and response' song.
- As well as the call and response singing, what other features of African music can you hear?

# RHYTHMS OF THE WORLD – INDONESIAN MUSIC

## What are we going to learn?

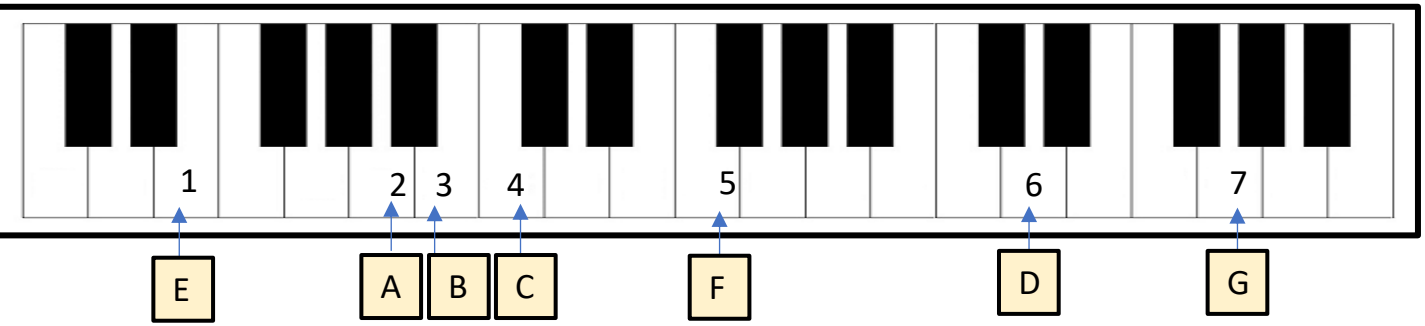
We are going to learn more about how rhythm works in the Gamelan music of Indonesia

Anchoring our learning

# Rhythms of the World: Indonesian Music

**RETRIEVAL**

1. Identify these 7 notes on the piano keyboard.




2. What do we call the five lines that music notes are written on?

Stave

3. What word do we use to describe when more than one rhythm is played at the same time?

Polyrhythm

4. What do we call notes that look like these?

Semiquavers

5. How many beats is this note worth?

2 Beats

# AFRICAN DRUMMING Why are we doing it?

POWERFUL KNOWLEDGE

NEW LEARNING

**PENTATONIC SCALE**
A run of notes made up of 5 notes

**ENSEMBLE:**
A group of musicians performing a piece

**SCORE**
Music written down – showing all of the parts being played at the same time.

**TUNED PERCUSSION:**
The percussion family can be split into two groups (tuned and untuned percussion

**TEXTURE:**
The layers of sound that make up a piece of music

Anchoring our learning

# RHYTHMS OF THE WORLD – INDONESIAN MUSIC
## Why are we doing it?

POWERFUL KNOWLEDGE

- ✓ We will continue to develop our understanding of note durations and how they make rhythms
- ✓ We will learn about Polyrhythm and Ostinato
- ✓ We will learn about how to perform music as part of an ensembl

Anchoring our learning

# INDONESIAN GAMELAN: Where does it come from?

Indonesia – a collection of islands in South East Asia

# INDONESIAN GAMELAN: Where does it come from?

# Indonesian Gamelan Music: Beautiful Listening

https://youtu.be/sZZTfu4jWcI
Watch the clip of Gamelan music and answer the questions.
(Stop watching at 01:20)

**WHITEBOARDS**

In what ways is the music of Indonesia similar to the music of Africa?

To which family of instruments do the instruments in the Gamelan belong?

**Strings Woodwind Percussion Brass**

Popcorn Reading

## Music of Indonesia: Gamelan

- Indonesia is a small group of islands in the south east of Asia. The music played is very important in its culture.
- A Gamelan is a set of (mostly) percussion instruments including metallophones (glockenspiels) gongs and drums. These come in many shapes and sizes to form a Gamelan ensemble.
- The music is built up of repeating patterns and lots of layers – just like African drumming. As well as rhythmic lines though, it also has melodic lines.
- The smaller instruments (like the metallophones) play faster notes, the larger instruments (like the gongs) play slower notes
- The music is often based around a five note scale. This is called a pentatonic scale

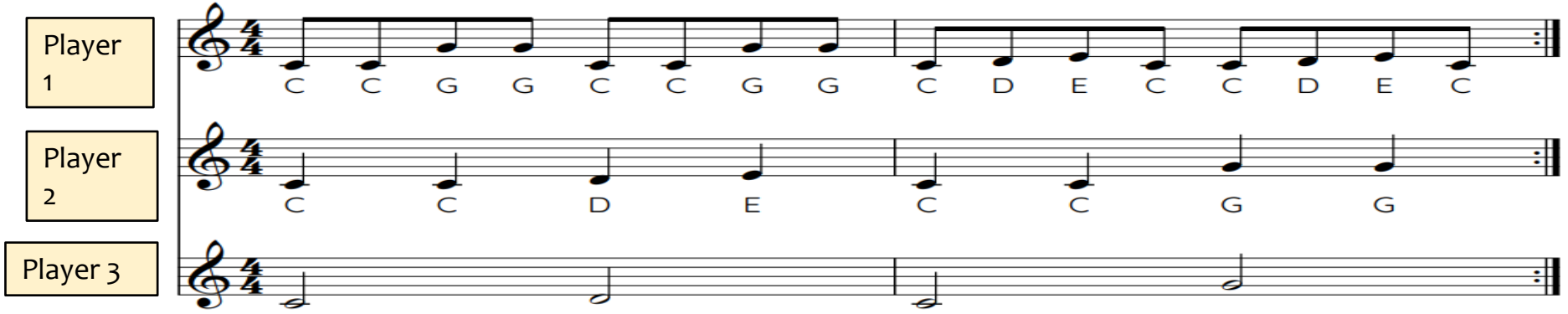
# GAMELAN MUSIC OF INDONESIA.

Here is a **score** of the **GAMELAN** music that we are going to play, showing all three parts being played at the same time

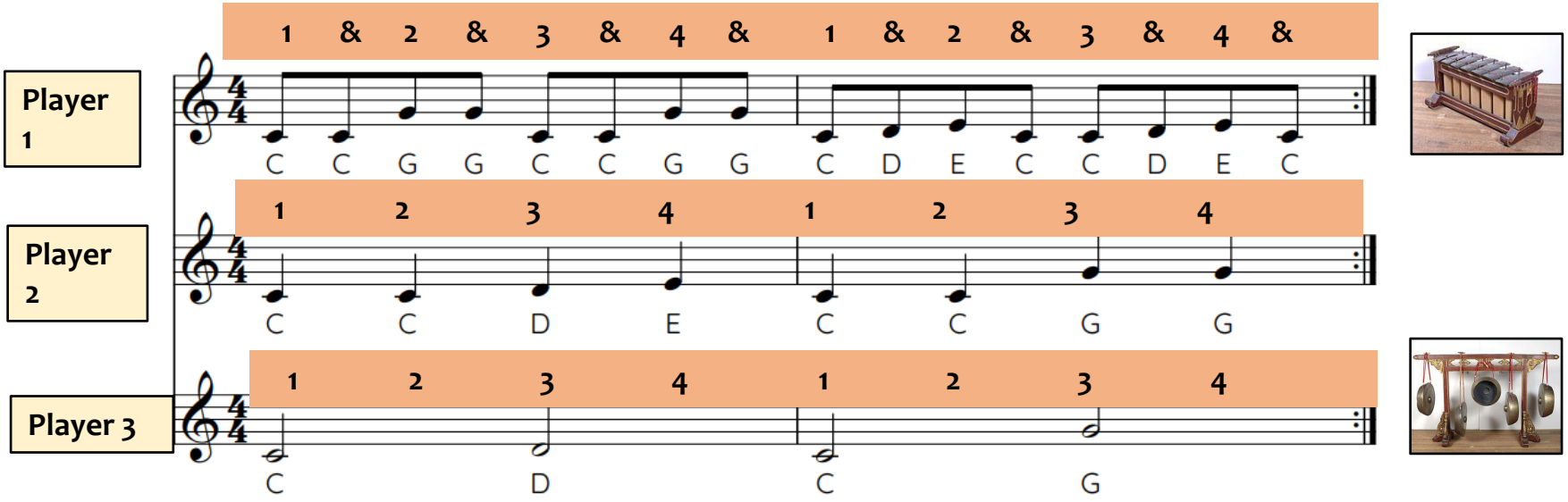
1: What are the durations of the notes being performed by player 1? **Quavers. Crotchets. Minims.**
2: What are the durations of the notes being performed by player 2? **Quavers. Crotchets. Minims**
3: What are the durations of the notes being performed by player31? **Quavers. Crotchets. Minims.**

4: What are the pitches of the notes being performed by player 3? **C G C D / C D C G / C D G C**

5: What rhythmic features are included in this music? **Ostinato. Polyrhythms. Both.**



**INDONESIAN GAMELAN MUSIC:** Performing as an ensemble








Why does maths ensure that all 3 players will end up finishing at the same time?

# GAMELAN PERFORMANCE – Beautiful playing!

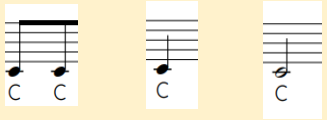
What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

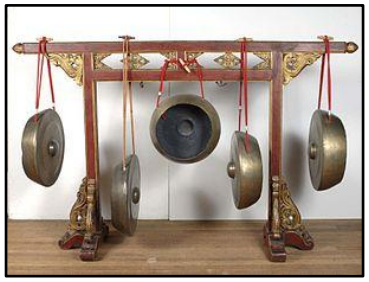
- ✓ RESPECT and KINDNESS
- ✓ Playing / counting 4 beats in a bar correctly
- ✓ Counting the correct duration of the notes we are playing
- ✓ Listening, and playing in time to the same beat as everyone else playing in the ensemble

Assessment

# RETRIEVAL

1. In which country did Gamelan music originate?
2. What is an ensemble?
3. What kind of instruments would you find in a Gamelan ensemble?
4. What is a pentatonic scale?
5. How many beats are these notes worth?

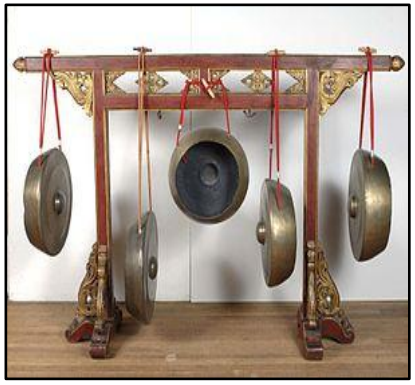




**RHYTHMS OF THE WORLD –** Tuned and Untuned Percussion

**UNTUNED PERCUSSION**
Percussion instruments that can play rhythms but not melodies because they don't have pitch

**TUNED PERCUSSION**
Percussion Instruments which have different pitches so a melody can be played on them



**RHYTHMS OF THE WORLD –** Tuned and Untuned Percussion

Can you identify which of these western instruments are tuned and which are untuned percussion?

GLOCKENSPIEL

SNARE DRUM

XYLOPHONE

BASS DRUM

TIMPANI DRUMS

CYMBALS

# **RHYTHMS OF THE WORLD –** Tuned and Untuned Percussion

## Which instruments are you listening to?

https://youtu.be/PRTxPJfCKhY?si=MbzBnGAJFYTYXZnj

https://youtu.be/2oz40aXs0ug?si=U8kWpGeSZ9lcEChh

https://youtu.be/f47IejbWj3g?si=i6z0ElQDGKwxkm0v

# Indonesian Gamelan - Beautiful Listening

1. How many playing heads does each drum have?
2. What purpose do you think the ropes down the side of the instruments serves?
3. What part of the music do you think they are singing, and why?
4. Which of these statements is true?

**a) The drum parts are made up mostly of crotchets**

**b) The drum parts are made up mostly of semiquavers**

- ✓ We have looked at melody lines in Gamelan music **(tuned percussion)**
- ✓ Now we will focus on the drum part **(untuned percussion)**
- ✓ In Bali, Gamelan drummers will often play interlocking rhythms, meaning they never play at the same time. They play alternately, creating one complex part.

# Rhythms of the World:

# Gamelan

Date: _____

**FLASHBACK FIVE**

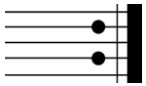
1. Where in the world does Gamelan music come from? Indonesia

2. What is an ensemble? A group of musicians performing a piece together

3. Which two words best describe the instruments which play the tune in a Gamelan ensemble?

**Xylophone** **Metallophone** ✓ **Tuned Percussion** ✓ **Untuned Percussion**

4. What does this symbol mean?



Repeat marks / Repeat the last section of music

5. What are the names of each of these different types of notes and how many beats does each last for?

Semiquavers

Each one lasts for quarter of a beat

Minim

2 Beats

# Rhythms of the World: Gamelan

**Practical Task 1.** As a class let's try and create an interlocking drum part using crotchets and quavers. When we can perform it, lets try and increase the tempo!

What are these notes called and what is their value?

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|---|
| Person 1 | ♩ | ♩ | | ♩ | | | ♫ | ♫ |
| Person 2 | | | ♫ | | ♫ | ♩ | | |

If this symbol was found at the end of the music, what would it mean?

# Rhythms of the World: Gamelan

**Practical Task 2.** Now, working in pairs it's time to compose our own interlocking rhythm using our knowledge of rhythmic notation – use the given note values

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|---|
| Person 1 | | | | | | | | |
| Person 2 | | | | | | | | |

**Remember** the rhythms must interlock, so you can never have two people playing on the same beat at the same time!

**Finished rehearsing before your time minutes is up?**

- Try clapping your friend's rhythm
- Add different body percussion sounds on different beats (eg. Stamp on crotchets, clap on quavers, tap your legs for semiquavers)

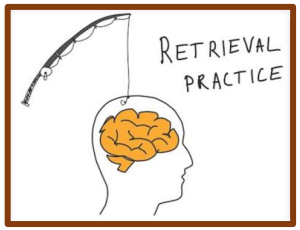
# GAMELAN DRUM  PERFORMANCE – Beautiful playing!

What am I listening out for in a beautiful performance?
What am I looking for in a beautiful performance?

- ✓ RESPECT and KINDNESS
- ✓ Playing / counting notes and rests correctly
- ✓ Performing an interlocking rhythm correctly
- ✓ CHALLENGE: Could you play your interlocking rhythm in time with the Gamelan melody lines that we played in a previous lesson?

Assessment

# RHYTHMS OF THE WORLD




OSTINATO

CALL AND RESPONSE

ENSEMBLE

TUNED PERCUSSION

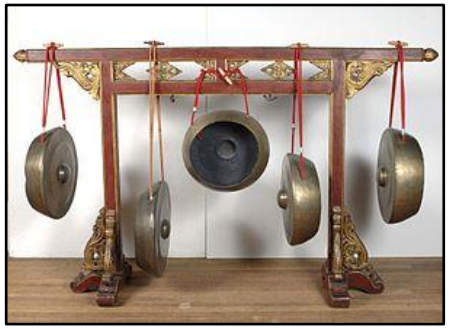
PENTATONIC SCALE

SCORE

UNTUNED PERCUSSION

POLYRHYTHM

What do each of the above mean?



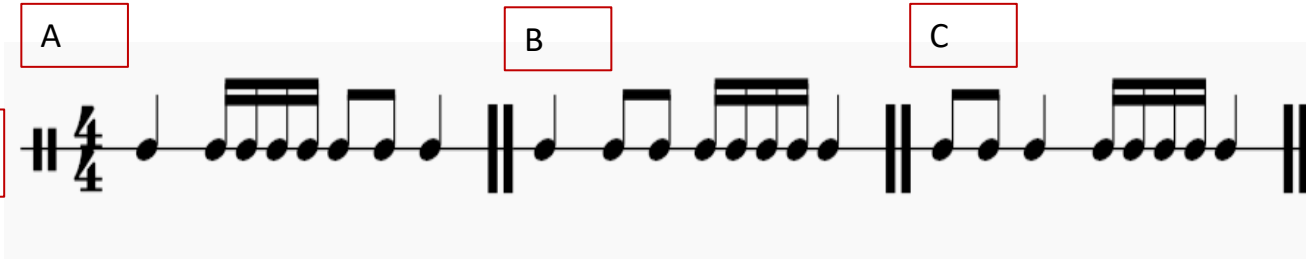
# Rhythms of the World: Gamelan

Indonesian music is rarely heard in isolation and often accompanies, dance, shadow puppetry or masked theatre

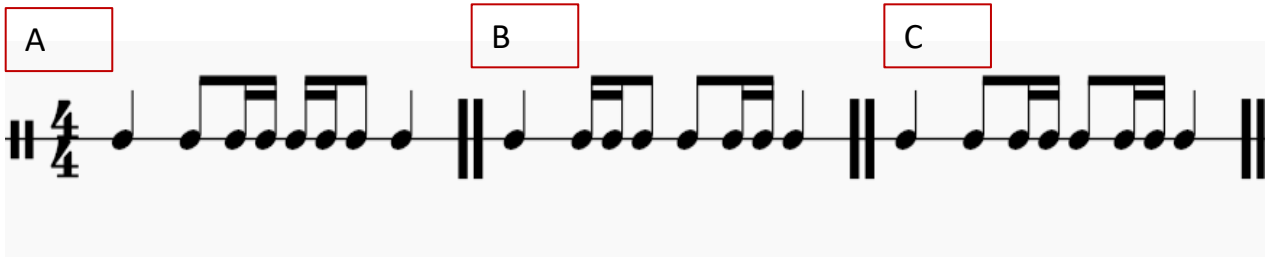
# RHYTHMS OF THE WORLD – Beautiful Listening

Can you identify which rhythm is playing?

Extract 1




Extract 2



# Programme Music

Building Skills and widening our range of Powerful Knowledge in Music at SJT

# What are we going to learn?

We are going to learn about a genre called ‘Programme Music’.

Programme Music is instrumental music which tells a story by combining the elements of music in a way which creates a mood or atmosphere.

⚓ Anchoring our learning

# ‘Night on the Bare Mountain’ - Beautiful Listening

WHITEBOARDS

Describe how the volume changes during this piece of music.

What mood does this create?

- A Night on the Bare Mountain is a piece of programme music by the Russian composer Modest Mussorgsky in 1867.
- A Night On The Bare Mountain describes a short story in which St John sees a witches' Sabbath on the Bare Mountain near Kiev in the old Russian Empire.
- It's a wild and terrifying party with lots of dancing but when the church bell chimes 6am and the sun comes up the witches vanish.

✓ https://youtu.be/iCEDfZgDPS8?si=4SplH2lWXs9WbD_J

# PROGRAMME MUSIC  Why are we doing it?

POWERFUL KNOWLEDGE

- ✓To develop our understanding of how musical elements can be used to create an atmosphere and tell a a story.

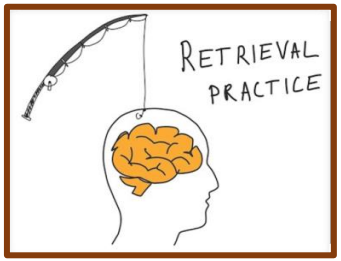
- ✓We will be looking at the following musical elements; **dynamics, tempo** and **texture.**

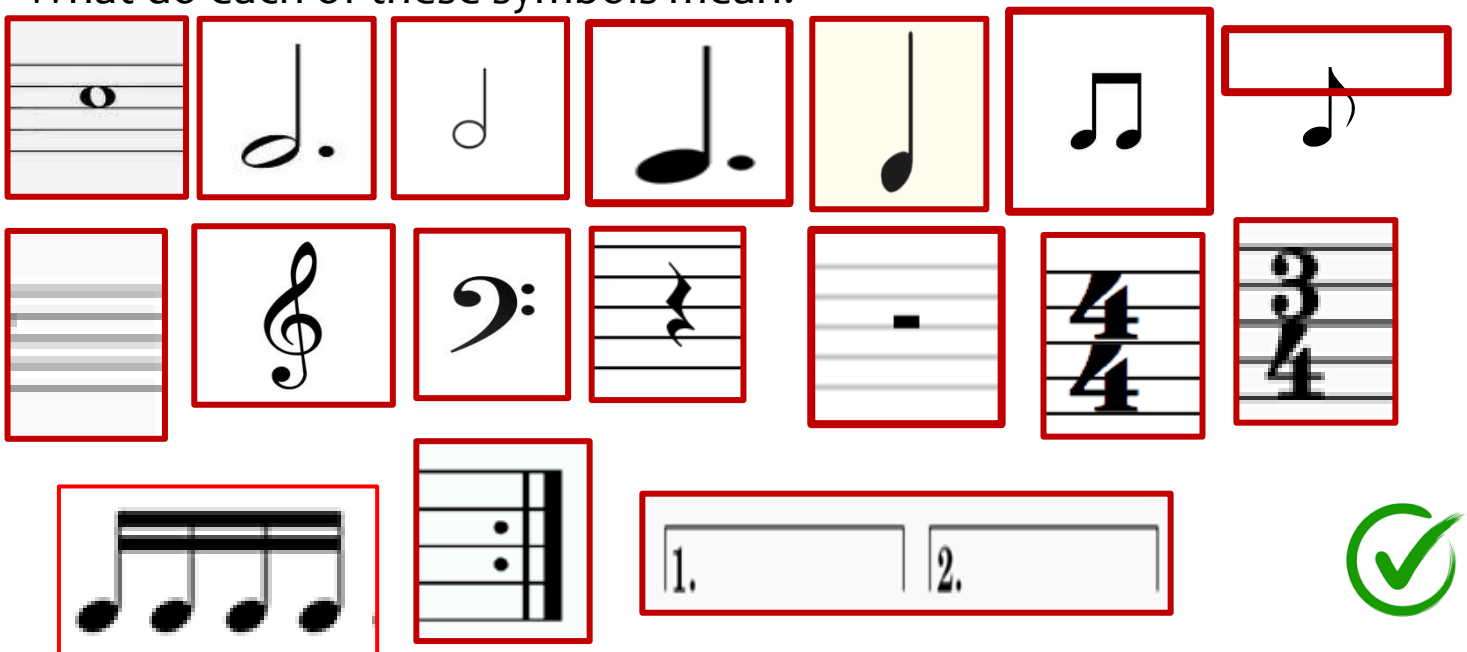
- ✓To learn how to use these musical elements in our own compositions.

⚓ Anchoring our learning

# Programme Music Retrieval

✓What do each of these symbols mean?



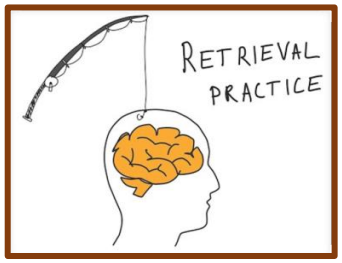






Assessment

Anchoring our learning

# Grease Lightning  Retrieval



- ✓ Decribe a good hand position for playing the ukelele
- ✓ Describe a good hand position for playing the piano
- ✓ Describe good posture and breathing for a singer
- ✓ What is a **phrase** in music?
- ✓ What is a **chord** in music?
- ✓ What does **tempo** mean in music?
- ✓ What is **musical theatre**?
- ✓ What are the four families of **musical instruments** in the **orchestra?**
- ✓ What is an **ostinato?**
- ✓ What is a **polyrhythm?**
- ✓ How many notes in a **pentatonic** scale

Anchoring our learning

Assessment

# Programme Music – New Learning

**Dynamics:** the volume of the music

- How loud or soft is the music?

**Dynamics:** Keywords

**Forte** or ***f*** =loud

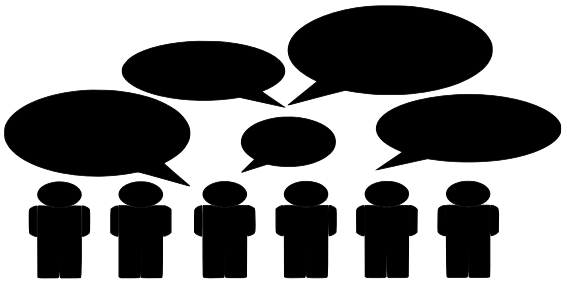
**Piano** or ***p*** = soft

**Fortissimo** or ***ff***= very loud

**Pianissimo** or ***pp*** = very soft

**Dynamics:** Keywords

**Mezzo Forte** or ***mf***
= moderately loud



**Mezzo Piano** or ***mp***
= moderately soft

**Crescendo** = getting gradually louder

**Decrescendo** = getting gradually softer

# **Dynamics:** Keywords

https://youtu.be/OCCVhRvBe8A?si=Cuz9-QtccLzed1eI

Task : Watch the film clip link given above. Complete the quiz questions in your work booklet.

**Dynamics Quiz**

Pause the video whilst you answer questions 1 - 8

| Question No. | Answer. |
|---|---|
| 1 | |
| 2 | |
| 3 | |
| 4 | |
| 5 | |
| 6 | |
| 7 | |
| 8 | |

Now start the video going again for the next questions.

| Question No. | Answer. |
|---|---|
| 9 | |
| 10 | |
| 11 | |
| 12 | |
| 13 | |
| 14 | |
| 15 | |
| 16 | |
| 17 | |
| 18 | |

# Dynamics Quiz Answers

| Question No. | Answer. |
|---|---|
| 1 | E |
| 2 | H |
| 3 | A |
| 4 | D |
| 5 | C |
| 6 | B |
| 7 | F |
| 8 | G |

| Question No. | Answer. |
|---|---|
| 9 | C |
| 10 | A |
| 11 | C |
| 12 | B |
| 13 | A |
| 14 | D |
| 15 | B |
| 16 | A |
| 17 | E |
| 18 | D |

# Programme Music – New Learning

**Tempo:** the speed of the music

- How fast or slow is the music?

# **Tempo:** Keywords

**Allegro / Vivace** = fast

**Allegretto** = fairly fast

**Moderato / Andante**= at a moderate or walking pace

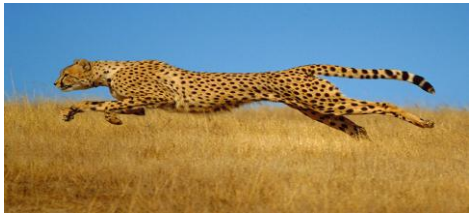
**Adagio / Lento** = leisurely or slowly

# **Tempo:** Keywords

**Accelerando**
= getting faster

**Ritardando / Rallentando =**
getting slower

# **Tempo** Tasks



Listen to the three pieces of music. Fill in the blanks in the sentences below to describe the tempo of each piece.

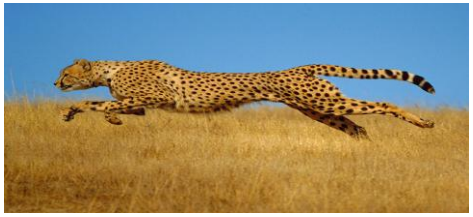
When you are trying to work out the tempo of a piece listen to the underlying pulse or beat of the music and tap along very quietly.

1. The tempo of the music is _____
   https://youtu.be/ASlch7R1Zvo?si=QmRCoF1CAJ2SmRRG — Play from 00:50 to 02:14

2. The tempo of the music is _____
   https://youtu.be/iJ90ZqH0PWI?si=SMuySP2CHhH9yzec — Play from 00:00 to 00:57

3. The tempo of the music is _____
   https://youtu.be/Pt1hpnRsLrA?si=xhrFxBRGSF_rriVA — Play from 00:23 to 01:13

# **Tempo** Tasks



**ANSWERS**

Listen to the three pieces of music. Fill in the blanks in the sentences below to describe the tempo of each piece.

When you are trying to work out the tempo of a piece listen to the underlying pulse or beat of the music and tap along very quietly.

1. The tempo of the music is LENTO or ADAGIO
   https://youtu.be/ASlch7R1Zvo?si=QmRCoF1CAJ2SmRRG Play from 00:50 to 02:14

2. The tempo of the music is ANDANTE or MODERATO
   https://youtu.be/iJ90ZqH0PWI?si=SMuySP2CHhH9yzec Play from 00:00 to 00:57

3. The tempo of the music is ALLEGRO or VIVACE
   https://youtu.be/Pt1hpnRsLrA?si=xhrFxBRGSF_rriVA Play from 00:23 to 01:13

**Tempo** and **Dynamics** Task

**Listen to a longer piece of music. Answer the 7 questions. There ore three questions are about tempo and three are about dynamics! One is a bonus question. You may listen to the piece two or three times if you wish.**

1. Underline the word which best describes the tempo at the start of the music.

   **Lento** **Andante** **Allegretto** **Allegro**

2. Underline the word which best describes the dynamics at the start of the music.

   **Piano** **Mezzo Forte** **Forte** **Fortissimo**

3. Underline the word which best describes what is happening to the tempo during the music.

   **Rallentando** **Ritardando** **Accelerando**

4. Underline the word which best describes what is happening to the dynamics during the music.

   **Decrescendo** **Crescendo** **Diminuendo**

https://youtu.be/OqvHWUZZdP0?si=xOJIUP6XmKEZXSSf

Questions continue on next slide.

**Tempo** and **Dynamics** Task

**Listen to a longer piece of music. Answer the 7 questions. There are three questions are about tempo and three are about dynamics! One is a bonus question. You may listen to the piece two or three times if you wish.**

5. Underline the word which best describes the tempo at the end of the music.

**Lento** **Adagio** **Andante** **Allegro**

6. Underline the word which best describes the dynamics at the end of the music.

**Fortissimo** **Mezzo Forte,** **Piano** **Pianissimo**

7. The dynamics and the tempo change during the music. What mood or atmosphere does this create. How is it supposed to make the listener feel?

_____

https://youtu.be/OqvHWUZZdP0?si=xOJIUP6XmKEZXSSf

End of questions.

**Tempo** and **Dynamics** Task

**ANSWERS**

**Listen to a longer piece of music. Answer the 7 questions. There ore three questions are about tempo and three are about dynamics! One is a bonus question. You may listen to the piece two or three times if you wish.**

1. Underline the word which best describes the tempo at the start of the music.

   **Lento** **Andante** **Allegretto** **Allegro** **(ACCEPT BOTH ANSWERS)**

2. Underline the word which best describes the dynamics at the start of the music.

   **Piano** **Mezzo Forte** **Forte** **Fortissimo**

3. Underline the word which best describes what is happening to the tempo during the music.

   **Rallentando** **Ritardando** **Accelerando**

4. Underline the word which best describes what is happening to the dynamics during the music.

   **Decrescendo** **Crescendo** **Diminuendo**

https://youtu.be/OqvHWUZZdP0?si=xOJIUP6XmKEZXSSf

Questions continue on next slide.

**Tempo** and **Dynamics** Task

**Listen to a longer piece of music. Answer the 7 questions. There ore three questions are about tempo and three are about dynamics! One is a bonus question. You may listen to the piece two or three times if you wish.**

5. Underline the word which best describes the tempo at the end of the music.

**Lento** **Adagio** **Andante** **Allegro**

**ANSWERS**

6. Underline the word which best describes the dynamics at the end of the music.

**Fortissino** **Mezzo Forte** **Piano** **Pianissimo**

7. The dynamics and the tempo change during the music. What mood or atmosphere does this create. How is it supposed to make the listener feel?

EXCITEMENT / TENSION / JOY / DRAMATIC any other appropriate word.

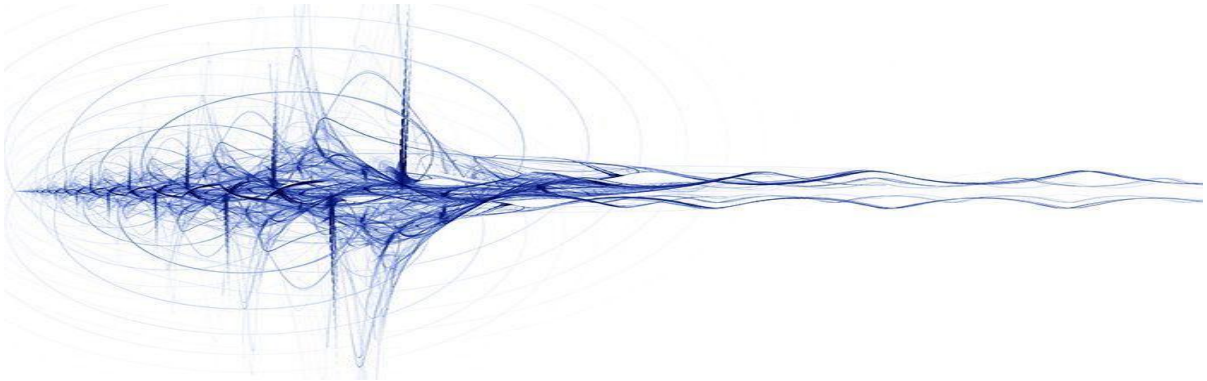
https://youtu.be/OqvHWUZZdP0?si=xOJIUP6XmKEZXSSf

End of questions.

# Programme Music – New Learning

**Texture:** the layers of sound in the music

How many different musicians are performing.



# **Texture:** Keywords

*When discussing the **texture** of a piece of music you could also say the following things:*

- The texture is thin (not many instruments playing)
- The texture is thick ( lots of instruments playing)
- The texture is getting thicker or thinner
- Layers of sound are added or taken away

**Programme Music:** The Elements of Music Practical Task

In a small group, practice playing this ostinato over and over until it is perfect.

Try changing the dynamic from piano to forte and back again as you play.

Try changing the texture of your performance by gradually adding players and then taking them away again.

Try changing the tempo of your performance by adding a gradual accelerando and ritardando.

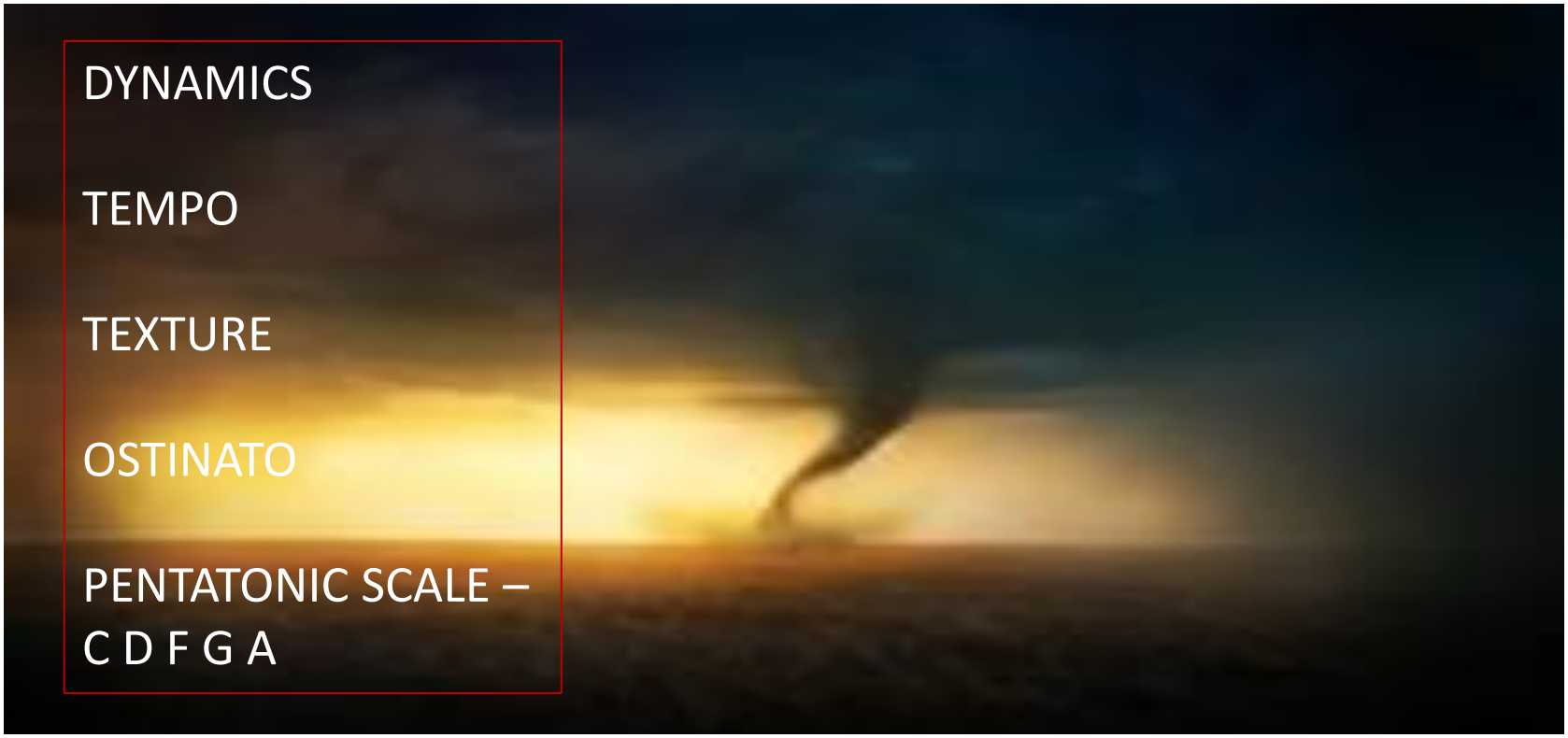
Extra challenge: Can you add pitched notes to your piece using the **pentatonic scale.** C D F G A

# COMPOSITION TASK

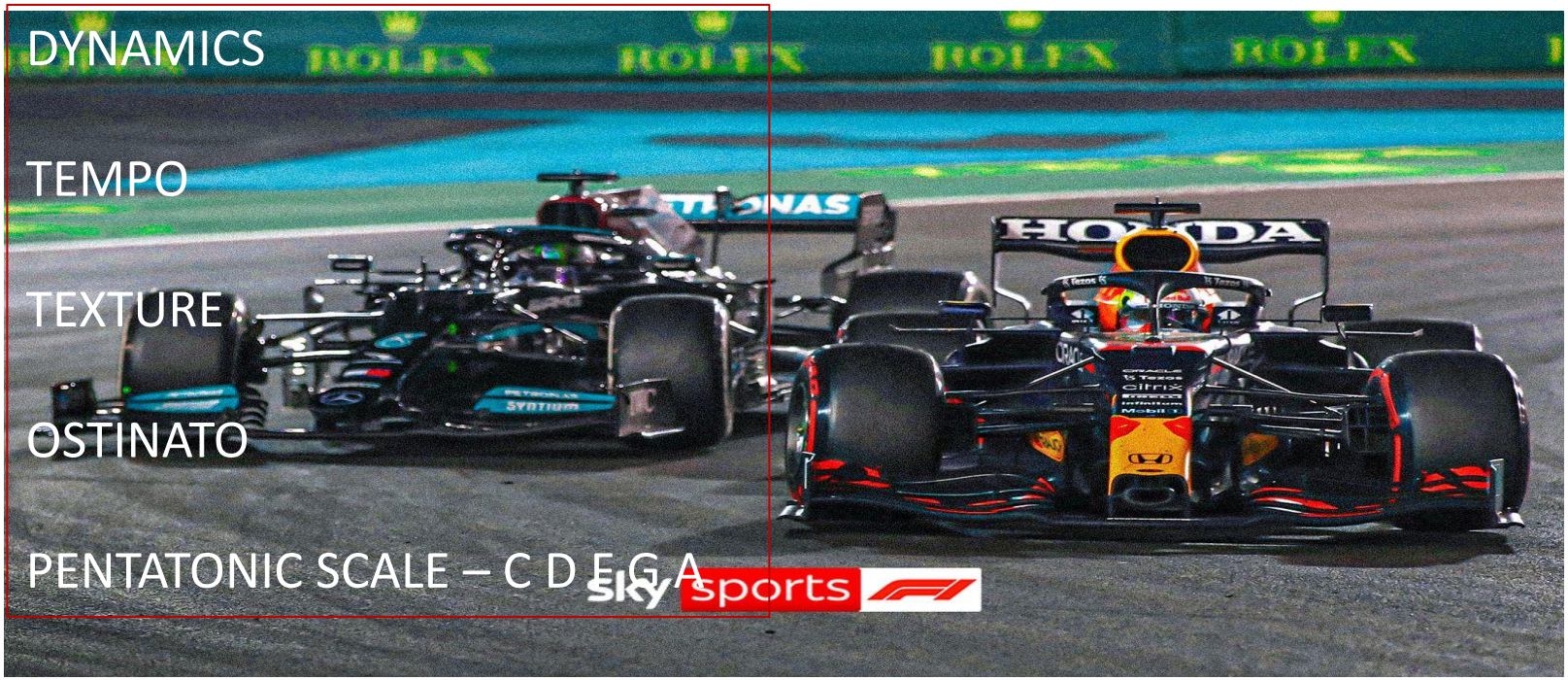
- Create your own piece of **programme music** using the picture stimulus provided
- What kind of mood should your music try to convey?
- Use an ostinato.
- Use a pentatonic scale or the three chords from Grease Lightning
- Select your dynamics – will the dynamics change during the piece?
- Select your tempo – will your tempo change during the piece?
- Think about the texture of the piece – will the texture change during the piece?
- Think about the instruments you will use and the pitches of the instruments.
- Select a job for everyone in your group
- Time to practice.

# HOT AIR BALLOON RACE

# TORNADO

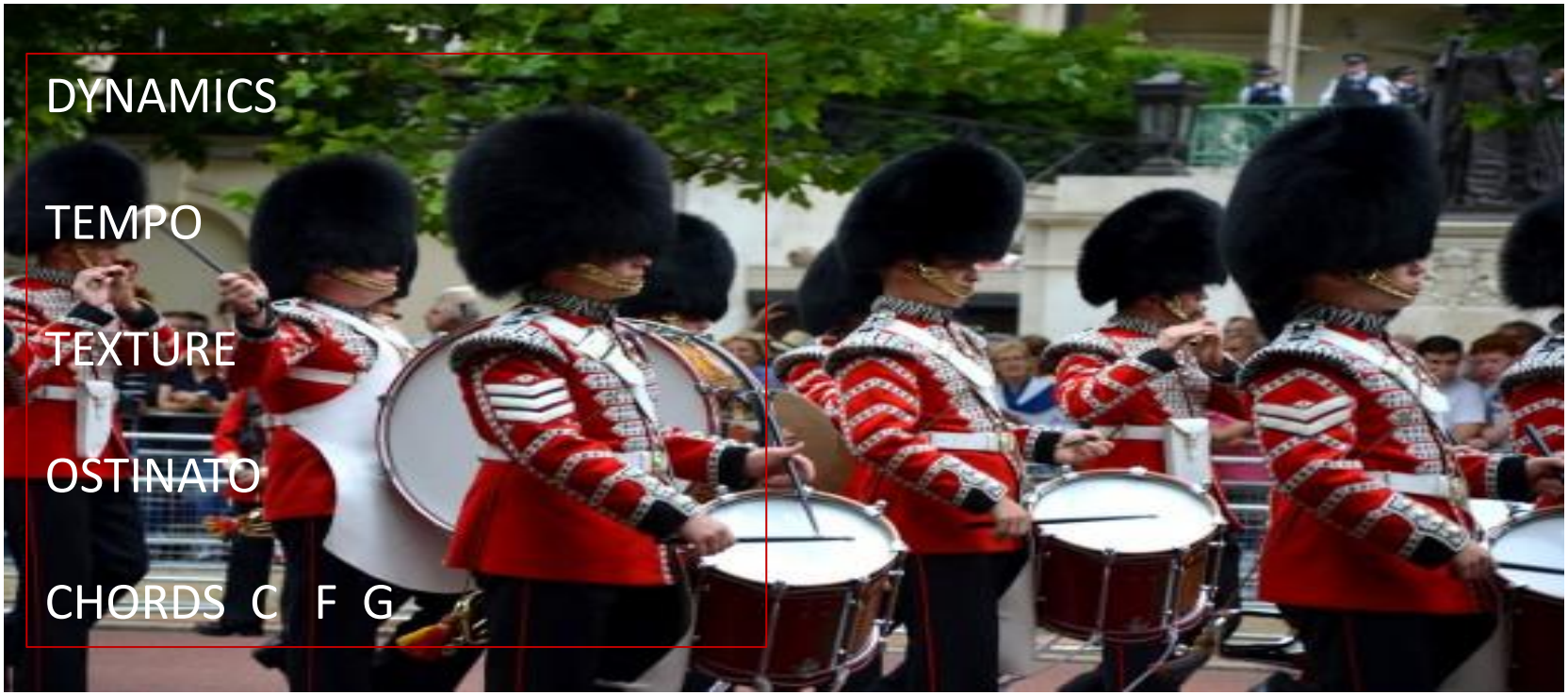


# FORMULA 1 RACE



# THE GENTLE STREAM / WATERFALL

# MARCHING PARADE



# HAUNTED HOUSE

# How Will I Be Assessed?

| | | | |
|---|---|---|---|
| Have I included all of the appropriate elements of music? | One or a few elements have been included | All the elements have been used | All of the elements have been used in an interesting & creative way |
| Has the group responded to the stimulus effectively and creatively | The composition does not create a mood appropriate to the picture | The composition creates a mood appropriate to the picture | The composition really enhances the picture in an exciting way |
| Has the ensemble worked well together to create an effective performance? | I have attempted to contribute to my group but the performance could be more accuratec | The performance is mainly accurate. The ensemble works well | The ensemble is extremely well co-ordinated |

# Music at SJT

Year 8

# Year 8 Learning Journey Overview

## What is my Learning Journey this year?

Bass Guitar

START

Walking on the Moon
Three Little Birds
Hallelujah
Fur Elise
Pavanne & Galliard
Waltz No 2.
Disco
EDM

Ukulele

Samba Music & Carnival
The Film Music of Bernard Herman & John Williams

Singing

Keyboard

12 Bar Blues
Jazz & Improvisation
A Day in the Life
One Day Like This
Chasing Cars

Samba Drums

**Skills:**
Performing
Composing
Listening
Appraising

On to Year 8

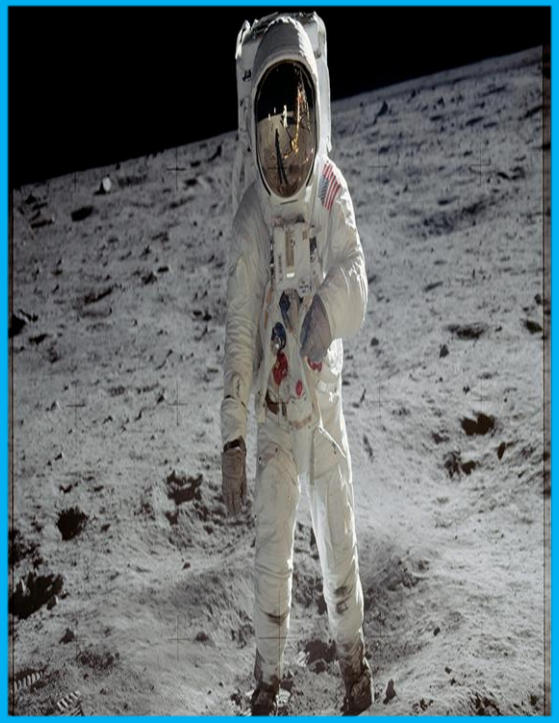
Guitar

The set works and genres will be used to explore the musical elements and also to develop performing, composing and listening skills.

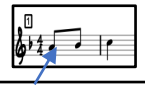
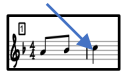
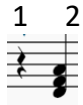
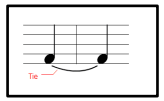
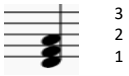
# Year 8 Curriculum Overview- Music

| **Content**<br>Topic/unit name, enquiry question | **Disciplinary Concepts (Skills)**<br>Actions taken within a topic to gain substantive knowledge | **Substantive Concepts (Skills)**<br>Actions taken within a topic to gain substantive knowledge | **Substantive Knowledge**<br>This is the specific, factual content for a topic, which is connected into a careful sequence of learning | **Prior Learning (KS2)** | **Future learning (KS3)** |
|---|---|---|---|---|---|
| Picking Up The Beat in Music at SJT:<br><br>Reggae – Walking on the Moon & Three Little Birds<br><br>*7 lessons* | • Performing<br>• Listening & Appraising<br>• Theory of Music | • Perform hands together on the keyboard with a good posture and correct hand position<br>• Perform off-beat chords accurately in time to a beat<br>• Perform a bass riff which includes an up-beat and tied notes accurately in time with the off-beat chords (hands together)<br>• Annotation of a musical score<br>• Aural and visual recognition of tied note durations<br>• Aural recognition of reggae features<br>• Aural recognition of up-beats and down-beats<br>• Knowledge of reggae genre<br>• Ensemble performance | • Theory of Music – DURATION / RHYTHM / HARMONY<br>  • Up-beat<br>  • Down beat<br>  • Off-beat<br>  • Riff<br>  • Tied notes<br>• Context<br>  • Reggae | The learning in yr 7 provides a great background for this opening unt of yr 8. The unit revises correct piano technique and playing hands together after the summer break. It revisits some of the note and rest durations considered in yr 7 whilst applying them in new ways (off-beat and tied notes) in order to play in a new style (reggae), but in a similar metre – 4/4 | The next unit will continue to consolidate keyboard technique but will add to our understanding of how chords (harmony) can be applied by introducing arpeggios – and of metre – by adding compound metre (6/8) into our repertoire |
| Hallelujah – Pop Ballads<br><br>*3 lessons* | • Performing<br>• Composing<br>• Listening & Appraising<br>• Theory of Music | • Perform hands together on the keyboard with a good posture and correct hand position<br>• Perform an arpeggio figure in the left hand<br>• Aural and visual identification of arpeggio<br>• Retrieval of unit 1 concepts<br>• Annotation of a score<br>• Composition of an arpeggio figure<br>• Vocal technique – phrasing and breathing | • Theory of Music – METRE / HARMONY<br>  • 6/8 time<br>  • Triad<br>  • Arpeggio<br>  • Broken Chord<br>• Context<br>  • Pop Ballad | • Theory of Music – DURATION / RHYTHM / HARMONY<br>  • Up-beat<br>  • Down beat<br>  • Off-beat<br>  • Riff<br>  • Tied notes<br>• Context<br>  • Reggae | After 2 units of work consolidating rhythm, metre, duration and harmony the next unit will add the concept of semitone, flat, sharp, natural. This will add as a preparation for the study of tonality and key later in year 8. |
| Fur Elise – Romantic era piano music<br><br>*4 lessons* | • Performing<br>• Listening & Appraising<br>• Theory of Music | • Performing chromatic passages on the piano<br>• Aural and visual identification of semitone, sharp, flat, natural.<br>• Aural and visual identification of sequence.<br>• Aural and visual identification of AABA structure | • Theory of Music – PITCH / MELODY / HARMONY / STRUCTURE<br>  • Semitones<br>  • Tones<br>  • Sharps<br>  • Flats<br>  • Natural<br>  • Sequence<br>  • AABA<br>• Context<br>  • Pop Ballads | • Theory of Music – METRE / HARMONY<br>  • 6/8 time<br>  • Triad<br>  • Arpeggio<br>  • Broken Chord<br>• Context<br>  • Pop Ballad | Having looked at semitiones and associated learning, the next project covers the concept of ley signatures – G major in particular. It also develops the structure work considered in this unit by introducing the concept of Binary Form |

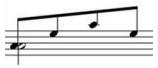
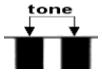
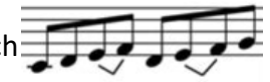
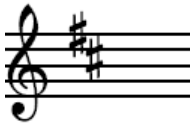
# Powerful Knowledge Key Vocabulary in Music at SJT – Year 8



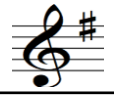
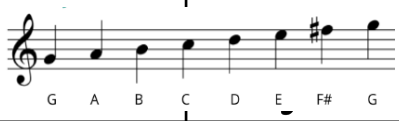
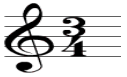
Year 8 Music – Sequenced Key Vocabulary

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| Walking on the Moon | Upbeat | When the melody line starts before the first beat of the bar |  |
| | Downbeat | The first beat of the bar |  |
| | Off-beat rhythm | When the chords play on the weaker beats of the bar (typically beats 2 and 4) |   |
| | Tied Note | A symbol denoting two notes tied together to make one note lasting for the combined durations of the two |  |
| | Riff / Hook | A melodic repeating idea in a piece of popular music | |
| | Reggae | A style of popular music originating in the Caribbean | |
| Hallelujah | Compound time signatures 6/8 specifically | If the bottom note of the time signature is an 8, the beats are quavers | |
| | Triad | A chord with three notes in it |   |

Year 8 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| | Arpeggio / Broken Chord | The notes of the chord are broken up and played individually |  |
| Fur Elise | Semitone | The smallest musical interval – half a tone | |
| | Tone | An interval of 2 semitones |  |
| | Flat | A symbol which lowers a note by a semitone | |
| | Sharp | A symbol which raises a note by a semitone | |
| | Natural | A symbol which cancels a sharp or a flat | |
| | Sequence | A musical pattern where the same melodic pattern is repeated at a higher of lower pitch |  |
| Pavane and Galliard | Key Signature | A symbol consisting of sharps or flats which can be found at the start of a piece of music and tells the performer what key that the music is in |  |

Year 8 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| | G major | A key signature containing 1 sharp only – F sharp |  |
| | Scale | A run of notes (usually 8) starting on the named note of the key of the music. |   |
| | Binary Form | A musical structure that has an A section followed by a B section only | |
| | Tonality | Refers to the key of a piece and whether it is major or minor | |
| | Major | A bright and happy sounding tonality | |
| Shostakovich Waltz no. 2 | Waltz | A triple metre dance style originating in the Romantic era | |
| | Triple metre | Refers to when the music has a 3 /4 time signature |  |
| | Minor | A sadder, more reflective sounding tonality | |
| | C Major / A minor | Keys which have no sharps or flats | |

Year 8 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| | Accidental | A sharp or flat in a piece of music that is not in the key signature | |
| Disco | Four to the floor | A style of drum rhythm typical of Disco music where the bass drum plays on every beat of the bar | |
| | 120bpm | The tempo of the music is 120 beats per minute | 120bpm |
| | Drumkit | A collection of untuned percussion instruments used in most popular styles | |
| | Tom Toms | Part of a drum kit | |
| | Floor Tom | Part of a drum kit | |
| | Hi Hat | Cymbals included in a drum kit with two cymbals hitting each other, controlled by a pedal | |
| | Syncopation | Off-beat music | |

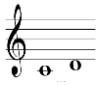
Year 8 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| | Stab Chord | A sudden loud chord, usually played by brass instruments. | |
| EDM | Synthesizer | An electronic musical instrument that generates and shapes sound | |
| | Loop | An electronically created repeated pattern in a piece of music | |
| | Sampled Sound | A sound or fragment of music from another composition that is taken and reproduced in a new piece | |
| | Reverb | A technology effect in music which makes the sound reverberate | |
| 12 Bar Blues | Walking Bass | On on-beat bass line often played by double bass) which literally walks up and down | |
| | Pizzicato | A style of string playing where the note is plucked | PIZZ |
| | Arco | A style of string playing where the note is played with a bow | ARCO |

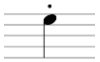
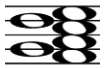
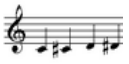
Year 8 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| | 12 Bar Blues | A structure where each verse lasts for 12 bars and contains the three primary chords – I, IV, V | 12b |
| | Blue note | A flattened note in a jazz or blues piece | |
| | Blues scale | A scale containing blue notes | |
| | Improvisation | Music which is created on the spot | |
| | AAB Lyrics | The first line of lyrics repeats, the final line is different | AAB |
| | Tonic | A chord built on the first note of the scale. Chord I | **I** |
| | Sub Dominant | A chord built on the fourth note of the scale – Chord IV | **IV** |
| | Dominant | A chord built on the fifth note of the scale – Chord V | **V** |

Year 8 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| | Dominant 7th | The dominant chord also contains an extra note – the 5th degree of the scale | **V7** |
| Jazz | Jazz Trio | An ensemble made up of double bass, piano and drumkit | |
| | Swing rhythm | | |
| | Motif | | **M** |
| One Day Like This / Chasing Cars | Tablature | The notation system used by guitar and Bass Guitar players | **TAB** |
| | Conjunct | When the notes in a melody move by step |  |
| | Disjunct | When the notes in a melody leap around (are not next door notes) | |

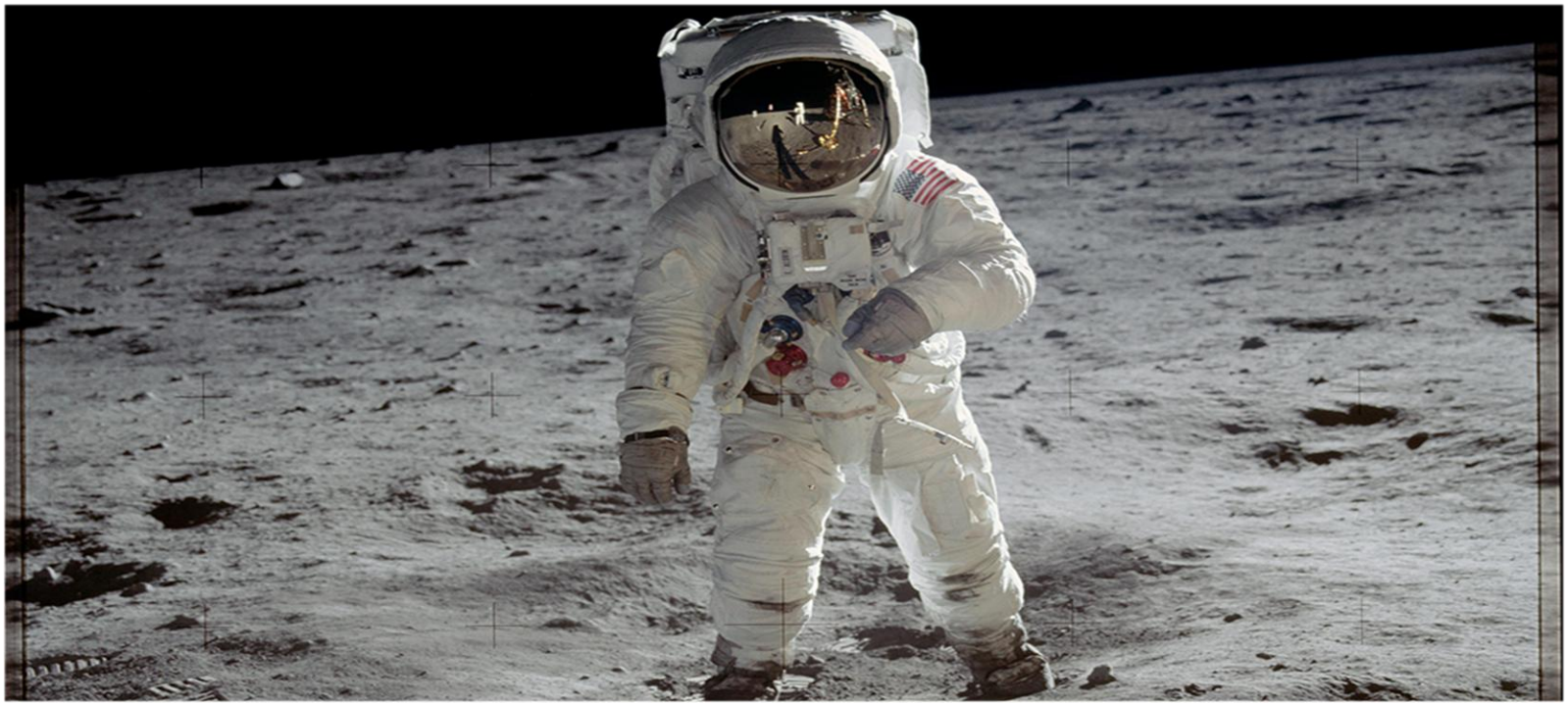
Year 8 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| Samba | Samba | A style of Brazilian Street Carnival Drumming | |
| Film Music | Leitmotif | A melody in a piece of film music representing a character or place | |
| | Drone | A long held note | |
| | Staccato | Music that is played short, sharp and detached. |  |
| | Legato | Music that is played smoothly and connected | |
| | Note cluster | A group of adjacent notes played at the same time |  |
| | Discord | An unpleasant sounding group of notes | |
| | Chromatic | A scale made uopof semitones |  |

# Sequenced Scheme of Learning in Music at SJT – Year 8

# Walking on the Moon

*Picking up the beat in year 8 Music*



# WALKING ON THE MOON
# What are we going to learn?

We are going to learn to perform the song **'Walking on the Moon'** by the British band, **'The Police'.**

Anchoring our learning

# Walking on the Moon. Why are we doing it?

POWERFUL KNOWLEDGE

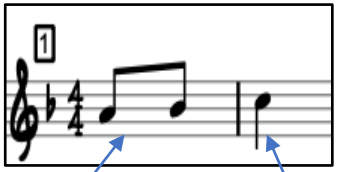
- ✓ We are going to continue to develop the 'hands together' keyboard skills that we began working on in y7.
- ✓ We are going to learn about how a **reggae** beat works
- ✓ We are going to learn about **riffs** in pop music
- ✓ We are going to revise some musical notation and symbols from y7
- ✓ We are going to learn about some new musical devices

⚓ Anchoring our learning

# Walking on the Moon. Why are we doing it?

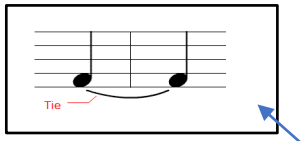
POWERFUL KNOWLEDGE

## Keywords



**UPBEAT**
When the music starts before the first beat of the bar

**DOWNBEAT**
The first beat of the bar. The strongest beat in the bar




**REGGAE**
A style of music that originated in Jamaica

**TIED NOTE**
Two notes tied together to make one longer note

**OFF BEAT**
When a main musical idea is played on weaker beats in the bar. **Off-beat** chords in **Reggae** music are called **SKANK** chords

**RIFF**
A short repeating melody that can form a main idea or 'hook' in a piece of pop music

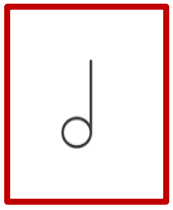
Anchoring our learning

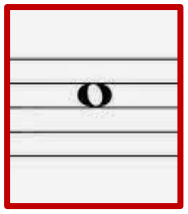
# Walking on the Moon. Why are we doing it?

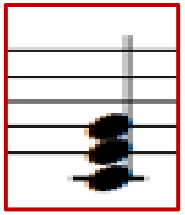
POWERFUL KNOWLEDGE

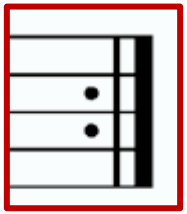
Retrieval

These notes and symbols are all used in the piece ‘Walking on the Moon’. We studied them all in year 7. Can you remember what they mean?









Anchoring our learning

# WALKING ON THE MOON Beautiful Listening

https://youtu.be/zPwMdZOlPo8?si=nnlM4Kd1Oz70VZPe

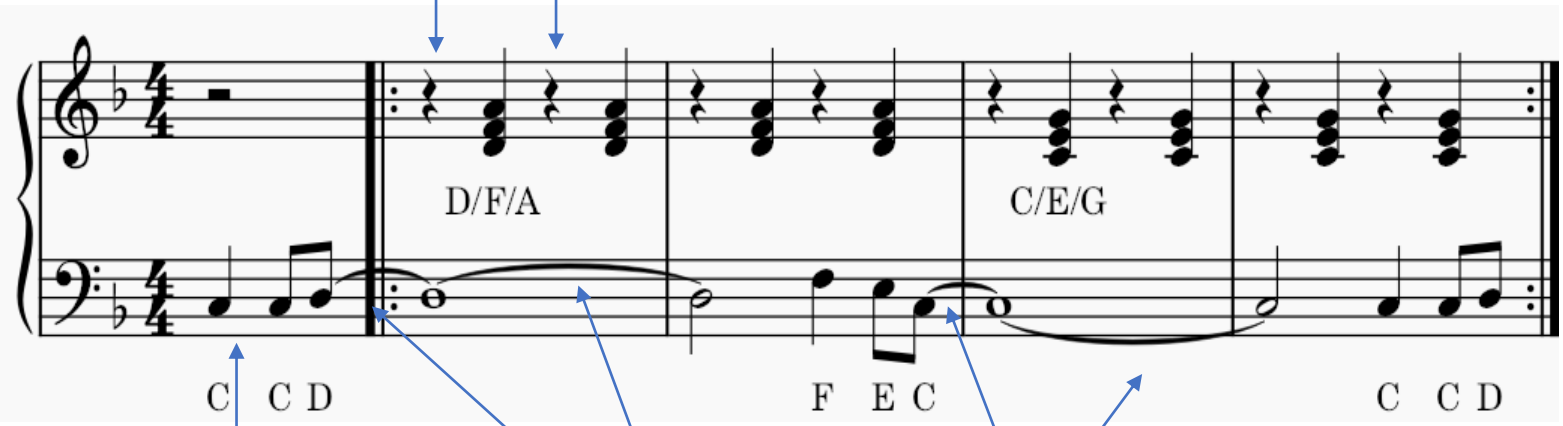
- ✓ **The Police** were a British rock **trio** formed in London in 1977
- ✓ They were known for blending **new wave, punk, reggae** and **pop**
- ✓ Fronted by their singer Sting, they became one of the biggest bands of the early 1980s with hits like **Roxanne** and **Every Breath You Take**

WHITEBOARDS
List the instruments you can hear playing.
Describe the **tempo** of the piece.
Tap your pen to the rhythm of the **off-beat** guitar part during the verse

# WALKING ON THE MOON

Count the beats: 1 2 3 4

Crotchet Rests (create an off-beat rhythm)




Upbeat

Ties

Ties

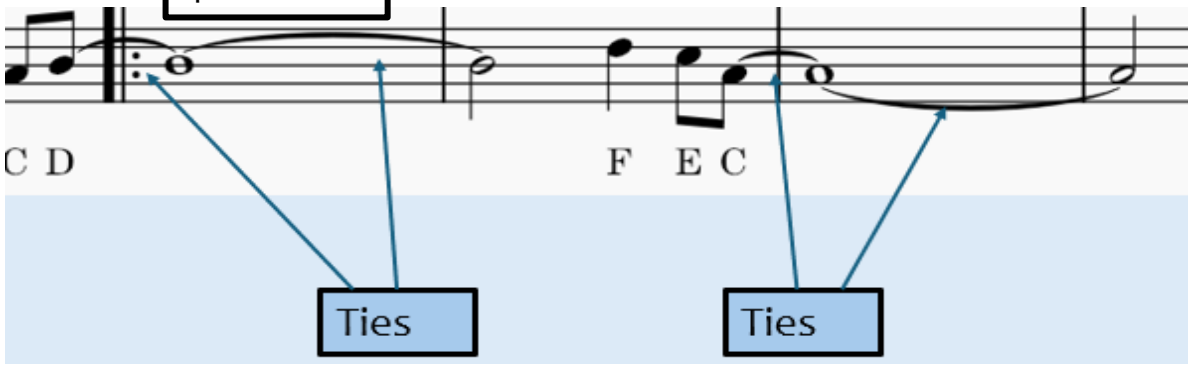
# Tied Notes

Becomes a 6 ½ beat note

Quaver
= ½ beat

Semibreve
=
4 beats

Minim =
2 beat



# Tied Notes

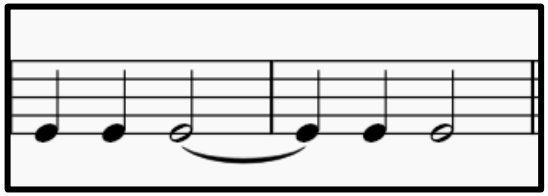
Work out the length of the tied notes in each of these examples

Example 1:

?

2

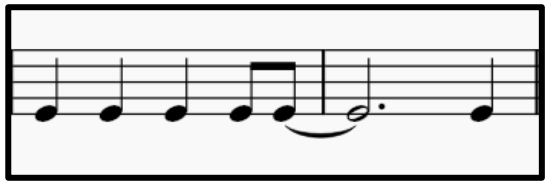
Example 2:



?

3

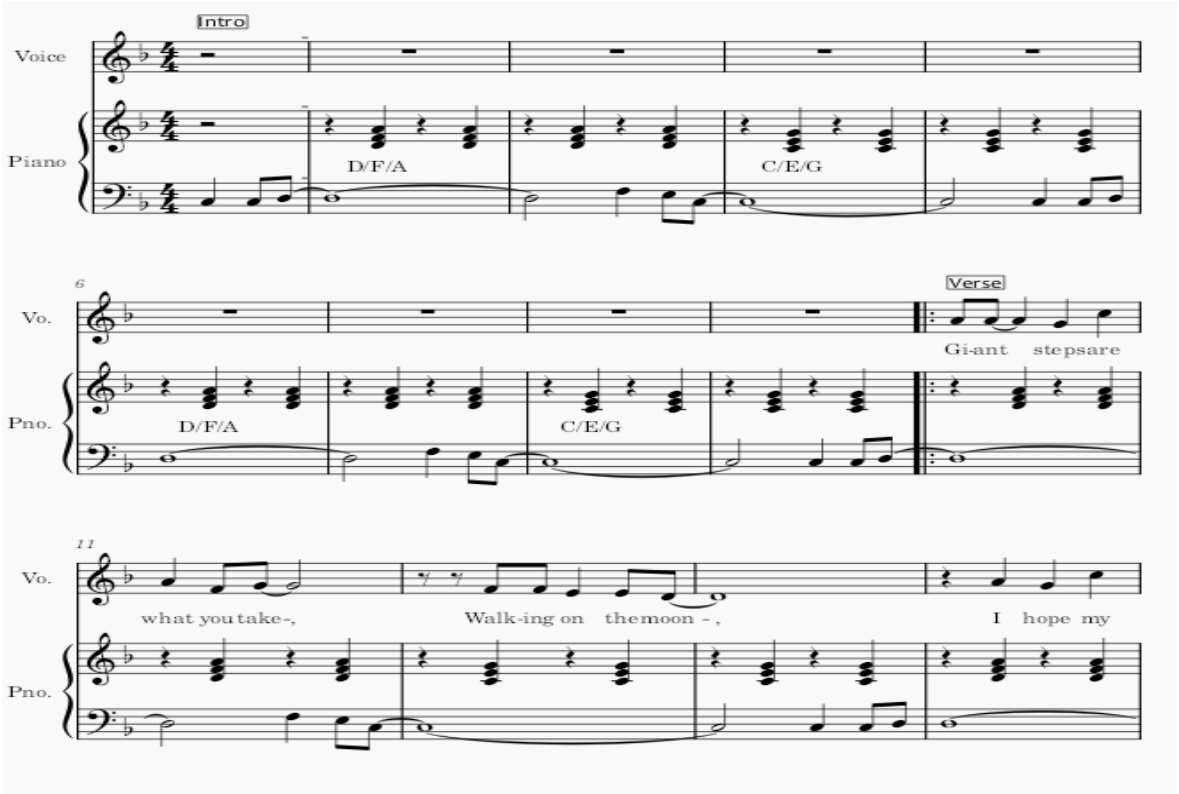
Example 3:



?

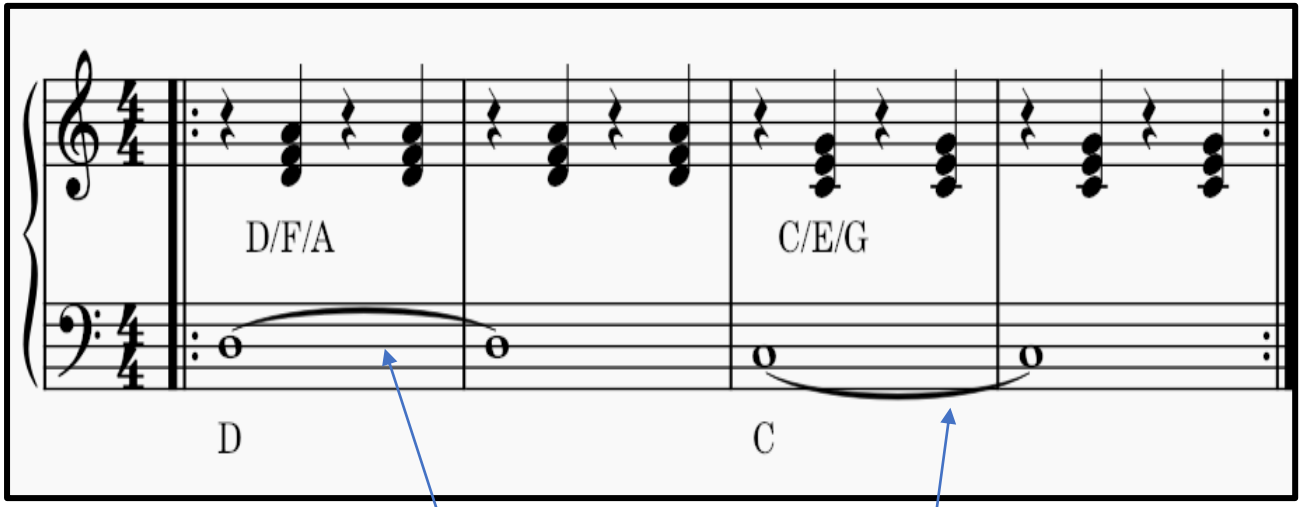
3 ½

# WALKING ON THE MOON



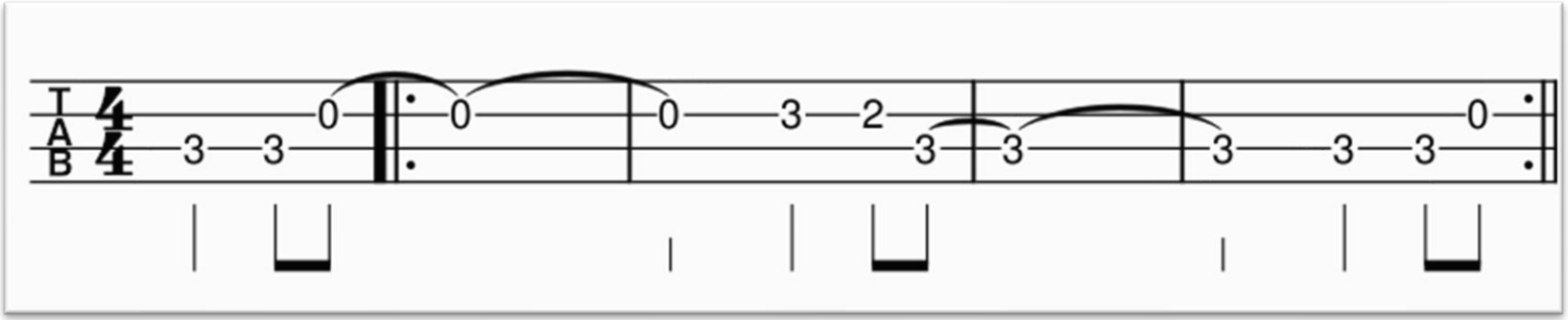

- Remember the pen trick for the chords
- Count 1 2 3 4 1 2 – for the upbeat
- Play the right hand chords on beats 2 and 4 (off-beat)

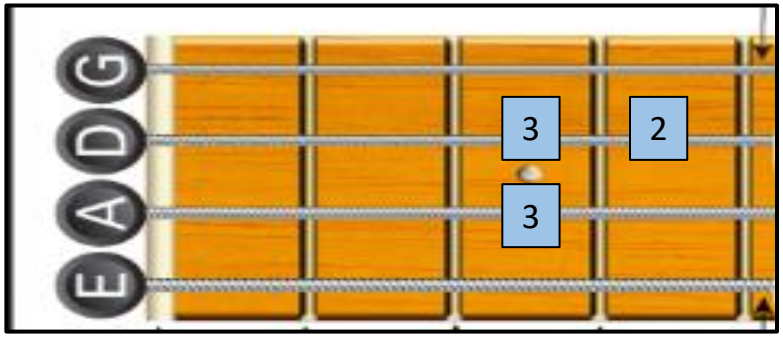
# WALKING ON THE MOON – adapted version




Ties – 4 beats + 4 beats = 8 beats

# Walking on the Moon – Bass Part



# Walking on the Moon: Beautiful Performing

What is my teacher looking for?

- ✓ Good hand position and posture
- ✓ Good right hand / left hand co-ordination
- ✓ Correct off-beat rhythm for the right hand chords

# Walking on the Moon: Beautiful Listening

The melody of 'Walking on the Moon' starts on an **up-beat.**
Listen to the examples of music. Which melodies start on an up-**beat** and which start on a **downbeat.**

1. The Star Spangled Banner
   https://youtu.be/_n9bxfxE25Y?si=r6MF2Rx934Id5Oef

2. Baggy Trousers
   https://youtu.be/Dc3AovUZgvo?si=xllPbWDad6ADV6cn

3. Tis the Gift to be Simple
   https://youtu.be/4RPUjuraS5U?si=EbGzVcXv-AcrpPFw

## Challenge

1. One of the pieces has an off-beat chord rhythm like 'Walking on the Moon'. Which one is it.
2. In year 7 we listened to some folk music. Which of these pieces is an example of folk-music. Give a reason for your answer.

# Walking on the Moon: Beautiful Listening

‘Walking on the Moon’ has a melodic bass riff. Listen to these examples of famous bass riffs.

1. Another One Bites the Dust - Queen
   https://youtu.be/rYoWxgSXdEE?si=CKMlGSP55b73eFln

2 Money – Pink Floyd
   https://youtu.be/-okcet4aPpQ?si=IOSjmCCnsf3v-UUz

## Challenge

1. How many beats long is the bass riff for ‘Another One Bites the Dust’?

   **4 6 7 8 beats?**

2. How many beats long is the bass riff for ‘Money’?

   **4 6 7 8 beats?**

# Reggae Music

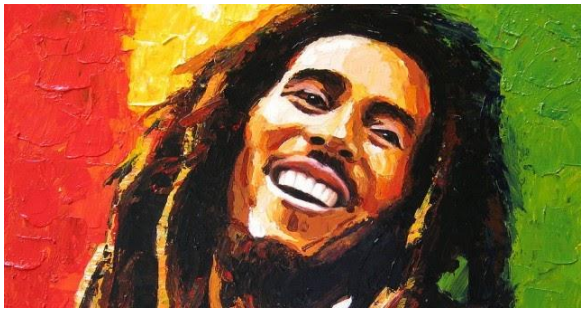
*Picking up the beat in year 8 Music*

# Features of Reggae Music

TRACK THE TEXT

- ✓ Reggae is a Jamaican genre defined by a laid back groove, **deep melodic bass lines (riffs)** and **off-beat guitar or piano (skank) chords.**
- ✓ It blends soulful vocals with themes of social justice, spirituality, and everyday life. It is relaxed and powerfully expressive.
- ✓ Bob Marley was probably the most famous reggae musician.

# Reggae Music – Beautiful Listening



Listen to ‘Three Little Birds’ by Bob Marley. Tap the **off-beat skank chords** whilst you listen.

https://youtu.be/HNBCVM4KbUM?si=pf1xxnJobgaVEsTC

WHITEBOARDS

1. There are 4 beats in a bar. How many bars of introduction are there before the lyrics start?
2. Do the lyrics start on an up-beat or a down-beat?
3. After the intro what comes next, the verse or the chorus?

# Music at SJT

Year 9

# Year 9 Learning Journey Overview

What is my Learning Journey this year?

Sir John Talbot's school

Marches Academy Trust

Indian Music

Bass Guitar

START

Haydn Trumpet Concerto
Fusions (Afro Celt Sound System / Beatles / Kula Shaker
Shaker
Raga

Ukulele

Songwriting

Singing

Keyboard

Theme and Variations
Music Tech: Musescore and Sequencing

Skills:
Performin
Composin
Listening
Appraising

Congratulations - You have completed your KS3 Music Learning Journey

Guitar

The set works and genres will be used to explore the musical elements and also to develop performing, composing and listening skills.

Music Technology

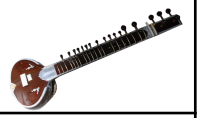
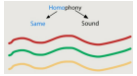
# Year 9 Curriculum Overview- Music

| **Content**<br>Topic/unit name, enquiry question | **Disciplinary Concepts (Skills)**<br>Actions taken within a topic to gain substantive knowledge | **Substantive Concepts (Skills)**<br>Actions taken within a topic to gain substantive knowledge | **Substantive Knowledge**<br>This is the specific, factual content for a topic, which is connected into a careful sequence of learning | **Prior Learning (KS2)** | **Future learning (KS3)** |
|---|---|---|---|---|---|
| Haydn's Trumpet Concerto<br><br>*7 lessons* | • Performing<br>• Composing<br>• Listening & Appraising<br>• Theory of Music | • Aurally and visually identify structures in music, specifically Rondo form<br>• Theoretical understanding of key, G major, F major and A minor, via performance, visual identification and aural identification<br>• Aural identification of the Classical Cincerto | • Theory of Music – STRUCTURE / HARMONY & TONALITY<br>  • F Major<br>  • A minor<br>  • Modulation<br>  • Relative Minor<br>  • Rondo Form<br>  • Inversion<br>  • Retrograde<br>  • Diminution<br>  • Augmentation<br>  • Ornamentation<br>• Context<br>  • Classical Era Concerto | The study of key in year 8 brings us now to considering modulation to the relative minor, and the dominant.<br><br>The study of simpler structures naturally leads onto Rondo<br><br>The consideration of melodic writing techniques such as sequence, conjunct and disjunct now leads onto the manipulation of melody in order to achieve motivic development. | Our study of a wide variety of genres now leads us to what happens when styles are Fused together. |
| Fusions (Beatles / Kula Shaker / Raga / Afro Celt Sound System / Bhangra)<br><br>*7 lessons* | • Performing<br>• Composing<br>• Listening & Appraising<br>• Theory of Music | • Aural identification of Style and Sonority when considered in a Fusion piece<br>• Aural identification of Indian Styles<br>• Composition of Raga | • Theory of Music – FUSION / INSTRUMENTATION AND SONORITY / STRUCTURE / MELODY<br>  • Non-Western Instrumentation<br>  • Raga<br>• Context<br>  • Fusion Music | • Theory of Music – STRUCTURE / HARMONY & TONALITY<br>  • F Major<br>  • A minor<br>  • Modulation<br>  • Relative Minor<br>  • Rondo Form<br>  • Inversion<br>  • Retrograde<br>  • Diminution<br>  • Augmentation<br>  • Ornamentation<br>• Context<br>  • Classical Era Concerto | Fusion music creates new sound worlds by combining styles and genres. The next unit Variations – creates new sound worlds by using musical techniques to alter existing melodies |
| Theme and Variations<br><br>*7 lessons* | • Performing<br>• Composing<br>• Listening & Appraising<br>• Theory of Music | • Applying our knowledge of musical elements and genres to the composition of a 'Variation' | • Theory of Music – TEXTURE / STRUCTURE<br>  • Homophonic<br>  • Monophonic<br>  • Polyphonic<br>  • Unison<br>  • Variations<br>• Context<br>  • Theme and Variations | • Theory of Music – FUSION / INSTRUMENTATION AND SONORITY / STRUCTURE / MELODY<br>  • Non-Western Instrumentation<br>  • Raga<br>• Context<br>  • Fusion Music | Students are now in a position to compose their own piece of music for our extended final project. |

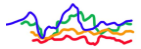
Year 9 Music – Sequenced Key Vocabulary

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| Haydn's Trumpet Concerto | Rondo | A musical form where the main theme keeps repeating in-between changing contrasting interludes | **ABACA** |
| | F Major | A musical key containing one flat | |
| | A Minor | A key signature without sharps or flats – like C major | |
| | Modulation | When music changes from one key to another | |
| | Relative Minor | The fact that C major and A minor have the same key signature and are related to each other | |
| | Inversion | A melody played upside down | |
| | Retrograde | A melody played backwards | |
| | Augmentation | When an interval in a melody is enlarged in a subsequent playing | |

Year 9 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| | Diminution | When an interval in a melody shrinks in a subsequent playing | |
| Fusions | Bhangra | A modern fusion style based on a mix of Punjabi folk music and UK EDM | |
| | Raga | An Indian scale / also a melody based upon an Indian Scale | |
| | Sitar | An Indian guitar like instrument |  |
| | Tabla | A pair of Indian drums – looking somewhat similar to Bongos | |
| | Bodhran | Irish drum | |
| Variations | Monophonic | A musical texture consisting of one line of music from a solitary sound source | |
| | Homophonic | A musical texture consisting of chord based music |  |

Year 9 Music – Sequenced Key Vocabulary (continued)

| Set Musical Work or Topic | Key tier 2 and 3 vocabulary | Definition | Dual coding |
|---|---|---|---|
| | Melody with Accompaniment | A fairly self-explanatory texture – similar to homophonic |  |
| | Unison | Everybody performs the same thing at the same time | |
| | Variations | A musical structure where the same theme is repeated, but treated and changed in a variety of different ways | A a *A* A **A** |
| | | | |
| | | | |
| | | | |
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