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| **Subject: Music** | **Course/Year group: 8** | **Topic: Classical Remix** |

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| **Overview**  Focusing on music technology to create original compositions based on Western Art Music (Classical in general). Students will take part in extensive listening to original pieces of music from the Classical and Romantic era and use of technology to capture these sounds as ‘samples’ and create musical loops from them in order to create their own original remix using music technology. |

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| Literacy Focus  **Writing**  Self and peer assessment of performances. Writing exercise to provide feedback and suggested areas for improvement on student performances.    **Reading**  Understand and comprehension of student APP tracker in relation to practical activities.    **Speaking & Listening**  Providing verbal feedback during rehearsals to other students within the group and after whole group performances to the class.  Listening skills are tested through musical listening analysis of pre-recorded material. | Numeracy Focus  **Number**  Use of fractions to decode rhythmic notation. e.g. crotchet = quarter note, quaver = eighth note. Time signatures to help students understand how many beats are in a bar.    **Shape and Space**  Use of notated score to suggest tempo, dynamic and rhythmic pulse. | Habits of Mind Focus  (delete as appropriate and add brief details)  **Inquisitive -** Wondering & questioning, Exploring possibilities, Challenging assumptions  **Collaborative -** Co-operating appropriately, Giving & receiving feedback, Sharing the ‘product’  **Persistent -** Sticking with difficulty, Daring to be different, Tolerating uncertainty  **Disciplined -** Crafting & improving, Reflecting critically, Developing techniques  **Imaginative -** Using intuition, Making connections, Playing with possibilities |

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| Key Concepts and Processes | Expectations and Assessment Objectives | Cross-curricular and inter-disciplinary links |
| **Use of technology.**  **Integration of Practice:** Developing knowledge, skills and understanding/ participating, collaborating and working with others as musicians.  **Cultural Understanding:**  Understanding musical traditions Identify the expressive use of musical elements, devices, tonalities and structures.  **Reviewing & Evaluating:**  Analyse, review, evaluate and compare pieces of music.  Identify conventionsand the part music plays in national and global culture and in personal identity. Exploring how ideas, experiences and emotions are conveyed in a range of music from different times and cultures.  **Critical Understanding:**  Engaging with and analysing music, developing views and justifying opinions.  Drawing on experience of a wide range of musical contexts and styles to inform judgments  **Creativity**:  Exploring ways music can be combined with other art forms and other subject disciplines.  **Communication:**  Exploring how thoughts, feelings, ideas and emotions can be expressed through music.  **Performing, Composing & Listening:2.1a-2.1g**  Sing in solo or group contexts, developing vocal techniques and musical expression.  Perform with control of instrument-specific techniques and musical expression.  Practice, rehearse and perform with awareness of different parts, the roles and contributions of different members of the group, the audience and venue.  Create, develop and extend musical ideas by selecting and combining resources within musical structures, styles, genres and traditions  Improvise, explore and develop musical ideas when performing  Listen with discrimination and internalize and recall sounds.  and contextual influences in music of different styles, genres and traditions  Communicate ideas and feelings about music, using expressive language and musical vocabulary to justify their opinions. Adapt their own musical ideas and refine and improve their own and others’ work. | **All will**  Have some understanding of the use of classical music. They will have developed some conceptual knowledge and understanding about the techniques used. They will have developed some musical processes and the ability perform the melodies and arrange them in a simple structure. Furthermore they will have developed aspects of the personal learning and thinking skills of independent enquiry, creative thinkers, team workers and effective participators. They will have a limited appreciation of wider curriculum dimensions of cultural diversity and creative and critical thinking.    **Most will**  Have a developed overview of the use of classical melody in popular music. They will have developed conceptual knowledge and understanding about the some of techniques used in remixing; looping, sampling etc. They will have developed musical processes and the ability to create fragments from the melodies and employ inventive use of instrumentation. Furthermore they will have developed the personal learning and thinking skills of independent enquiry, creative thinkers, team workers and effective participators. They will have an appreciation of wider curriculum dimensions of cultural diversity and creative and critical thinking.    **Some will**  Have a developed a sophisticated understanding of the use of classical music in popular music and how it can be manipulated through rhythmic invention and ITC. They will have developed deep conceptual knowledge and understanding about the various techniques employed in the unit and may take it further with more advanced structures and rhythmic variants. They will have developed musical enquiry skills and the ability to organise and present their work combining all of the criteria for the this unit . Furthermore they will have developed the personal learning and thinking skills of independent enquiry, creative thinkers, team workers and effective participators. They will have a more sophisticated appreciation of wider curriculum dimensions of cultural diversity and creative and critical thinking. | Identity and cultural diversity.    Creativity and critical thinking.    Global dimension - music from Eastern Europe and Russia.  History - Pachelbel, Beethoven and Tchaikovsky. |

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|  | Learning Objectives  including literacy, numeracy and habits of mind (as appropriate) | Differentiated teaching pints/activities including stretch and challenge | Suggested resources | Suggested AfL activities and formal assessment (when appropriate) | Extended enquiry |
| Week 1 | **INTRODUCTION TO CLASSICAL REMIX**  · To learn how to identify a musical ‘sample’ within a piece of music.  · To learn what a musical ‘remix’ is.  · To learn how to spot similarities and differences between two pieces of music. | · **All** – will be able to identify the difference between an original piece of classical music and its modern remix. They will be able to play the ground bass line of Pachelbel’s Canon on the keyboard.  · **Most** – will be able to aurally identify the difference between an original piece of classical music and its modern remix. They will be able to suggest which part of the original has been ‘sampled’ to create the remix. They will be able to play the ground bass and part of the melody to Pachelbel’s Canon on the keyboard.    · **Some** – will be able to aurally identify the differences and similarities between an original piece of classical music and its modern remix by using specific musical terms. They will be able to sing or play the exact sample that has been taken to create the remix and be able to give reasons as to why that specific idea was used. They will be able to play the ground bass and the melody to Pachelbel’s Canon on the keyboard either with a partner or using both hands. | Lesson 1 Powerpoint.  Featuring clips of:  Beethoven’s 5th Symphony  Walter Murphy: ‘A 5th of Beethoven’  A+: ‘Enjoy Yourself’  Pachelbel’s Canon in D  Coolio: ‘I’ll See You When U Get There’  Beethoven’s Für Elise  Nas: ‘I Can’  SCORE: Pachelbel’s Canon  WORKSHEET: Classical Remix listening sheet  15 x keyboards  30 x headphones |  |  |
| Week 2 | **PLAYING CLASSICAL SAMPLES**  · To learn what Ground Bass is and it’s function within a piece of music    · To learn to play Pachelbel’s Canon with a partner on the keyboard.    · To learn how to find a suitable rhythmic accompaniment on the keyboard. | · **All** – will be able to play the Ground Bass of Pachelbel’s Canon on the keyboard in time with a basic drumbeat.  · **Most** – will be able to play either the Ground Bass or one of the melodic lines of Pachelbel’s Canon on the keyboard in time with a specifically chosen drumbeat to create their own ‘remix’.    · **Some** – will be able to play Pachelbel’s Canon with two hands in time with a specifically chosen drumbeat on the keyboard. They will start to create their own remix by fragmenting the canon and looping different sections of the piece to create their own composition. | Pachelbel’s Canon in D - audio clip  SCORE: Pachelbel’s Canon (transposed to C Major)  15 x keyboards  30 x Headphones | Formative assessment - students play their work in progress to the rest of the class and other students feedback with www and ebi in relation to the performance. |  |
| Week 3 | **RECORDING CLASSICAL SAMPLES**  · To learn how to load Garageband and set up a new song.  · To learn how to play Pachelbel’s canon in time with the Garageband metronome.  · To learn how to record whilst playing on a midi keyboard. | · **All** – will be able to locate Garageband on the macbook and to set up a new song with support. They will be able to connect the midi keyboard and play in their work from the previous week.  · **Most** – will be able to locate Garageband on the macbook and set up the midi keyboard independently. They will be able to add a new midi track and record some of their work from the previous week.    · **Some** – will be able to locate Garageband and start recording their work from the previous week. They will be able to perform in time with the Garageband metronome and record different layers of the canon on separate tracks. | Pachelbel’s Canon in D - audio clip  SCORE: Pachelbel’s Canon (transposed to C Major)  15 x keyboards  15 x Macbooks  15 x USB leads  30 x Headphones | Formative assessment - students play their work in progress to the rest of the class and other students feedback with www and ebi in relation to the performance. |  |
| Week 4 | **FRAGMENTATION & LOOPING**  · To learn how to import an MP3 into a Garageband composition.  · To learn how to select a suitable ‘fragment’ of the chosen MP3.  · To learn how to use the loop function on Garageband in order to create the basis of the classical remix. | · **All** – will be able to locate the MP3 in the student shared area and drag this into Garageband with support. They will be able to choose a drumbeat to accompany the song.  · **Most** – will be able to import the MP3 into Gargeband and select an appropriate drumbeat and loop it as a basis for their remix. They will be able to change the BPM of the Garageband project with support. They will be able to fragment the MP3 file using the correct tools.    · **Some** – will be able to import the MP3 file into Garageband and change the BPM of the Garageband project without support. They will choose a selection of different drum loops which they will layer with the MP3 track. They will select and fragment specific phrases within the original song and loop them in time with the drumbeat. | MP3 clip located in Shared - Students - Music - Year 8 folder ‘Dance of the Sugar Plum Fairy’  15 x keyboards  15 x Macbooks  15 x USB leads  30 x Headphones |  |  |
| Week 5 | **FRAGMENTATION & LOOPING (part 2)**  · To learn how to select specific passages of music and fragment them into samples.    · To learn how to use the cut and paste tool in order to repeat a musical idea in a different place. | · **All** – will be able to choose a specific piece of the song they like and fragment it. They will be able to create a new track to place this fragment and loop it with support.  · **Most** – will be able to locate several different samples within the original song and fragment them and divide them on to new tracks. This will form the basis of their new composition or remix.    · **Some** – will be able to continue to develop their classical remix by rearranging the order of their samples within the remix. They will be able to develop their own sense of style and be aware of the genre in which they wish their remix to fit. | MP3 clip located in Shared - Students - Music - Year 8 folder ‘Dance of the Sugar Plum Fairy’  15 x keyboards  15 x Macbooks  15 x USB leads  30 x Headphones |  |  |
| Week 6 | **STRUCTURE**    · To learn how to use structure as a way of organising musical ideas.    · To learn what ‘Ternary Form’ is.  · To learn how to play the melody of ‘Dance of the Sugar Plum Fairy’ on keyboard. | · **All** – will be able to choose two different fragments within the original MP3 and loop them against selected drumbeats. They will be able to create a composition loosely based on binary form.  · **Most** – will be able to choose two or more fragments from the original MP3 and build them into a basic Ternary structure (ABA). They will be able to play parts of the score on the keyboard into their remix.    · **Some** – will be able to choose several appropriately timed fragments from the original MP3 and remix them with a live performance from the score played through the midi keyboard. They will build these ideas into a composition using the Ternary structure. | MP3 clip located in Shared - Students - Music - Year 8 folder ‘Dance of the Sugar Plum Fairy’  15 x keyboards  15 x Macbooks  15 x USB leads  30 x Headphones  Examples of songs in Ternary Form?  Create a Garageband version of Sugar Plum Fairy remix in Ternary Form. |  |  |
| Week 7 | **EDITING & EVALUATION**  · To be able to listen to and evaluate the work of others.    · To be able to evaluate your own work and make use of the ‘edit’ function in Garageband. | · **All** – will be able to use feedback from other students and the teacher to improve their work. They will be able make use of the edit function to amend mistakes with support.  · **Most** – will be able to give and use feedback to improve their work by making sure their remix uses samples, fragmentation, live recording and has a definite structure. They will be able to locate errors and use the edit function to amend their mistakes.    · **Some** – will be able to give and receive feedback to improve their work. They will be able offer specific advice to other students and demonstrate how to use the edit function to other students. They will be able to create a composition that incorporates imaginative use of samples, structure and instrumentation. | MP3 clip located in Shared - Students - Music - Year 8 folder ‘Dance of the Sugar Plum Fairy’  15 x keyboards  15 x Macbooks  15 x USB leads  30 x Headphones | Formative assessment -  Students listen to each other’s work in progress and give feedback based on teacher criteria:  (structure, use of fragmentation and samples, is it in time with the drumbeat etc…?) |  |
| Week 8 | **ASSESSMENT**  · To use specific grading criteria to self and peer assess the classical remix compositions. | · **All** – will be able to give feedback in the form of www and ebi to different students in the class with support.  · **Most** – will be able to use the grading criteria to give themselves and other students an NC level based on their remix compositions.    · **Some** – will be able to accurately level and give reasons for why different compositions should be awarded different levels. They will be able to offer and suggest improvements that can be made to the work next time. | Student tracker sheet for Classical Remix unit.  15 x keyboards  15 x Macbooks  15 x USB leads  30 x Headphones | Summative assessment based on the student tracker sheet. |  |