

General Topic	Exploring Reggae and Syncopation
Scheme of Work Overview	<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 Reggae songs as case studies to explore the musical features of the genre: “Yellow Bird”: a Caribbean song, and/or “Three Little Birds”.</p> <p>Pupils learn about the different textural elements that make up a Reggae song: bass line riffs, melodic hooks, offbeat chords, syncopated rhythms and the vocal melody line.</p> <p>Pupils harmonic language is extended and developed constructing chords I, II, IV and V in F Major (“Yellow Bird”) and chords I, IV and V in A Major (“Three Little Birds), performing these in the traditional offbeat Reggae style.</p> <p>The unit contains the option of a brief exploration into the themes of Reggae lyrics with pupils creating their own short set of lyrics using Jamaican speech-style on a specific subject <i>e.g. Black Lives Matter, School etc.</i> or by taking a well-known melody or song (of their choice) and researching the lyrics, chords etc. and creating a Reggae arrangement of it using the different textural layers explored during the unit.</p>
Unit Learning Objectives	<ul style="list-style-type: none"> • To recognise the stylistic conventions of Reggae music • How chords contribute to the texture of a song • To recognise the key features of a Reggae bass line • To understand syncopation and how it is used in Reggae music • To identify the different layers that make up Reggae music • Understand the key themes and style of Reggae lyrics
Key Words, Concepts and Musical Knowledge	Reggae, Mento, Ska, Rock Steady, Rastafarianism, Lyrics, Offbeat, Strong Beats, Weak Beats, Syncopation, Riffs, Simple Harmonies: Primary Triads (Tonic, Dominant and Subdominant Chords), Textural Layers, Chords, Call and Response.
Musical Theory	<ul style="list-style-type: none"> • Syncopation • Primary Triads (I, IV & V)
Links to GCSE Music	Popular Music, Vocal Music, Conventions of Pop.
IB MYP	<p>Key Concept: Identity</p> <p>Related Concepts: Expression</p> <p>Global Context: Personal and Cultural Expression</p>

Statement of Inquiry: 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.

Factual Inquiry Questions:

- What is Reggae?
- Where did Reggae come from and how did it develop?
- What are Reggae songs about?
- Who was Bob Marley?

Conceptual Inquiry Questions:

- How does the use of Offbeat and Syncopated Rhythms within Reggae music give it its “characteristic feel?”
- How are Chords and Riffs used in Reggae music?

Debatable Inquiry Questions:

- To what extent is Reggae music still popular today?

Expectations & Learning Outcomes

All Pupils will (working towards):

- Understand that reggae music developed from a blend of other styles of Caribbean music
- Sing or perform the bass line part of a Reggae song
- Know and understand the importance of the weaker or “offbeats” in reggae music
- Perform a rhythmic backing on the weak or “offbeats”
- Aurally identify the bass line in reggae music and perform reggae bass lines with support
- Understand that a riff, or a hook, is a short repeated melodic phrase and how this contributes to the overall texture of reggae music perform reggae hooks with support along with a beat
- Create, rehearse, refine and perform an arrangement of a reggae song with awareness of the different textural layers
- Identify the main themes and subject matter of reggae lyrics

Most Pupils will: (working at):

- Identify musical features in a variety of different Caribbean music
- Perform the chords part of a Caribbean song accurately changing between chords smoothly
- Perform repeated chords “offbeat” in a reggae style
- Understand how the bass line is the fundamental textural layer upon which a piece of reggae is based on and the harmonic foundation which is the basis for the chords and
- Perform reggae bass line riffs changing between riffs fluently and in time with an awareness of syncopation
- Understand and identify the different textural layers which make up reggae music performing reggae hooks in time with awareness of syncopation
- Create, rehearse, refine and perform an arrangement of a reggae song with a clear plan of the roles of different group members and the texture
- Compose lyrics in a reggae style with awareness of the Jamaican nation-language

Some Pupils will: (working beyond):

- Aurally discriminate between different types of Caribbean music in terms of key musical features – Calypso, Soca, Salsa, Merengue and Reggae
- Take on a leading role in a class performance of a Caribbean song with awareness of texture and how parts fit together
- Take on a leading role in group reggae arrangements performing solo parts in time and in tune with awareness of how the parts fit together to form the overall texture.
- Recognise the effect syncopation has on reggae music
- Perform reggae bass riffs along to a keyboard rhythm adding offbeat chords and/or solo improvisations
- Show full awareness of the different textural layers of reggae through performing and listening activities identifying musical features and textural layers when listening to a variety of reggae music

Language for Learning/Glossary

Through the activities in this unit, pupils will be able to understand, use and spell correctly words relating to:

- **Sounds:**

OFFBEAT RHYTHMS – Rhythms that emphasise or stress the **WEAK BEATS OF A BAR**. In music that is in 4/4 time, the first beat of the bar is the strongest, the third the next strongest and the second and fourth are weaker. Emphasising the second and fourth beats of the bar gives a “missing beat feel” to the rhythm and makes the music sound **OFFBEAT**, often emphasised by the **BASS DRUM** or a **RIM SHOT** (hitting the edge of a **SNARE DRUM**) in much Reggae music.

SYNCOPIATION – A way of changing a rhythm by making some notes a bit early, often so they cross over the main beat of the music giving the music a further **OFFBEAT** feel – another common feature of Reggae music.

MELODY – The main ‘tune’ of a piece of music or song, often sung by the **LEAD SINGER** in Reggae music.

RIFF – A repeated musical pattern.

Often the **BASS GUITAR** plays repeated **MELODIC BASS RIFFS** in Reggae songs.

BASS/BASS LINE – The lowest pitched part of a piece of music often played by the **BASS GUITAR** in Reggae which plays an important role.

TEXTURE – Layers of sound combined to make music.

Reggae songs often have **THICKLY LAYERED TEXTURES** comprising of Lyrics (melody), Syncopated Rhythms, Riffs, Offbeat Chords and Bass Line Riffs.

CHORD – Two or more notes played together in **HARMONY**

SIMPLE HARMONIES – Using a limited number of **CHORDS**, mainly **PRIMARY TRIADS** such as the **TONIC**, **DOMINANT** and **SUBDOMINANT** chords – common in Reggae songs.

- **Processes:**

IMPROVISATION – Previously unprepared performance.

CALL AND RESPONSE – Similar to a “Question and Answer” – often the **CALL** is sung by the **LEAD SINGER** and answered by the **BACKING SINGERS** or instruments of the band (the response) in a ‘musical dialogue’.

VERSE AND CHORUS/POPULAR SONG FORM – A musical structure used for Reggae songs consisting of: Introduction, Verse, Chorus, Verse, Chorus, Bridge/Middle 8, Chorus, Chorus, Coda (variable).

- **Speaking and listening** – through activities pupils could: *discuss and question what they are learning and how it is relevant in other contexts or when using different variables; discuss and respond to initial ideas and information, carry out the task and then review and refine ideas.*

Future Learning

Pupils could go on to:

- Explore and find out more about Rastafarianism.
- Explore songs by more contemporary Reggae bands such as UB40 or explore influences of Reggae on popular music genres of today.

Enrichment

Learning could be enriched through:

- Watching further (suitable!) live performances of Reggae artists and bands such as Bob Marley and The Wailers in concert.
- Inviting local musicians or Reggae groups into school to perform live to pupils.

Lesson By Lesson Guide

Unit 5: Offbeat. (Reggae)

Task Introduction to Standard Notation	Differentiated Learning Objective	Assessment Opportunities Assessment Criteria	Resources
<p><u>Lesson 1</u></p> <p>Introduction to Reggae and its history</p> <ol style="list-style-type: none"> 1. Do students know the reggae artists 2. Inform and discuss the artists. 3. What is Reggae and how can you identify it? <p><u>Listening</u></p> <ul style="list-style-type: none"> • One love • You can get it if you really want <p>Students can answer questions - some multiple choice.</p> <p><u>Practical</u></p> <p>Students learn the chord progressions to three little birds focussing on the offbeat/syncopated beat. This is either on keyboards or ukuleles - Chords C, G & F</p>	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> • Perform simple harmonic accompaniment parts in group performances of a reggae genre • Learn the notes of Chords C, G & F in group performances. • Recognise the difference between blues and reggae genres. • Know and recognise some basic key facts about Reggae music. • Understand and describe the subject matter within the lyrics of Reggae Songs. • Understand and describe the basic origins of the BluReggae. <p>Most Pupils will: (working at):</p> <ul style="list-style-type: none"> • Take part in group performances of Reggae Songs showing development and understanding of the skills needed to create such music e.g., syncopation. • Recognise, explore, and perform Chords C,F & G in group performances and arrangements as a form of musical accompaniment. • Identify more complex instruments, 	<p>Teacher observations:</p> <p>Can observe the input from students.</p> <p>Assess who can keep time.</p> <p>Who can play the full three note chords? Keep a steady beat?</p> <p>Student self-Assessment:</p> <p>Working in pairs on keyboards will support each other in learning the chord pattern. Any issues could be sorted between the students.</p>	<p>Listening Tracks - You Tube</p> <ul style="list-style-type: none"> • One Love • You can get it if you really want • Three little birds. <p>Keyboards Ukuleles</p>
<p><u>Lesson 2</u></p> <p>Recap Reggae key facts - students to answer key questions based on the work from the previous lesson.</p> <p><u>Listening</u></p> <p>Three little birds - discussion about the song structure and repetitive nature. Follow the score in the booklets.</p>	<ul style="list-style-type: none"> • Take part in group performances of Reggae Songs showing development and understanding of the skills needed to create such music e.g., syncopation. • Recognise, explore, and perform Chords C,F & G in group performances and arrangements as a form of musical accompaniment. • Identify more complex instruments, 	<p>Teacher Observations: Verbal feedback from students will identify what they have remembered.</p> <p>Visual and 1-1 support will identify those who can/cannot keep a steady beat or place chords on beats 2 & 4.</p> <p>Student self-Assessment:</p>	<p>Listening Tracks - You Tube</p> <ul style="list-style-type: none"> • Three little birds. <p>Keyboards Ukuleles</p>

<p><u>Practical</u></p> <p>All students to learn the melody to three little birds - on keyboards.</p> <p>Reminder of Bb on the keyboard.</p>	<p>timbres and sonorities used in Reggae Music.</p> <p>Some Pupils will: (working beyond):</p> <ul style="list-style-type: none"> ● Be influential in the arrangement and performance of Reggae Songs or p. ● Recognise and explore the use of chords, performing effectively and manipulating these chords to create accompaniment styles with the genre. . ● Understand, recognise, and describe some more complex features of Reggae. 	<p>Working in pairs on keyboards will support each other in learning the melody. Any issues could be sorted between the students.</p>	
<p><u>Lesson 3</u></p> <p>Outline the assessment criteria for the unit</p> <p>Recap the melody - teacher demonstration.</p> <p>Students have 5-10 minutes to practically recap.</p> <p>All students to learn the bass line to three little birds - look at the repetitive rhythmic pattern and how the notes work within the chords</p> <p>Students advance by putting the Melody and bass line together, with the chords.</p>		<p>Teacher observations: 1-1 support for those who require it.</p> <p>Visual assessment of those who are focussed to see if they are correct – this gives the ability to support if and when required.</p> <p>Student self-Assessment:</p> <p>Working in pairs on keyboards will support each other in learning the melody. Any issues could be sorted between the students.</p>	<p>Listening Tracks - You Tube</p> <ul style="list-style-type: none"> ●Three little birds. <p>Keyboards</p> <p>Ukuleles</p>
<p><u>Lesson 4 & 5</u></p> <p>Outline the assessment criteria and the acceptable allocations of parts between group members.</p> <p>Rehearsal - in groups put the melody, chords and bass line together as an ensemble. Focusing on accuracy of pitch and rhythm.</p> <p>Continue to ensure students know where Bb is on the keyboards</p>		<p>Teacher observations: 1-1 support for those who require it.</p> <p>Visual assessment of those who are focussed to see if they are correct – this gives the ability to support if and when required.</p> <p>Student Self–Assessment: Working in small groups allows the students to feel comfortable and work with their peers to correct mistakes. Some students may become leaders and help the group as a whole.</p>	<p>Listening Tracks - You Tube</p> <ul style="list-style-type: none"> ●Three little birds. <p>Keyboards</p> <p>Ukuleles</p>

<p>At end of lesson 4 students to perform their work in a pre-assessment to allow them to review further work in lesson 5.</p> <p>Students to be allowed to include a Reggae drum beat to support them maintain a steady beat.</p>			
<p><u>Lesson 6:</u> Assessment</p> <ol style="list-style-type: none"> 1. Recap assessment objectives. 2. Rehearsal time: Student to finalise their performance of Three Little Birds and adapt if students are missing – can another stand in? Teacher to play missing line?. 3. Assessment: Each group performs to the class one by one. Classes can be asked to feedback what went well (WWW) and Even better if (EBI) OR go round the groups 1 by 1. 4. Feedback: Teacher feedback sticker to be stuck onto the assessment sheets, self-assessment column to be completed. Levels given out. Assessment – perform to the class or to the teacher. (in follow-up lesson if required) <p>Extension tasks will be needed if assessments are 1-1.</p>		<p>Teacher observations: Students perform in their groups for the whole class.</p> <p>Levels and teacher verbal feedback to be given out. Stickers if time (if not in the following lesson).</p> <p>Student Self–Assessment: Feedback session will allow students to reflect on their progress and help set targets.</p>	<p>Listening Tracks - You Tube</p> <ul style="list-style-type: none"> ●Three little birds. <p>Keyboards Ukuleles</p>
<p><u>Lesson 7 (If required)</u></p> <ol style="list-style-type: none"> 1. Assessments can be completed as per lesson 6. 		<p>Teacher observations: Students perform in their groups for the whole class.</p>	<p>Booklets for feedback REcordings for students to listen to their performance</p>

<div>2. Feedback can be written into student books (stage 4 from lesson 6).</div> <div>3. Students can listen back to their performances to support the writing of WWW's and EBI's.</div> <div>4. Extension tasks can be given.</div>		<div>Levels and teacher verbal feedback to be given out. Stickers if time (if not in the following lesson).</div> <div>Student Self-Assessment: Feedback session will allow students to reflect on their progress and help set targets.</div>	
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