

YEAR 8 PERFORMANCE STUDIES (MUSIC) BLUES SCHEME OF LEARNING OVERVIEW

| Rationale and Context of Unit: | Core curriculum content: | Tier 2 & Tier 3 vocabulary explicitly taught: |
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| <p>The national curriculum encourages pupils to perform, listen to, review and evaluate music across a range of historical periods, genres, styles and tradition. Learning about Blues music helps students to understand how history can influence music and develops knowledge of music theory whilst allowing students to be creative using improvisation.</p> <p>Whilst the keyboard topic in Y7 is all about the elements of music, playing the 12 Bar Blues in Y8 allows students to develop and refine their keyboard playing technique within a set musical structure.</p> <p>Students build on their knowledge of chord progressions (I, IV and V) and develop their listening skills as they understand more about the features of Blues music such as walking bass, scat singing and improvisation.</p> <p>In paired tasks, pupils develop their ensemble awareness as they rehearse and prepare for a ‘work in progress’ or final performance. Strong keyboard/piano players will be able to show coordination with both hands as they play the walking bass and 12 bar blues simultaneously.</p> | <p>The scheme of learning will focus on the following three key skills and concepts:</p> <ol style="list-style-type: none"> 1) Playing the 12 Bar Blues accurately and rhythmically on the keyboard 2) Improvising using the Blues scale 3) Understanding key features of Blues music <p>These are the three key areas that enable students to successfully play the 12 Bar Blues and gain an understanding of Blues music. Development of these skills lay the foundation to move onto learning about different styles of music and building on keyboard playing technique as well as learning about composing and improvising.</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 listening.</p> | <p>Improvisation – making something up on the spot</p> <p>Walking bass – feature of blues music outlining the chords</p> <p>Call and response – musical question and answer phrasing</p> <p>Syncopation – off beat rhythms</p> <p>12 Bar Blues – a popular blues chord progression using chords I IV and V</p> <p>Scat singing – improvising vocally using different syllables</p> <p>Blues scale – A set of notes used to improvise with</p> <p>Chord – when 2 or more notes are played together at the same time</p> <p>Melody – the tune</p> <p>Turnaround bar – the last bar of the 12 bar blues (when repeated)</p> |
| Challenge and Support: | Worldwide learning/ links to 21st century: | Cultural capital/ Industry/ Enrichment: |

Throughout the scheme of learning, teachers will use various approaches to support lower ability students and stretch more gifted keyboard and piano players in the following ways:

- 1) **Playing with one or both hands** Some students may perform the 12 Bar Blues/walking bass/improvisation hands separately whereas some may perform the walking bass with their left hand together with the 12 Bar Blues or improvisation with their right hand.
- 2) **Learning other Blues songs** For students who master the 12 Bar Blues quickly or who may be having/have had keyboard/piano lessons, other 12 bar blues pieces will be offered to provide challenge (such as Johnny B Goode which uses the 12 bar blues in a more complex way).
- 3) **Improvising** There is no right or wrong with improvisation and students will rehearse and perform using the blues scale in a variety of ways allowing for natural differentiation.

The scheme of learning caters for all abilities through the three music specific differentiation strategies above. There is a range of abilities in a music class due to keyboard/piano playing being a skill that requires understanding of technique, coordination of hands and fingers and ensemble awareness; this scheme of learning allows all abilities to progress. Higher achievers may play perform a solo or learn additional Blues pieces, whilst lower achievers can focus on 12 bar blues starting with single notes in one hand and increasing difficulty once this has been achieved. Pupils will predominantly work in pairs and consideration will be given to these pairings 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.

Social Issues

- Context of Blues music and its links to the slave trade.
- Respecting others.

Wider world learning

- History and origins of Blues music.
- How the Blues mixed with and inspired other genres to create new music.
- Students will listen to different performances of blues music including modern blues songs which link to the #blacklivesmatter movement.

Students will have the opportunity to further their skills at the weekly afterschool club (every Thursday).

Students have the opportunity to have 1:1 instrument lessons.

Students will have the opportunity to perform in school concerts (to be confirmed).

| Historical, Social, Moral, Spiritual, Cultural context: | Cross curricular links/ literacy/numeracy: | Common misconceptions: |
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| <p>‘The blues tells a story; every line of the Blues has a meaning.’ John Lee Hooker (American Blues musician, 1917-2001).</p> <p>The Blues is a far-reaching topic which allows students to learn more 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"> ● Inspiration: Learning about famous Blues musicians and listening to their music. ● Excellence: Solo performing opportunities, practise make permanent. ● Respect: Respecting those you make music with because everyone is unique in their musical ability. ● Determination: Improving your skills and mastering an instrument. | <p>Students will read the lyrics to different Blues songs and explore their meaning and context.</p> <p>Students count beats of 4 as they play the 12 Bar Blues.</p> <p>Students explore the use of chord progressions which are referred to as I, IV and V from the scale.</p> <p>Cross curricular links with history (the slave trade).</p> | <p><i>That Blues is an old style of music that is not relevant today.</i></p> <p>Blues music is still very relevant today and has greatly influenced the modern music that we hear today.</p> <p><i>It is important for students when playing the keyboard or piano that they learn the correct techniques – for example using all fingers, playing with the fingertips and curved fingers.</i></p> |
| <p>Assessment timeline:</p> | | |
| <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 <u>head</u> and <u>hands</u> level for the skills and concepts in this scheme. The <u>heart</u> level will be derived lesson by lesson and will be an average of how students have demonstrated effective attitudes towards the key descriptors.</p> | | |

Home learning/extra-curricular

- Some students may have their own instrument to practise on.
- Music afterschool club every Thursday.

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)

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| 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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Unit: