

Key Stage 3 Scheme of Work

Unit No.

Title : Hooks and Riffs

Year : 8

Aim	To play and understand the purpose of repeated patterns in music	
Required resources	A variety of instruments, including glockenspiels, keyboards and untuned percussion CD player MIDI playing equipment Unit worksheets	
Optional resources	Microphone and PA system	
Differentiation	Differentiation will take place through pupils opting to play parts that are suitable to their ability. Worksheets contain differentiated musical parts.	
Cross curricular elements/Key Skills	AON	Beats and rhythmic units
	Comm	Expansion of vocabulary using subject specific words
	IT	Use of sequencer to manipulate MIDI data
	WWO	Pair work and small group work required
	IOLP	Work will need to be refined and performed again after a performance.
	PS	Problems to be solved in small groups
Assessment arrangements	Pupils can be assessed for each of the topics or for one particular topic as required.	
Expectations	<p>Most pupils will : be able to compose repetitive patterns and play them to a regular pulse. They will improvise melodies to given lyrics using the blues scale. They will be able to realise a ground bass from given chord symbols</p> <p>Some pupils will not have made so much progress and will : compose simple repetitive patterns to a regular pulse. They will be able to apply some pitch to given words. They will be able to play a simple ground bass from given chord symbols</p> <p>Some pupils will have progressed further and will : Compose complex patterns using the blues scale. They will use several vocal techniques to create hook lines from given words, or make up their own words. They will realise complex ground basses from given chord symbols.</p>	
Summary of learning points	Playing and composing instrumental riffs Composing vocal hooks Realising a ground bass	

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1	<p>Introduce the concept of hooks. What is it about pop songs that can easily be remembered? Usually, this is the chorus, or repetitive part. Play some examples of pop choruses. Notice what is happening in the rhythm. Discuss these briefly with the class.</p> <p>Class task As a class, you will need to play the MIDI file HR1. Identify the different riffs in this backing track. There is a bass, piano chords and rhythm. You could identify these as rhythmic riffs, harmonic riff and bass riff. Do some call and response singing to this backing. You could improvise your calls or use the ones on the Teacher cribsheet 1. Alternatively, do some layer singing to this, building up layers of riffs with different sections of the class.</p> <p>Small group task Divide the class into groups of 4 or 5 pupils. Using their voices, they should now make up a riff to go with the backing track. They could do this individually, then have a vote among the group and decide on ONE to perform to the class. After 10 minutes stop them and ask each group to perform their riff with the backing track playing in the background.</p> <p>If feasible, you could now combine some of the small group riffs with the backing track to create a class composition. Record to minidisk.</p>
2	<p>Revise the work covered in the last session. This session, depending on the IT equipment available, pupils could be extracted to do the sequencing task using any standard sequencer that can read MIDI files. Interactive whiteboards (SMART boards) if available can be used in this lesson with Pupil worksheet 1.</p> <p>Computer Sequencing task The MIDI file HR3.mid should be loaded into the sequencer program. Pupils will need to learn how to mute, move patterns and copy patterns for this task. There is a planning sheet that goes with this to encourage pupils to plan their music carefully and make sure that their music makes structural sense.</p> <p>Pairs task Give out Pupil Worksheet 1 containing the riffs marked 1-13. These are differentiated and contain simple, medium difficulty and more difficult riffs. Play through each riff, then tell each pair of pupils to go to a keyboard and choose TWO riffs, for example 2 and 10. These two riffs should be played one after the other. An auto rhythm may be used (MIDI file HR2) or use a backing rhythm track for everyone to use. For a performance, each pair should play their 2 bar riff four times followed by a 1 bar break then the next pair should play.</p> <p>Listening task (class) Pupils should now sit with pupil worksheet 1 in front of them and the optional Listening test question sheet. For each question, play a riff or a combination of two riffs. Pupils should identify which riff(s) are played by naming them.</p>
3	<p>In this lesson, pupils will learn how to use hooks within songs. Listen to some examples of songs that have catchy hook lines.</p> <p>Small group task Using the <i>Making up Hooks</i> worksheet, ask pupils to look at the printed hook lines. These are just suggestions for use, but emphasise that they can make up their own words if they want. Some pupils have a natural talent for words. Pupils should now make up their own melody for the hook line. The use of a background beat will be useful to make sure the words are in time.</p> <p>Some pupils will now be able to add riffs to go with the hook lines. They should try to organise the</p>

	instrumental riffs and the vocal hooks along with a rhythm part.
4	<p>Beginning work on Minimalism this week, play an example of minimalism where rhythm plays an important role. Steve Reich's <i>Drumming</i>, <i>Clapping music</i> or <i>Music for Pieces of Wood</i> are suitable.</p> <p>Pair work Using body percussion/hand claps, pupils should make up a simple piece of music using two repeated rhythms. Ensure the music is in time. Allow 10 minutes for this task Now try polyrhythms, where one student claps a 4 beat rhythm while the other does a 3 beat rhythm. For more able students, combine a 5 beat rhythm against a 3 beat.</p> <p>Small group work Again, using the same rhythmic ideas, expand this to groups of 4/5. The rhythms should start separately.</p>
5	<p>In this lesson, pupils will look at the music of the minimalist composers and how their music is entirely made from riffs. Play an excerpt of music by Steve Reich or Philip Glass. Illustrate how the music is built up slowly using riffs.</p> <p>Small Group task (groups of 4/5) In this task, each group should have 3 tuned instruments and 1 or 2 rhythm instruments. Each person should make up a very short riff, maybe containing just 2 notes. Each player should start in turn. When the riffs have been repeated many times, they can be changed, but only slightly. Emphasise that they must be small changes, because this is how minimalist music achieves its interest, through the ears getting accustomed to a certain sound, then the small changes add interest. Perform and record if necessary.</p>
6	<p>Baroque ground bass will be studied in this lesson. Listen to a baroque ground bass and discuss ways of creating a ground bass from a simple chord sequence.</p> <p>Pair Work Use the Romanesca sheet. In pairs, pupils should make up a bass part to go with the chord sequence. This is a difficult exercise, but there are simple things that can be effective.</p> <ul style="list-style-type: none"> • Suggest using the notes of the chord (arpeggios) • Short scales linking the bass notes • A combination of arpeggios and short scales <p>Perform and record if necessary</p>