



Year 8	Autumn Term 1			
Topic	The Blues			
Big Question	What is the 12-bar Blues and how do we compose in this genre?			
Concepts	Explore the 12-bar blues harmonic structure. To identify the elements aurally to a genre specific listening. To introduce the C Blue Scale, as a different tonality to major or minor.			
Knowledge Skills	Students will explore the history and context of the blues. Here we will learn about the structure and harmonic pattern of the 12 Bar Blues, using this to perform and compose in a particular genre. The start of the unit will be dedicated to the history behind the development of Blues music, exploring slavery and work songs. Students will work primarily on keyboard skills, developing triadic chordal accompaniment parts, with some melody introduced. Students will also explore the theory of the Blues in music, looking at the blues scale and flattened blue notes. Students will be assessed on a performance, based on the blues chord progression (Hound Dog or similar). The DR T SMITH format is used to support all areas of study – as the first unit of the year; this will be reinforced through starter/plenary activities, providing keyword sheets for exercise books etc. The Blues is a common genre at GCSE, as part of the popular music AOS2 and unfamiliar listening. The structure can also be promoted for composition. Knowledge • Learn the structure of the 12-bar blues using roman numerals. • Identify some of the musical elements in topical listening e.g. common tempo • To learn the notes in a C major scale. Skills • Apply the 12-bar blues to composition, playing in C major. • To compose using the C Blues scale notes. • Showing stylistic awareness through composing using specific characteristics.			
Common Misconceptions	The 'blues' is only sad music – it can be happy!			
Key Vocabulary	I, IV and V (numerals) Chords Melody	Tonic Harmonic progression Instrumentation Tempo	Structure (strophic) accompaniment Intro	
Assessment Points	Interim assessment: Blues listening task Summative Assessment: Composition using the 12-Bar Blues			

Diversity, Inclusion and Personal Development	Students in this topic learn about the importance of Blue Music to Afro-American history. This unit touches on black history through the conversations around the slave trade. The initial documentary explains more about life for black musicians in the 1920's and makes a mention of the topical lyrics linked to work songs. Students start by looking at the genre specific characteristics of the music, through unfamiliar listening to a variety of famous blues musicians including Howlin' Wolf'. Differentiated resources are used to help
	students including KS3 literacy mats and further keyboard-based guides/resources. Students also have the opportunity to play guitar in this unit.
How parents can be of support	
Extra Curricular Links	History: Black history and the slave trade.
Wider Resources	

Year 8	Autumn Term 2
Topic	Samba Music
Big Question	How can we perform rhythmically as a group?
Concepts	Focus on rhythm, through exploring different rhythm patterns. Ensemble music, working in a group to practice listening skills e.g. timing

Knowledge Skills	Students will explore rhythmic music through authentic samba, discovering the carnival music of Brazil. Students will only use percussion instruments – with the addition of a percussive spoken vocal. This percussive style gives the students the opportunity to learn more about percussion instruments, ensuring the students understand different rhythms, patterns and ways to learn. Some will use standard notation and other, aural skill. Students will learn the context of samba music, exploring the instrumentation used in samba tradition. The study piece ‘Samba De Janeiro’ will be performed by small groups, chosen at random. Students will also have the opportunity to rotate parts, from the simple Surdo part to the more complex agogo rhythms. Rhythm is integral to a wider musical understanding. World music is covered in AOS3, traditional and world music with set works including fusion music. The potential of an unfamiliar listening question regarding a samba piece is also highly likely. Knowledge • Samba history and context, appreciating why knowledge about the culture is important (appropriation) • Learning the instruments and their authentic names. • Rhythm notation, how long each note is. • Reading rhythms, adding notes together on a score. • Skills			
	• Performing different rhythms, transferring knowledge from keyboard skill to another instrument (tacit knowledge) • Working collaboratively to make a collective sound, with a focus of the effectiveness and quality of the music.			
Common Misconceptions	The language spoken in Brazil is Portuguese and not ‘Brazilian’. The capital of Brazil is Rio De Janeiro, it is actually Brasilia.			
Key Vocabulary	Syncopation Pulse Metre Improvisation	Chochalo Surdo Caixa De Guerre Reco Reco	Apito Agogo Bell Repinique Tamborim	Texture Polyrhythm
Assessment Points	Interim assessment: Test on Instrumentation and context Summative Assessment: Performance of Samba De Janeiro			
Diversity, Inclusion and Personal Development	Students start the topic with geographical knowledge of Brazil, it’s location, climate and socio-economic status. Whole class discussion and supplementary questioning regards the context of samba as important in inclusive cultural music, with additional information about wider context of Samba carnival/mardi-gras. Students may not have experienced this world music before, and the importance of cultural capital and cultural appropriation is explained. Students then get opportunity to learn the authentic names of percussion instruments used and listen to a variety of samba percussion and some vocal music. Students during this SOW experiment with different instrumentation and difficulty across parts.			
How parents can be of support				
Extra Curricular Links	Geography: Capitals, location, demographic and climate. Textiles: Cultural importance of traditional dress. Materials?			

Diversity, Inclusion and Personal Development	Students will experience some more familiar musical theatre, using popular music for the stage examples in relative selection and flexible approach to set works changing with each year/cohort. Differentiation across the selection of performance choices allows for guided autonomy and security in 'knowing' the tune. With differing levels of difficulty facilitated in the song choices, and the approach to performance e.g. Melody only the piece are suited to all. The ensure stretch and challenge, there is also the opportunity for students to pick harder/graded pieces. Students do experience some opera during this unit including examples from more well-known opera works e.g. Miss Siagon. Students also have the opportunity and are encouraged to sing during this topic.
How parents can be of support	
Extra Curricular Links	Drama: isolated task including drama keywords e.g. monologues, lighting etc.
Wider Resources	