

## YEAR 8 PERFORMANCE STUDIES (MUSIC)

### REGGAE SCHEME OF LEARNING

#### OVERVIEW

Rationale and Context of Unit:	Core curriculum content:	Tier 2 & Tier 3 vocabulary explicitly taught:
<p>Reggae was first heard in the UK in the 1950's when immigrants began to settle. During the 1960's., people began importing singles from Jamaica to sell in UK shops. Now Reggae is known as national music of Jamaica.</p> <p>This unit begins by exploring the origins of Reggae music from Mento, Ska and Rock Steady and looks at the famous reggae musician, Bob Marley and his influence on a worldwide audience.</p> <p>The unit uses Three Little Birds as a case study to examine textural elements that make up a Reggae song: bass riffs, melodic hooks, offbeat chords, syncopated rhythms and the vocal melody line.</p> <p>Pupils harmonic language is extended and developed constructing primary triads I, IV and V in A Major, performing these in a traditional offbeat reggae style.</p> <p>The learning is primarily aimed at developing performance skills. Through listening and performing tasks, students will learn to recognize the stylistic conventions of reggae music and bass line, identify different layers that make up Reggae music and understand key themes and style of lyrics.</p> <p>The identity of reggae musicians and how their messages are expressed in their song lyrics forms an important part of their personal and cultural expression within the genre as a whole.</p>	<p>The scheme of learning will focus on the following three key skills and concepts:</p> <ol style="list-style-type: none"> <li>1) Playing Three Little Birds accurately and rhythmically</li> <li>2) Perform the chords part offbeat, in a reggae style</li> <li>3) Understanding key features of Reggae music</li> </ol> <p>These are the three key areas that enable students to successfully play Three Little Birds and gain an understanding of Reggae music. Development of these skills lay the foundation to move onto learning about popular and vocal music, and conventions of Pop.</p> <p>Once acquired, these skills feed into years 9 and beyond (for music GCSE) by providing transferable skills that link to composing, performing and appraising.</p>	<ol style="list-style-type: none"> <li>1. <b>Melody and accompaniment</b> - Tune and chords in Three Little Birds</li> <li>2. <b>Backbeat</b> - Emphases on beats 2 and 4 in Reggae music</li> <li>3. <b>Syncopation</b> - Off beat rhythms</li> <li>4. <b>Chord progression</b> - Chords played in a sequence</li> <li>5. <b>Time signature</b> - Identifying how many beats per bar (4/4 in Three Little Birds)</li> <li>6. <b>Chord</b> - When 2 or more notes are played together at the same time</li> <li>7. <b>Melody</b> - The tune</li> <li>8. <b>Genre</b> - Some pieces of music belonging to a shared tradition</li> <li>9. <b>Reggae</b> - Music of Jamaican origin in the late 1960s</li> <li>10. <b>Structure</b> - The way the piece is put together</li> <li>11. <b>Bass line</b> - the lowest pitched part of music</li> <li>12. <b>Rhythm</b> - Pattern of long and short sounds</li> </ol>

		13. <b>Texture</b> - Layers of sound combined to make music.
<b>Challenge and Support:</b>	<b>Worldwide learning/ links to 21<sup>st</sup></b>	<b>Cultural capital/ Industry/ Enrichment:</b>
<p>Throughout the scheme of learning, teachers will use various approaches to support students of all abilities:</p>	<p><b>Social Issues</b></p>	<p>Students will have the opportunity to further their skills at the weekly afterschool club (every Thursday).</p>
<ol style="list-style-type: none"> <li>1) <b>Playing with one or both hands</b> Some students may perform selected sections hands separately whereas some may perform with both hands together. Choi</li> <li>2) <b>Choice of a role</b> Some students may choose to perform single melodic line or simple drumming pattern, others may be ready to challenge themselves by playing two parts at the same time or taking a leading role in a small group.</li> <li>3) <b>Adopting spoken language</b> Learning complex syncopated rhythms through words to support understanding of note values and notation.</li> </ol>	<p><b>century:</b></p> <ul style="list-style-type: none"> <li>● Concept of identity and cultural expression</li> <li>● Rastafarianism as a religious movement</li> </ul> <p><b>Wider world learning</b></p> <ul style="list-style-type: none"> <li>● History and origins of Reggae music.</li> <li>● To what extent is Reggae music still popular today</li> <li>● Watching suitable live performances of Reggae artists such as Bob Marley and The Wallers in concert</li> </ul>	<p>Students have the opportunity to have 1:1 instrument lessons.</p> <p>Students will have the opportunity to perform in school venues (to be confirmed).</p>
<p>The scheme of learning caters for all abilities through the three music specific differentiation strategies above and allows all abilities to progress. Higher achievers may play perform a solo or learn additional sections of Three Little Birds, whilst lower achievers can focus on single part/simple drumming accompaniment, increasing difficulty once this has been achieved. Pupils will predominantly work in small groups and consideration will be given to these groupings to enable students to feel comfortable in their environment. These strategies enable all students, regardless of SEND requirement, to be ambitious about their own musical ability.</p>		

Historical, Social, Moral, Spiritual, Cultural context:	Cross curricular links/ literacy/numeracy:	Common misconceptions:
<p><i>'You never know how strong you are, until being strong is your only choice.'</i> - Bob Marley</p> <p>The Reggae has been a musical voice for Jamaican to tell the world about their history, culture and struggles in a political system that had enslaved and marginalized many Jamaicans. To this day, a lot of reggae music has lyrical content that touches on political and socio-economic issues in Jamaica and around the world. Through this unit students will learn about the world, history, religion and how music has meaning. It allows students to be reflective in their learning and understand how music has developed over time, affected by world events.</p> <p>Music is a sociable subject and students are encouraged to work with students they would not necessarily work with. They then develop the ability to work in pairs/groups with a range of people, preparing them for later education and life.</p> <p>In addition to the above, the performance studies values are key in keyboard playing, for example:</p> <ul style="list-style-type: none"> <li>● Inspiration: Learning about famous Blues musicians and listening to their music.</li> <li>● Excellence: Solo performing opportunities</li> <li>● Respect: Respecting those you make music with because everyone is unique in their musical ability</li> <li>● Determination: Improving your skills and mastering an instrument.</li> </ul>	<p>Students will discuss lyrics of different Reggae songs and explore their meaning and context.</p> <p>Students count beats of 4 as they play Three Little Birds.</p> <p>Students explore primary triads I, IV and V from the scale.</p> <p>Cross curricular links with history (the political and socio-economic issues in Jamaica).</p>	<p><i>Bob Marley invented Reggae.</i> The sound of reggae emerged from Ska and Rocksteady in the late 60's. Bob Marley made the reggae music world famous.</p> <p><i>Only Jamaicans are good at reggae music.</i> Reggae has become a global genre with far reaching influences on the global stage (UB40, Despacito – reggaeton style).</p>
<p><b>Assessment timeline:</b></p>		

At the beginning of the scheme of learning students improvise simple melodies using only the black notes which allows them to explore the instrument and gain confidence at improvising. Students individually or in pairs then go on to rehearse the 12 Bar Blues, some with support such as having the notes written on the keys. Students will be formatively assessed lesson by lesson and given extension tasks (such as including a walking bass/improvisation) to increase challenge. The teacher will demonstrate how to improvise, perform the 12 Bar Blues and the walking bass. This will allow students to see the model that they are trying to achieve for each skill or task. The final lesson of the scheme of learning will be match based to enable the teacher to derive a head and hands level for the skills and concepts in this scheme. The heart level will be derived lesson by lesson and will be an average of how students have demonstrated effective attitudes towards the key descriptors.

## Home learning/extra-curricular

- Some students may have their own instrument to practice on.

- Music afterschool club every Thursday.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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- Extended listening:

### Unit:

**One Love** - Bob Marley

**You Can Get It If You Really Want** - Desmond Dekker

**No Woman No Cry** - Ken Boothe

**Wild World** - Maxi Priest

## Feedback

Feedback from the teacher in keyboard lessons will be purely verbal and specific to the lesson objective. Teachers will observe students rehearsing/performing in every lesson. **The teacher should aim to provide one piece of feedback on rehearsing/performing every lesson for every child. This will vary due to the size of classes.**

Due to the nature of learning an instrument, peer feedback will be incorporated frequently. Often students are feeding back to the class and this provides an excellent opportunity for them to give details on what went well and what could be improved.

## Length of unit (duration indicated in lessons)

