

Year 8 Overview
Subject: Music



ST. MARY MAGDALENE
C OF E SCHOOL
PENINSULA CAMPUS
*Excellence through innovation,
founded in faith since 1840.*

National Curriculum focus

National Curriculum Targets:

Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians

Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence.

Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Key assessment focus

Pupils will build on their previous knowledge and skills through performing, composing and listening.

Christian ethos

Where possible music will be chosen in line with the Christian ethos of the school. Christian pieces and excerpts will be used in and amongst positive and uplifting pieces. This will build cross curricular and extra-curricular links which could support school events and activities.

British values

The projects encourage students to think positively about the benefits of diversity, respect and tolerance of those with different faiths and beliefs. Students will gain an understanding of different cultural traditions present in Britain and how migration has allowed these cultures to be embedded here. Students will also develop their understanding of the key British value of human rights, for instance by examining working conditions in other countries.

Subject: Music

Long-term plan

Week	Month	Learning Intentions and/or Key Questions
Aut1-1	September	To learn the notes of the bass clef
Aut1-2		To learn to play the ground bass
Aut1-3	Pachelbel's Canon	To learn to play melodies from Pachelbel's Canon
Aut1-4		To be able to play the melodies and ground bass in time with one another
Aut1-5		To learn to play melodies from Pachelbel's Canon
Aut1-6	October	To be able to play the melodies and ground bass in time with one another.
Aut1-7		To understand what a canon is and how it works
		To be able to play Pachelbel's melodies in 2-part canon
		To be able to play Pachelbel's Canon as an ensemble
		To be able to end the canon (on chord I)
		To be able to play Pachelbel's Canon as an ensemble
		To evaluate performances. To compose a simple melody using notes from the accompanying chords
Half term holiday		
Aut2-1	November	To learn the notes of the bass clef
Aut2-2		To learn to play the ground bass
Aut2-3		To learn to play melodies from Pachelbel's Canon
Aut2-4		To be able to play the melodies and ground bass in time with one another
Aut2-5		To learn to play melodies from Pachelbel's Canon
Aut2-6	December	To be able to play the melodies and ground bass in time with one another.
Aut2-7		To understand what a canon is and how it works
		To be able to play Pachelbel's melodies in 2-part canon
		To be able to play Pachelbel's Canon as an ensemble
		To be able to end the canon (on chord I)
		To be able to play Pachelbel's Canon as an ensemble
		To evaluate performances. To compose a simple melody using notes from the accompanying chords
Christmas holiday		
Spr1-1	January	●To understand what a 4-chord trick is
Spr1-2		●To know what chords, I V VI and IV are in F major
Spr1-3		●To be able to sing a cappella the backing track to a song
Spr1-4		●To understand what a riff is and when to use the term
Spr1-5		●To learn the three most common beat box sounds
Spr1-6	February	●To create a rhythm section to go with the a cappella 'backing track
		●To understand how to create a simple bassline with root notes
		●To improvise instrumental a cappella lines
		●To perform a cappella instrumental backing track
Half term holiday		
Spr2-1	4 Chord Trick	●To understand what a 4-chord trick is
Spr2-2		●To know what chords, I V VI and IV are in F major
Spr2-3		●To be able to sing a cappella the backing track to a song
Spr2-4		●To understand what a riff is and when to use the term
Spr2-5		●To learn the three most common beat box sounds
Spr2-6		●To create a rhythm section to go with the a cappella 'backing track
		●To understand how to create a simple bassline with root notes
		●To improvise instrumental a cappella lines
		●To perform a cappella instrumental backing track
	March	
Easter holiday		
	April	

Sum1-1	May Sequencing 2	To understand what loops are and the difference between software and audio tracks.
Sum1-2		To be able to create a project and input loops onto GarageBand.
Sum1-3		To be able to create a 4-bar idea using two or more loops.
Sum1-4		To understand the use of copy and paste.
Sum1-5		To be able to cut and drag ideas.
Sum1-6		To understand the importance of structure within music
		To create a musical idea with pre-existing loops from GarageBand
		To be able to create simple ideas using software instruments.
		To understand the purpose of quantising and to be able to quantise simple rhythms
		To compose a drum by playing in an idea and then quantising.
		To recap learning on chords from Spring 2.
		To be able to record chords over drum pattern.
		To create a piece with three tracks that include drums, chords and a melody.
	June	Half term holiday
Sum2-1	June	To understand what loops are and the difference between software and audio tracks.
Sum2-2		To be able to create a project and input loops onto GarageBand.
Sum2-3		To be able to create a 4-bar idea using two or more loops.
Sum2-4		To understand the use of copy and paste.
Sum2-5	July Sequencing 2	To be able to cut and drag ideas.
Sum2-6		To understand the importance of structure within music
Sum2-7		To create a musical idea with pre-existing loops from GarageBand
		To be able to create simple ideas using software instruments.
		To understand the purpose of quantising and to be able to quantise simple rhythms
		To compose a drum by playing in an idea and then quantising.
		To recap learning on chords from Spring 2.
		To be able to record chords over drum pattern.
		To create a piece with three tracks that include drums, chords and a melody.

Term 1 Pachelbel's Canon

1. Learning to play the ground bass	Notes of keyboard Notes of bass clef	Listen to canon mash up. What do all pieces have in common? Set task. Introduce Baroque period, composer, piece, continuo, ground.	Model (+sing) ground bass (LH). Asc/desc, step/leap	Pupils learn to play ground bass (ext. + spread chords)	Intervention (share work in progress)	Continue learning ground bass Share work in progress	Performance target for next lesson.
2. Learning to play melodies 1+2	Ground bass (step/leap) Notes of treble clef	Learn to play D major scale.	Model (+ sing) melodies 1+2 (RH). Asc/desc, step/leap.	Pupils learn to play melody 1+2 (ext + bass).	Intervention + task development	In pairs, one pupil plays the melody, the other plays the ground bass. Swap. Share work in progress.	Performance target for next lesson.
3. Learning to play the melodies 3+4	Melody 1+2 (Step/leap, asc/desc)	Legato and staccato (using D major scale)	Model (+sing) melodies 3+4 (RH) note slur, staccato and trill.	Pupils learn to play melodies 3 and 4 (ext + bass)	Intervention + task development	In pairs, one pupil plays the melody, the other plays the ground bass. Swap. Share work in progress.	Performance target for next lesson
4. Playing in canon (pairs)	Melody 3 (fingering) and melody 4 (octave leap)	Watch film of canon being played. Identify the entries of each player, and how the texture thickens.	Model layering of canon melodies	Solo and paired practice	Intervention + task development: <i>model melody 5+6</i>	Solo and paired practice	Performance target for next lesson
5. Ensemble rehearsal	Canon structure	Recap task and success criteria.	Team meetings	Ensemble rehearsals	Intervention + task development: <i>ending your canon</i>	Ensemble rehearsals	Performance target for next lesson
6. Ensemble performance	Ending your canon	Going for gold (recap success criteria)	Final ensemble rehearsal	Performance and recording.	Performance evaluation (+HW)		
7. Mini composing task 1	Features of baroque music	Analysis of melody 1 (all notes of triad)	Model task – create simple 4-bar melodies	Compose simple 4-bar melodies Share/critique work in progress	‘Notate’	Quiz (PP)	
8. Mini composing task 2	Chords and melody	Analysis of melody 3 (passing notes)	Model task – create more elaborate 4-bar melodies	Create more elaborate 4-bar melodies Share/critique work in progress	‘Notate’	Quiz (PP)	

9. Mini composing task 3	Passing notes	Sing round (type of canon).	Model how to create a canon from the new melodies created	Pupils structure melodies into canon.	Pupils refine work.	Quiz (PP)
10. Unit consolidation	Which diagrams show canon/ ground bass?	Unit consolidation through listening		Share outcomes from composing task	Individual reflection on composing task	<i>Unit evaluation</i>
<i>Term 2- 4 Chord Trick</i>						
A Capella	4 chord trick Vocal warm up	All learn w/c sung bass, guitar and brass parts over a I-V-VI-IV loop. Focus on intonation, good vocal technique and different timbres and articulations (w/c)		In smaller groups, pupils decide which part they are most comfortable with and produce their backing track.	In smaller groups, pupils decide which part they are most comfortable with and produce their backing track.	Performance target for next lesson.
4 chord trick	Riff Vocal warm up	Beat boxing creating a w/c rhythm section to work with melodic riffs (w/c)		In smaller groups, pupils layer different vocal percussion sounds and beats over the w/c bass/guitar/brass loop	In smaller groups, pupils layer different vocal percussion sounds and beats over the w/c bass/guitar/brass loop	Performance target for next lesson
Riff	Bassline Vocal warm up	Return to the I-V-VI-IV 'learnt' loop and encourage improvising different bass, guitar and brass parts (w/c) Focus on first getting the right pitching. Move on to adding passing notes.		Task 1: In smaller groups, pupils work on their own layered backing track including their rhythm section and record. This might include a combination of composed and learnt melodic and rhythmic	Task 1: In smaller groups, pupils work on their own layered backing track including their rhythm section and record. This might include a combination of composed and learnt melodic and rhythmic	Performance target for next lesson

			riffs. Some groups might make use of all learnt riffs whilst others might compose their own.	riffs. Some groups might make use of all learnt riffs whilst others might compose their own.	
Bassline	Passing notes Vocal warm up	Return to 'learnt' loop and rhythm section and add 2/3 melodic lines from a variety of songs. (w/c)	In smaller groups, pupils choose the 2/3 songs they are going to 'mash-up' and rehearse over their created backing track	In smaller groups, pupils choose the 2/3 songs they are going to 'mash-up' and rehearse over their created backing track	<i>Large group peer and share</i>
Passing notes Recap Learning	Rehearsal of group work to get ready for performance	Share assessment criteria	Performances and recordings	<i>Evaluation</i>	
Term 3-Sequencing 2					
Getting Started	Logging on	Explain computer room etiquette, how to turn on the computer, allocate some time for usernames and passwords	Open and close Garageband, open a new project, switch between programs and save work into shared area.	Add a track, add software and audio instruments	<i>Screen share.</i>
Creating loops.	Loops	Model how to access and arrange loops	Pupils spend time listening and experimenting with loops.	Pupils structure loops into their own track.	<i>Pair and Share</i>
Learning how to Structure loops	How to structure a popular song	Watch 'Against the Clock' by Jae5	Checklist to see whether students can independently log on, open GarageBand, create a new track and save. Recap task if necessary.	Create a track using two different loops. One loop must be a drum loop and the other must have chords or a melody.	Pair and share with partner.

Arranging loops effectively	Refining song structure	What is a verse? What is a chorus? What changes?	Listen to instrumentals of popular songs. Identify changes to the texture.	Arrange loops in the structure of a pop song.	<i>Airdrop file to teacher.</i>
	Recap song structure	Listening activity- can pupils hear any difference in the texture between the verse and chorus?	Model how to arrange loops and add layers to the texture.	Task1: Arrange loops so there is a clear difference between verse and chorus.	<i>Perform work in progress</i>
Pop song analysis	Keep it catchy!	Pupils listen to a number of well-known choruses and discuss why they think these choruses are so successful.	Share success criteria for assessment. Model a top and middle assessment	Independent time to work on assessment.	<i>Teacher listens to progress through headphones.</i>
Composing task 1	Audio tracks	Independent time to work on assessment	Students upload work to shared area. Students write a poem/chorus to read over beat.	Share/critique work in progress	<i>Finish lyric writing for chorus as a homework.</i>
Composing task 2	Recording vocals onto a beat	Students present their homework.	Model task of playing track and recording vocals over it.	Students go one by one to studio and record. Students to record using iMac microphone if no additional support.	Performance evaluation

